
**PROCEEDINGS
OF THE
45TH
ANNUAL
MEETING**

NATIONAL ASSOCIATION
OF SCHOOLS OF MUSIC

ONE DUPONT CIRCLE N.W. SUITE 650
WASHINGTON, D. C. 20036

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NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

PROCEEDINGS OF THE
45th ANNUAL MEETING

LOS ANGELES, CALIFORNIA

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OFFICERS OF THE ASSOCIATION — 1969-70

President: Carl M. Neumeyer, Illinois Wesleyan University, Bloomington, Illinois.

1st Vice-President:

Warner Lawson, Howard University, Washington, D. C.

2nd Vice-President:

LaVahn Maesch, Lawrence University, Appleton, Wisconsin.

Recording Secretary:

Robert Briggs, University of Houston, Houston, Texas.

Treasurer: Everett Timm, Louisiana State University, Baton Rouge, Louisiana.

REGIONAL CHAIRMEN

Region 1: Arizona, California, Hawaii, Nevada, New Mexico, Utah.
A. Harold Goodman, Brigham Young University, Provo, Utah.

Region 2: Idaho, Montana, Oregon, Washington.

Wayne S. Hertz, Central Washington State College, Ellensburg, Washington

Region 3: Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming.

Warren B. Wooldridge, Southwestern College, Winfield, Kansas.

Region 4: Illinois, Iowa, Minnesota, Wisconsin.

Charles M. Fisher, MacMurray College, Jacksonville, Illinois.

Region 5: Indiana, Michigan, Ohio.

Milton Trusler, DePauw University, Greencastle, Indiana.

Region 6: Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia.

Nathan Gottschalk, Hartt College of Music, West Hartford, Connecticut

Region 7: Florida, Georgia, North Carolina, South Carolina, Virginia.

Edwin Gerschefski, University of Georgia, Athens, Georgia.

Region 8: Alabama, Kentucky, Mississippi, Tennessee.

Harry Harter, Maryville College, Maryville, Tennessee

Region 9: Arkansas, Louisiana, Oklahoma, Texas.

Eugene Bonelli, Southern Methodist University, Dallas, Texas.

NATIONAL OFFICE

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

One Dupont Circle, N.W. Suite 650

Washington, D. C. 20036

David A. Ledet, *Executive Secretary*

Theresa Assiouti, *Administrative Assistant*

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
FORTY-FIFTH ANNUAL MEETING

PROGRAM

NOVEMBER 1969

MONDAY, 24 NOVEMBER

- 8:00 a.m. Registration
8:00 a.m. Breakfast — Regional Chairmen

FIRST GENERAL SESSION

- 9:30 a.m. Roll Call
Welcome

JAMES QUINN
Deputy Mayor
City of Los Angeles

Report of the Commission on Curricula
Report of the Graduate Commission
Election and Introduction of New Member Institutions
Report of the Committee on Ethics
Reports of the Standing Committees
Report of the Treasurer
Report of the Executive Secretary
Report of the Nominating Committee
Report of the President

- 10:00 a.m. Ladies' Hospitality

- 12:30 p.m. Luncheon, Phi Mu Alpha Sinfonia

CHARLES MARK, Speaker
President, Performing Arts Council of the
Los Angeles County Music Center

SECOND GENERAL SESSION

- 2:00 p.m. Address: "The Arts and the New University"

DR. JOHN HUBBARD
Vice President for Academic Affairs
University of Southern California

- 3:30 p.m. Regional Meetings
3:30 p.m. Commission on Curricula
6:30 p.m. Committee on Independent Schools
LEO HEIM, Chairman
Committee on Ethics MYRON RUSSELL, Chairman

TUESDAY, 25 NOVEMBER

- 7:30 a.m. Breakfast — Christian Administrators
8:00 a.m. Breakfast — Official Representatives of New Member
Institutions and Executive Committee
8:00 a.m. Breakfast — Regional Chairmen, Continuing and Newly-
Elected LAVAHN MAESCH, Presiding

THIRD GENERAL SESSION

- 9:00 a.m. "Planning the Music Building" ROBERT NEWMAN
Bolt, Beranek and Newman
JOHN MCKNIGHT
Periera and Associates

FOURTH GENERAL SESSION

- 1:00 p.m. Slides of New Music Buildings JOSEPH BLANKENSHIP
2:00 p.m. Address: "A Continuing Search for Some Answers"
DR. FRANK DICKEY
Executive Director
National Commission on Accrediting
3:30 p.m. Meetings by Size and Type of Institution
6:30 p.m. Music Executives of Institutions Offering the D.M.A.
Degree

WEDNESDAY, 26 NOVEMBER

FIFTH GENERAL SESSION

- 9:30 a.m. Election of 1969-70 Officers
Revision of By-Laws
Report on Regional Meeting Recommendations
- 10:00 a.m. Ethics Panel **MYRON RUSSELL, Chairman**
Panelists: **SISTER M. THEOPHANE HYTREK**
LEO HEIM
ROBERT HARGREAVES
- 11:00 a.m. General Discussion **ROBERT HARGREAVES, Chairman**
- 11:45 a.m. Introduction of 1969-70 Officers and Regional Chairmen
- 12:00 noon Adjournment
- 12:30 p.m. Luncheon and Meeting
Executive Committee

COMMISSIONS

COMMISSION ON CURRICULA

- Thomas Gorton, *Chairman*, University of Kansas, Lawrence, Kansas
(1970)
- Eugene Bonelli, Southern Methodist University, Dallas, Texas (1972)
- Warner Imig, University of Colorado, Boulder, Colorado (1970)
- Warren Scharf, Baldwin-Wallace College, Berea, Ohio (1970)
- Gunther Schuller, New England Conservatory, Boston, Massachusetts
(1971)
- David Stone, Temple University, Philadelphia, Pennsylvania (1972)
- Robert Trotter, University of Oregon, Eugene, Oregon (1971)
- Earl Moore, University of Houston, Houston, Texas, *Consultant*

GRADUATE COMMISSION

Himie Voxman, *Chairman*, University of Iowa, Iowa City, Iowa (1972)

Howard Boatwright, Syracuse University, Syracuse, New York (1972)

Richard Duncan, West Virginia University, Morgantown, West Virginia
(1971)

Roger Dexter Fee, University of Denver, Denver, Colorado (1971)

Wiley Housewright, Florida State University, Tallahassee, Florida (1972)

Edwin Stein, Boston University, Boston, Massachusetts (1970)

James Wallace, University of Michigan, Ann Arbor, Michigan (1970)

Howard Hanson, Eastman School of Music, Rochester, New York,
Consultant

MINUTES OF THE PLENARY SESSION

FIRST GENERAL SESSION

President Hargreaves called the First General Session to order at 9:30 a.m.

Following the traditional roll call by the Recording Secretary, the membership was formally welcomed by Deputy Mayor Quinn of Los Angeles. His warm welcome was well received and set a congenial tone for the first session. Chairman Gorton then presented the report of the Commission on Curricula. Motion Gorton/Poole to accept the report. Carried. The report of the Graduate Commission was presented by Chairman Timm. Motion Timm/Laing to accept the report. Carried.

President Hargreaves then introduced the representatives of new member institutions and they in turn were warmly welcomed by the membership.

The report of the Ethics Committee was presented by Chairman Myron Russell. He reported a normal year. Motion Russell/Briggs that report be adopted. Carried.

No report of standing committees.

Carl Neumeyer then presented the Treasurer's report. The report indicated a healthy financial situation with promise of a bright future. Motion Neumeyer/Housewright that report be adopted. Carried. President Hargreaves expressed sincere thanks to the Treasurer in behalf of the Association.

The report of the Executive Secretary was presented by David Ledet. He called attention to the following items:

- a. Change of office address
- b. Progress with publications
- c. Participation at professional meetings
- d. Special announcements

The report of the Nominating Committee was presented by Eugene Bonelli. He read the proposed slate of his committee. Motion Bonelli/Ehlert to adopt the slate of the Nominating Committee. Carried. A nomination for membership on the Commission on Curricula was presented from the floor and accepted.

President Hargreaves in his report dealt with the highlights of his term of office. In his inimitable manner the President stressed items

dealing with the growth and outreach of NASM. Particularly he dealt in detail with NASM relationship with other accrediting agencies, including NCATE, AACTE and TEPS. In closing his address the President set forth challenging guidelines for the future of NASM.

Meeting adjourned at 12:00 noon.

SECOND GENERAL SESSION

The principal address of the Second General Session was presented by Dr. John Hubbard, Vice President for Academic Affairs, University of Southern California. His subject was "The Arts and the New University." His challenging address won the warm approval of the membership.

The session adjourned at 3:15 and Regional Meetings began at 3:30.

THIRD GENERAL SESSION

President Hargreaves called the meeting to order and introduced the guest speakers of the morning, Robert Newman of Bolt, Beranek and Newman, and John Knight of Periera and Associates, who spoke on the subject "Planning the New Music Building."

Mr. Newman opened the session with a very informative presentation of general problems in planning and constructing of a new music building. In particular he dealt with the acoustical problems involved — sound projection, sound absorption, sound reflection, balance and diffusion of sound, and sound distribution.

In his presentation Mr. Knight spoke on the aspects involved in preliminary planning of various types of buildings.

A lively question and answer period concluded the very interesting session.

FOURTH GENERAL SESSION

The Fourth General Session, convened at 1:00 o'clock, was a presentation of slides showing various views, exterior and interior, of a number of new music buildings. The slides were arranged and shown by Joseph Blankenship with informative remarks on those which were available.

Following the presentation of slides President Hargreaves introduced Dr. Frank Dickey, Executive Director, National Commission on Ac-

crediting, who spoke on the subject "A Continuing Search for Some Answers." Dr. Dickey traced the historical background of accrediting in education and reviewed present and future trends. His address was thought-provoking and well received by the membership.

At the conclusion of the Fourth General Session the members convened in groups relating to size and type of institution.

FIFTH GENERAL SESSION

President Hargreaves convened the final session of the 45th Annual Meeting at 9:35 a.m.

The first item of consideration was the election of officers for 1969-70, with the Chairman of the Nominating Committee, Gene Bonelli, presiding.

Following the casting of ballots, the President called on Myron Russell, Chairman, Committee on Ethics, to proceed with the panel discussion on "Ethics." The panelists were Sister M. Theophane Hytrek, Leo Heim, and Robert Hargreaves, selected to represent various types of member institutions. Each panelist presented various ideas and suggestions concerned with the Association Code of Ethics. Introductory remarks on the suggested revision of the Code of Ethics were made by Leo Heim, followed by Sister M. Theophane Hytrek and Robert Hargreaves who covered all aspects of the responses to the Ethics Committee questionnaire in original and revised form. President Hargreaves suggested that all proposals made during the panel session be given to the Ethics Committee and presented in final form for formal adoption at the next Annual Meeting.

Executive Secretary Ledet then presented amendments to the By-Laws Article IV, No. 6. Motion Briggs/Laing that proposed revision to Article IV, No. 6 of the By-Laws be adopted. Carried. Executive Secretary has revised statement on file.

Motion Ehlert/Maesch that Association approve in principle the statement on confederation with arts accrediting associations. Carried.

Vice-President Maesch then reported on the meetings of the Regions. He summarized briefly on a number of items emanating from the meetings which were all well attended. The new Regional Chairmen are:

1. A. Harold Goodman
2. Wayne Hertz
3. Warren Wooldridge

4. Charles Fischer
5. Milton Trusler
6. Nathan Gottschalk
7. Ed Gerschefski
8. Harry Harter
9. Eugene Bonelli

The Executive Secretary then spoke of factors influencing the choice of the 1971 meeting site. He asked for an expression of choice for the site from the membership. The concensus was: New York — No!

Vice-President Lawson then presented and commented on the revised report of COPPI. Corrected copy on file with Chairman Lawson.

Chairman Bonelli reported on the tabulation of ballots. The newly elected officers are:

President: Carl Neumeyer
1st Vice-President: Warner Lawson
2nd Vice-President: LaVahn Maesch
Recording Secretary: Robert Briggs
Treasurer: Everett Timm
Commission on Curricula: Eugene Bonelli, Gunther Schuller, Himie Voxman
Graduate Commission: Wiley Housewright, Howard Boatwright
Commission on Ethics: Robert House

The Fifth General Session adjourned at 11:30 a.m.



PRESIDENT'S REPORT

From Dallas to Chicago to Washington—and now to Los Angeles—you have travelled in order to hear the next annual installment of a serialized epic of the NASM—the saga of the fledgling executive secretariat and the penurious president in a domestic drama allegedly paralleling the sometimes hilarious but not always blissful honeymooner's movie "A Period of Adjustment!" But this is the final installment; the honeymoon is over. I'm calling it quits, and I'll tell you why! Now that our financial future seems secure, now that our rich uncle is actually going to give us some money, now that we've left our honeymoon cottage for quite respectable quarters and have indeed signed the lease for a suite in Washington's newest educational association palace a-building, my partner down there has developed a bad case of middle-class morality! Yes, I know when I'm not wanted. I figure that he had at least three options which might have saved our relationship:

- a. He could have incited the peasants to revolt
- b. He could have put over a coup by the palace guard
- c. He could have arranged at least one student protest march —
is that so hard?

Any one of these courses might have precipitated a constitutional crisis for the NASM, productive of just the sort of stage-managed turmoil essential to "popular demand" for constitutional reforms. But no, little David played it cool, and I therefore stand before you a martyr—the first president in the history of NASM to be evicted from office on the small technicality of a constitutional limit on tenure. Somehow today I feel more like "The Prime of Miss Jean Brodie" than "A Period of Adjustment."

But enough of these recriminations—enough of this wallowing in self-pity! I still have my 1961 Lincoln Continental—as well as the gold key to fit it—and I shall always have enshrined in my memory the recollection of that heady and intoxicating moment in Dallas when

Mayor Erik Johnson asked solicitously after the manner of car I was driving, reached in his pocket to pull out the presentation key and I thought incredulously . . . but no, that's impossible . . . but, on the other hand, you know how Texans are!!

I still have, too, my little collection of memorabilia of office ranging from such Washington, D. C., invitations as those for cocktails with the Hon. and Mrs. William Blair and for lunch to meet Ted Williams to the receipt No. 04698 proving that as your president I paid 60 shillings (Austrian) — just like anyone else — in order to visit a class at the Mozarteum in Salzburg last summer!

So this is a swan song—a bit of a valedictory to a role I've loved, an opportunity I've treasured—a farewell to the VIP hotel suites from coast-to-coast to which I've grown accustomed and on which I've counted in my campaign to convince Mrs. Hargreaves after all these years that I really am “one hell of a guy.”

May I then, recall with you some of the highlights of our four years of work in common cause; report some activities of the current year; suggest some items of unfinished business and emerging areas for attention; and perhaps offer a little homily or two gleaned from the experiences of the office I have been privileged to hold?

BUILDING FOR ASSOCIATION POTENCY

In my first report to you, I made use of a catch phrase “Inclusiveness vs. Impotence” as a means of emphasizing the view that *all* music in American higher education should be representative of our finest accomplishments and as an expression of the belief that we would not be able to serve with maximum effectiveness in education councils if we permitted any lingering desire for “exclusiveness” on our part to discourage developing and emerging institutions from seeking membership in our association. How have we progressed in the direction of the goal of encouraging increased membership in NASM? Well, not as far and as fast as Treasurer Neumeyer and I would have run with the ball if we had not been handicapped by the reactionary umpire and referees of the Commission on Curricula and the Graduate Commission. Every time Carl would report an annual *deficit* in the new executive secretariat era which approached the *total operating budget* in the carefree days of unpaid laborers in the vineyard, and every time I would say “Come on, boys, you've got to admit more members—we need the money” there would be another outbreak of middle class morality . . . and an obstin-

ate refusal to lower standards merely because of impending fiscal doom.

Nevertheless, the record of growth in the past four years is impressive. In the decade 1955-65, NASM admitted to associate membership an average of 7.7 new institutions per year. During the quadrennium just completed, the rate of admission of members has nearly doubled—averaging 13.5 new institutions per year! Indeed, 79 applicant institutions were processed, with 25 potential memberships being deferred. To this group of new member schools should be added the perspective of some 275 other correspondent institutions in varying stages of preparation for membership application; and to complete the picture, reference should be made to the concurrent increase in individual memberships from 44 to 122.

BUILDING ALLIANCES IN MUSIC

Although the omniscient author of Parkinson's Law has been quoted as declaring that "Any organization that grows to a thousand people no longer has need of contact with the outside world," the NASM is taking no chances.

Thus, the phrases "Outreach for Influence" and "Alliances for Progress" have been used to signify the activities of your association in forging relationships with other professional societies and associations whose friendly cooperation can be of real value to the furtherance of our objectives. Such relationships have ranged from "showing the flag" by intensified effort in official representation at inaugurations of college and university presidents (in which many of you have assisted me)—through active participation in countless committees and convention programs—to firm covenants of mutual concern and active cooperation. Let us consider a partial list embracing some of the activities of your elected officials, appointive committee members, executive secretary, and individual music executives:

College Music Society. For the Yale meeting of CMS last Christmas, your president had agreed to speak on current problems in the education of teachers of music. Unfortunately, from my standpoint, a more than two-week bout with the Hong-Kong flu prevented work and travel, and Warren Scharf was good enough to step in on short notice. Evidently he performed with customary brilliance, for I note that he has since become a member of the Council of CMS and that the organization has just concluded its 1969 annual meeting right at home on the campus of Baldwin-Wallace!!

MENC. Under the leadership of our own Wiley Housewright, the MENC continues its important work with frequent occasions for cooperation from NASM. Aside from the splendid demonstration of the outgrowth of the Tanglewood Symposium and of the impact of the Institutes for Music in Contemporary Education at our Chicago meeting, and in addition to the numerous significant roles played by so many of our NASM fraternity in MENC activity, we should make special mention of the new Teacher Education Commission. David Ledet has represented NASM as a liaison member of this Commission in the planning of the MENC "task forces" which are preparing detailed recommendations for "most needed changes" in music teacher education, and your president shared a program spot with Robert Klotman (Chairman of the TEC) at a recent meeting of the Indiana Higher Education Music Administrators.

MTNA. Another of the great professional organizations in music led in the past year by an NASM executive, Willis Ducrest, continues its active support of our role of national leadership in the education of music teachers. Mrs. Celia Mae Bryant, current president of MTNA, asking our support for the *National Certification Plan* of MTNA, has written "I have always had the greatest admiration for NASM, strongly supporting its goals and continually publicizing its growth and importance in the professional field of music; hence I sincerely believe NASM endorsement would have effective results . . . At a later date we would be interested in having a special committee in NASM review the requirements of the program with the intent of approving or offering recommendations."

National Music Council. This complex "umbrella" organization, made up of 60 national music organizations representing a membership of more than 1.5 million, has long been linked with the NASM through the service of Dr. Howard Hanson as President of the Council. About two years ago, Dr. Hanson became Chairman of the Board, and Peter Mennin was elected president. NASM participated actively last year in the sponsorship by NMC of the first International Music Council Congress to be held in the U. S. Seeking to unite many diverse interests in support of music in the national life, the Council has an effective Committee on Government Relations chaired by Leonard Feist. In order to enhance our activity in conjunction with the NMC, I have recently asked Ray Robinson to serve as our legislative liaison and as contact person for the Committee on Government Relations. At the summer meeting of the National Music Council, held in Washington, your president was elected to membership on its Board of Directors.

BUILDING ALLIANCES IN THE ARTS AND IN ACCREDITATION

NCAIE. The NASM continues representation on the National Council for the Arts in Education in view of its potential as a sounding board for the full family of the arts in the development of their places in American higher education. Recently the Council has undertaken the project of developing a statement on the "Goals and Place of the Arts in General Education." It hopes through a calculated plan of distribution to assure that the statement reaches all groups whose views and behavior influence the nature of curricula — i.e. "parents, legislators, school boards, federal and state officials, teachers, artists, and students."

NASA. Our working relationship with the National Association of Schools of Art has settled into a reasonably comfortable routine of shared staff time and office space for both organizations in our Washington headquarters. Following a June review by our Executive Committee of experience during the first months of joint financing, an *ad hoc* finance committee representing both organizations met to work out a plan for enhanced contributions from NASA. This has been approved by your executive committee here in Los Angeles.

National Accrediting Commission for the Arts. During the present convention, you will have the opportunity of voting regarding the adoption "in principle" of the plan for confederation among accrediting agencies in the arts. Since the last annual meeting, you have received from our Executive Secretary the proposal carefully worked out through a series of meetings which began in 1966. The NASA has already given its formal approval to the plan, and the National Commission on Accrediting—as reported last year—enthusiastically endorses the proposal. Please bear in mind the fact that NASM will continue its identity and sovereignty if the confederation is approved, and that only such arts accrediting organizations as are now or in future recognized by NCA will be eligible for membership in the confederation.

American Association of Theological Schools. Following the excellent work of the joint committee representing AATS and NASM in developing a proposed agreement for mutually staffed evaluation teams, mutually supported membership in NASM for qualifying institutions, and mutually substantiated standards for graduate degrees in church music, you ratified the agreement at our last annual meeting. Surely of real value to both associations, this agreement is without precedent in the annals of NASM. Clearly, we have demonstrated in this action the increasing stature of our association . . . not simply as a keeper of

standards, but as a potential catalyst for good wherever music touches the operations of American higher education.

American Association of Junior Colleges. The integration of the Junior College membership of this association into the normal categories of Full or Associate—rather than the listing of such institutions in a separate section at the end of our membership roster—is a small but important evidence of increased national awareness of the importance of the Junior College in the fraternity of higher education. It is with real pleasure, therefore, that we can announce the agreement of the Publications staff of AAJC to proceed with the joint issuance of a bulletin based on *Guidelines for Junior College Music Programs*—a report made to you last November by Eugene Bonelli as chairman of the NASM Junior College Committee. Reflecting the experience of NASM and presenting appropriate sections of our standards related to accreditation, the publication will become available to all of the nation's junior colleges through the office of the AAJC.

No Junior College will be “pressured” to seek NASM membership as a result of the adoption of guidelines and criteria by the AAJC, of course. Junior colleges which can attain the qualifications listed in the publication may find in their attainments reason to desire closer ties with our association, and this seems again to work for the good of music in American higher education through the active collaboration of NASM with another important educational association.

NCATE AND THE EVALUATIVE CRITERIA

After a period of bustling activity in the months preceding our last annual meeting, the past year has been one of relative quiet in our dealings with AACTE and NCATE. I am sure that I need not review the activities of the AACTE Evaluative Criteria Study Committee and of NCATE since the time of my report to you in 1966, when the invitation to participate in a mailed reaction to the then existent *Standards for Accrediting Teacher Education* marked the beginning of a period of grave concern for many of us. Out of the intervening conferences, discussions, committee actions, letters, personal visits, telephone conversations, published reports, and the like, a few facts now seem fairly clear:

1. NCATE continues to honor our memorandum of agreement but wishes to delay renegotiation of the document.

“The NCATE Board re-affirmed that NCATE will continue to honor their present professional association agreements, informally, i.e. NASDEC (ran out before NASM), the state associations, and school

superintendents. They will presumably continue to honor these agreements until the mid-seventies ('73,-'74-'75) at which time they intend to take stock."¹

"As you know all too well, decision making with respect to academic specialization and how it may best be evaluated and presented to the public has been a thorny problem for the Council. The Council delays not through any lack of interest in the subject or because of any unwillingness to cooperate with agencies like your own. Problems in philosophy coupled with rather great logistical problems simply have not been resolved or put into working arrangements."²

2. Specifically, NCATE respected its commitment to NASM in connection with the "trial run" of the new *Evaluative Criteria* last Spring. "Rolf Larson has followed our agreement to the letter in all of the pilot institutions that were to be evaluated by NCATE using the new evaluative criteria of AACTE where any of those twelve institutions produced more than ten music education graduates. I know this to be a fact because I helped pick the examiners."³
3. NCATE recognizes that the Evaluative Criteria do not serve as instruments for subject matter accreditation. "In response to my question as to (1) whether the NASM Guidelines for Music Education were used, (2) did they get into the reports, and (3) how were they judged and by whom, Dr. Larson answered: The institutional formats for the reports varied, the reports from the various teams varied, and were spotty, and he could not say that he remembered that any of the professional guidelines were in evidence in any of the reports. Consequently he agreed that at this point we do not know whether the 'supply the guidelines' concept is, in fact, working, or will work in the future."⁴
4. NCATE now has mixed sentiments regarding the propriety of the subject matter evaluation by its examining teams. "As you know, the ECSC has found no strong feeling in the country that academic specializations program by program should be either evaluated or reported. In fact most of the sentiment seems to be just the opposite. . . . If I were rash enough to predict any outcomes immediately, I might predict that for the next few coming years the Council would adopt the position outlined in the new Standards that a mark of accreditation will be the acquaintance and consideration by the institution of recommendations produced by the various learned societies and other subject-matter groups. Perhaps the difficulty in reaching a decision reflects the need for an intermediate phase before we eventually arrive at the place where a thorough-going evaluation of the subject content

¹David Ledet, in a memorandum summarizing a May 19, 1969 telephone conversation with Rolf Larson and distributed to NASM Executive Committee on May 21, 1969.

²Rolf Larson, Director of NCATE, in a letter to David Ledet, September 8, 1969.

³David Ledet, in a letter to Nathan Gottschalk (Chairman, Region 6 of NASM), May 6, 1969.

⁴David Ledet, in a memorandum summarizing a May 19, 1969 telephone conversation with Rolf Larson and distributed to NASM Executive Committee on May 21, 1969.

accompanies in some way and through some machinery the evaluation of the professional aspects [ha!] of teaching programs.”⁵

In the recently published *The Arts in Higher Education*, Dennis has written regarding our potentially increasing importance:

“Four-year colleges and universities are fast becoming the major determinants of the preparation of teachers of art, music, and theater in secondary schools (and, in some instances, the junior colleges). To put it another way, the states — through their departments of public instruction — are rapidly disappearing as the licensing agents in the arts, and *professional accrediting bodies associated with post-secondary institutions are taking over that function.*”⁶

There is additional evidence regarding the complexity of today’s accreditation of teacher education to be seen in a “Report on Certification, Reciprocity, and Accreditation Feasibility Study” recently released by the National Commission on Teacher Education and Professional Standards of NEA (i.e., TEPS).

Pertinent recommendations formalized in the Report include:

1. The National Education Association should establish an *Office of Certification and Accreditation* to implement the recommendations in this report and to coordinate *NEA activities* regarding certification, *accreditation*, and professional practices.
- 5.a. State professional teaching standards and practices agencies should establish as rapidly as possible the concept of a *single initial* legal license issued to those who complete a preparation program which the agency has approved.
- b. Required *advanced* credentialing (*specialty* requirement) beyond the initial legal license should be *developed cooperatively by the appropriate specialty group*, the respective colleges and universities, state and local education associations, and the employing agency, and *specialty requirements* should be worked out on an *individual program* basis.
6. The National Council on Accreditation of Teacher Education (NCATE) must be strengthened in at least the following ways:
 - a. Establish a better balance of school instructional personnel on the policy making body;
 - b. Increase representation of instructional personnel on accrediting teams and provide orientation and training to enable practitioners to fulfill this responsibility;
 - c. Increase the emphasis on leadership, research and consultation to undergird and support the various state professional teaching standards and practices agencies.

Certification is inextricably related to accreditation. What takes place in

⁵Rolf Larson, Director of NCATE, in a letter to David Ledet, September 8, 1969.

⁶Lawrence E. Dennis, *The Arts in Higher Education*, American Association for Higher Education, Washington, D. C., p. 17.

one arena affects the other. Therefore, it is imperative that NCATE be strengthened and be more responsive to the views of practitioners.⁷

In response to an invitation from Roy A. Edelfelt, Executive Secretary of the *National Commission on Teacher Education and Professional Standards*, I have asked several of you to represent us at the approaching series of regional conferences in which the Report on Certification, Accreditation, and Reciprocity will be a major concern.

Finally in connection with the future of teacher certification in music, but certainly also reflecting the importance of other facets of the existence of NASM in the view of the National Commission on Accrediting, may I say how pleased I am that Frank Dickey, Executive Director of the NCA, was able to accept our invitation to address the general session on Tuesday afternoon. We welcome him not only as a leading educational statesman, but as a fair and friendly interpreter of our role and functions.

NASM — VIABILITY AND VISIBILITY

During the past four years we have tried in a variety of ways to answer the questions *What is the NASM? What ought it to be in the judgment of its music-administrator members?* We have sincerely sought to involve a larger cross-section of the membership in representation, consultation, and decision-making at all levels of operation. As a beginning, you will recall that I asked the Executive Committee to authorize a second Development Council with the hope that such a Council would

“find it possible to chart paths acceptable to the membership of NASM which will lead with a minimum of delay to the broadening and consolidation of our position as spokesman for all manifestations of music in American higher education, to the further enhancement of the place of collegiate music in American musical life, and to the extension of the study of music in the university years of America’s intellectual elite.”⁸

This was a big order, and the Development Council II wisely penetrated the verbiage to the heart of the matter: “How can we find money enough to stay solvent long enough to assure a beginning?”

Your acceptance of their report calling for a convention registration fee and for an increased dues structure gave us the opportunity to

⁷“Report on Certification, Reciprocity, and Accreditation Feasibility Study” by the National Commission on Teacher Education and Professional Standards, NEA. P. 4.

⁸President’s Report, *NASM Bulletin*, February 1969.

proceed, and was heart-warming to them. However, the effort had been so great, and the practical problems so predominant, that the total effect was debilitating, and it was therefore necessary for me to conjure up a fresh group of magicians—a “committee of dreamers” untainted by the sordid facts of financial life. Thus the COPPI came on the scene—dreamers one and all—so dreamy, in fact, that they met twice at their own expense before dreaming up the ultimate—a high-level mid-winter thinking session in the Bahamas (with the NASM to provide only the modest cost of assembling in New York City!). Even though the unavailability of hotel space prevented the realization of that bivouac, COPPI worked bravely on, and in a meeting with the executive committee last June unfolded plans for important modifications in the nature and operation of the NASM.

As a first formal step in this process, the Executive Committee has approved a revised statement of purposes and a set of proposals for the implementation of these purposes. You will be given the opportunity of reacting to these matters during the course of the present annual meeting. The executive committee has further approved a set of general suggestions regarding modification of the organizational structure of your Association; it will be the goal of COPPI to present these in detailed form as constitutional amendments for your consideration in proper “legal” fashion at the 1970 meeting in New Orleans.

Significant increase has been evident in the importance of the regional organization. Not only have the regional meetings been given more prominence during the time of the national gathering, but a whole series of suggestions coming from the regions has been considered by the executive committee, and in many cases appropriate action has been possible. Perhaps most useful has been the step of inviting the regional chairmen to meet with the executive committee for a major session during the annual convention.

The selection of your candidates for office has been made a more open process with the appointment of a nominating committee in June, the circulation of a pre-convention slate of nominees, and the provision for additions to that slate by the time of the assembling of the delegates to the convention.

A change from the presumably immovable Thanksgiving vacation timing for the annual meeting has met with your seemingly enthusiastic endorsement. The lengthening of the convention period, the introduction of a few more exhibits and receptions (replete with cocktails and

hors d'œuvres!), and the change from an essentially middle-west convention base to a variable site operation likewise seem to have your support.

A long-awaited revision of the Code of Ethics may well emerge from the present convention. At least, you will have the opportunity of confronting some of the issues frankly and making known your wishes!

We had expected to continue the "instant information" session in view of your many requests for specifics at last year's introductory version, and in view of your expressions of satisfaction with the innovation. Together with the well-planned *Music in Higher Education*, the printed summary of the "member-originated" information specifics should make us all much more knowledgeable on "how others do it" and less dependent than ever on the now happily diminished questionnaires! This year's announced session will not be held, however, in view of the limited number of new information requests which reached Warren Scharf by the announced deadline date.

Within the restrictions of our available staff time and, more particularly, of the budgetary crisis which has characterized much of this era in the re-shaping of NASM, we have made determined efforts to increase the "visibility" of the Association as well as its usefulness. Academic ceremonies honoring newly inaugurated presidents, centennials, personal milestones and the like have been celebrated by attendance, correspondence, and speech-making on behalf of NASM. Your president had a delightfully cathartic time, for instance, expounding on the topic *The Arts and the Campus: Avanti, Avant-Garde, or Götterdämmerung* for the inauguration of Robert S. Eckley as President of Illinois Wesleyan University in March. Gratifying, indeed, was the invitation to return to the scene of the crime in October and present a warmed-over version of the talk for the Regional Convention of Phi Mu Alpha Sinfonia fraternity.

Twice in less than a year, the *Music Journal* has carried an article on our association, accompanied by the listing of all member schools—this time, indeed, making of it a sort of "cover story." Two issues of *Music in Higher Education* have established the great value of the pooled statistical information gathered through our annual report forms. A greatly expanded and re-titled Bulletin — *Proceedings of the Annual Meeting* (growing from 44 pages in 1966 to 114 in 1969) has made available for re-study and for wider dissemination the essential content of the annual meeting. Other publications such as *A Basic Music Library*, the informational pamphlet, and the Graduate Studies Bulletin have joined the

improved *Directory* in telling the story of NASM to a continually increasing audience. Currently in process is the planning for a new issuance of Bulletin No. 45 *Recommendations in Theory, Music History, and Literature* to reflect contemporary practices in composition.

Finally, there is now a certain amount of international "visibility" for NASM! Perhaps you are aware that our agreement regarding theological schools is actually with the "American Association of Theological Schools in the U. S. and *Canada*" — but how many have noticed that we have recently approved three Master of Music degree offerings at the Pius XII Institute in Florence, Italy, under the banner of Rosary College of River Forest, Illinois?

SOME FUTURE GOALS FOR NASM

As I have reflected on the things we have done together in the past four years — our shining accomplishments as well as our disappointments — a few central themes come back again and again. Let me try to express these ideas briefly in order that I may give, devise, and bequeath them to my successor with the dual proviso that I do not simply wash my hands of them, and that I doubt if he will be able to!

1. We cannot be "all things to all men" in the sense of a gaudy carousel of titillating activity related to every musical or scholarly idea, but we can be the *best source of continual replenishment* for the corps of those who will labor to make possible the realization of the American dream in music.
2. To preserve, protect and enhance the source of that great corps, we must make certain that determination of quality education in music will not pass from the hands of those who know the art and its needs—in short, we must remain the experts so long as an accreditation function affects the nature of the campus home for the arts.
3. To ensure the continuing effectiveness of the NASM in this role, we must strengthen the central office and its staff in order to permit additional services, increased publication, and the like.
4. To simply maintain our present level of operations—and much more importantly, to enhance the quality of our service to members and prospective members—we must find a means for continuous development of consultants and examiners in "schools" probably best held in conjunction with some of the Commission sessions.

5. To provide ever more forceful leadership in American musical education, we must create more opportunities for “in-service” growth of music executives—even through such simple matters as the increasingly free exchange of ideas and information at the national meeting itself, but also in terms of the more artfully structured “school for executives” type of activity.
6. To assure the force of unified support of music in American education (of the “general education” variety as well as of the professional “specialist”) we must seek an increasingly close articulation and sharing of effort with such other organizations of and for music education as the CMA, the MTNA, and the MENC. Indeed, I can see advantages in contiguous convention timing with some such groups (as was in vogue more than 20 years ago). As a first step, a gathering of executive committees alone could have real value, as we have already done with NASA and AETA for particular projects.
7. To increase the effectiveness of our accrediting function, I believe in the concept of alliance with kindred arts accrediting organizations—as in the proposed NACA—and in the diversification of relationships and services, as begun in the cases of AATS and AAJC.
8. To create a more favorable climate for music in American life—and hence a better market for our product, if you will—I believe in developing new avenues of activity for NASM even as I also believe in more continuous support of such groups as the National Music Council, whose successful activities we may not need to duplicate. The logical extension of this principle is that NASM executives should be able to rely on an active secretariat and officer corps to bring to them by well-designed publications the culled wisdom of our allied organizations. Ideally, our music executives should be continuously informed on the pertinent and the germane without wasteful duplicating of personal effort in its extraction.

WHAT OF SOCIETY AND OUR ART?

Well, a few final words before I must surrender this magnificent soap-box and this marvelous captive audience! With all of the paraphernalia of accreditation, alliances among educational organizations, improved publications and conventions, etc., etc., we might seem on the

face of things very like many another national congeries of specialists in any given branch of education. *But there is a difference!* The NASM was founded 45 years ago by a group of musician - administrators whose concerns with academic standards and inter-scholastic operations never obscured their common dedication to an art—never lessened their joy in bringing the ennobling qualities of that art in greater abundance to all Americans who would lend them an ear. This spirit—if I am any judge—lives on; the song is still in our hearts, the belief in the ministering power of music is still there—even if perhaps less frequently and less self-consciously proclaimed!

Vive la différence! Let us not become *too* sophisticated — *too* glib with the patois of education—particularly not too quick to permit pride of intellectual accomplishment and the fragmentation of specialization to separate us from the “mere” lover of music—and even from each other!

It would be a great pity, indeed, if America’s collegiate centers of musical education — lately become the country’s principal patrons of concert activity and of composition—should fail at this particular moment in history to recognize the exquisite rightness of their own historic goals.

We who have long argued the importance of beauty, who have emphasized the imperative of an education which recognizes man’s spiritual and aesthetic needs, and who have gone far beyond the classroom’s limits in order to propagate these gospels and give substance to the ideals expressed, might seem to be wavering just when informed leadership is declaring the importance of our contributions.

Harvey Cox argued *In Praise of Festivity* when he recently expounded the thesis that

mankind has paid a frightful price for the present opulence of Western industrial society. While gaining the whole world, affluent Western man has been losing his own soul. He has purchased prosperity at the cost of a staggering impoverishment of the vital elements of his life. These elements are festivity—the capacity for genuine revelry and joyous celebration; and fantasy—the faculty for envisioning radically alternative life situations. Festivity and fantasy are not only worthwhile in themselves; they are absolutely vital to human life.

Song, ritual, and vision link a man to . . . the larger historical and cosmic setting of his own life. . . . But without real festive occasions and without the nurture of fantasy, man’s spirit as well as his psyche shrinks. He becomes something less than man . . .

Young people in industrial societies everywhere are demonstrating that expressive play and artistic creation belong in *the center of life*, not at its far

periphery. A theater of the body, replete with *mime, dance, and acrobatics, is upstaging our inherited theater of the mind.* Street festivals, once disappearing as fast as the whooping crane, are coming back. Psychiatrists and educators are beginning to reject their traditional roles as the punishers of fantasy. In short, we may be witnessing the overture to a sweeping cultural renaissance, a revolution of human sensibilities in which the faculties we have starved and repressed during the centuries of industrialization will be nourished and appreciated again.⁹

Arnold Gingrich, publisher of *Esquire* magazine, addressing the National Music Council last February in the distinguished surroundings of the Metropolitan Opera House, declared "In the long run, the role that the arts must play is one of helping to make life more tolerable for us all, by relief of some of the stresses and strains that make modern living equally hard on the nerves and tempers of rich and poor."

"The overture to the revolution in human sensibilities" of which Cox has written, and the "long run role" that the arts must play in it are not so easy of accomplishment, as August Hecksher has recently reminded us in asking "What Ever Happened to the Arts?" There is, he points out, a "revolution in values within our society" which "places an almost unbearable strain on the artist."

Within limits the creative talent needs ferment to fulfill itself. But the present times have gone beyond those limits, to set the artist loose amid tides and turmoils beyond comprehension. He is sometimes looked upon as the *one who will make the new values by which we will live: the prophet who will tell us where we are really going. This is asking too much of all save the greatest artists, in all save the highest moments of their genius.* As a result the *nature of art and the basic standards of excellence are put into question. At the very time we had hoped that government and business would be coming to the aid of art, we find that art is growing strange and unfamiliar, alienated from the old conceptions.* At the time we had expected to gather in a vast new audience, we find the audiences perplexed by the contemporary composers. . . .
. . . The reasons for the trouble in the house of art are complex and many-sided. . . . They range from economic to spiritual causes; from fear of being out in the streets at night to fear of being confronted by horrible dissonances once safely inside the concert hall.¹⁰

It is here that I sense the possibility of our seeming to waver in our dedication to the historic mission. It is possible that America's campuses could become *remote from the people* in matters of the spirit, of beauty, of art — while, ironically, making concern for the *physical well-being of the inner city of central importance* in curriculum development?

⁹Harvey Cox, "In Praise of Festivity," *Saturday Review*, October 25, 1969, p. 28.

¹⁰Heckscher, August, "What Ever Happened to the Arts?" *National Music Council Bulletin*, Vol. XXIX, No. 3, Spring-Summer—1969, p. 4.

Weinstein has quoted a university-based composer who gave an interview to the *New York Times* before the recent première of his latest work:

In _____'s frame of reference there are two kinds of composers: "academic" (his kind) and "theater" (those who write for audiences). In his less charitable moments, he dismisses the latter as the "show biz crowd." By thus separating himself from any responsibility to please an audience, he feels he can demand that the world meet him on his own terms, rather than that he give the world the music it wants. In a further elaboration of his audience, Mr. _____ said: "Finally there's the question: who will hear this piece? No one is concerned but my musical colleagues, those for whom I really offer it. There will not be a broadcast, a tape, a recording. There won't even be a published score. My associates across the country will not have any opportunity to hear it unless they get to Philharmonic Hall.

On the other hand, the regular Philharmonic audience does not want to hear this piece. And why should they have to? How can it be coherent for them? It's as though a colleague of mine in the field of philosophy were to read his paper on the Johnny Carson show. The milieu is inappropriate for the event."¹¹

The American Society of University Composers has advertised its collective thinking along these lines:

. . . We have found that an environment where music is regarded as entertainment, where professional standards are set by non-professionals, and where writing about music is dominated by a belief in amateurism, is inadequate to our professional requirements. We have also found that the university, with its tradition of respect for serious *intellectual* activity, professionally established standards, and rational discourse, can be more than a convenient economic haven for composers: it is at present, for better or worse, the American institution best suited to the development of an adequate environment for our profession.

Let us hope that all such statements are not *really* intended to convey endorsement of a sort of monastic seclusion for the creators of today's music, even as last year's spate of "music is dead" comments did not *really* put an end to performance (of all but the newest creations of the *avant-garde*)!

Let us assume that Mel Powell—another of America's college based composers, who has recently become the Dean of a NASM member institution located only a few blocks from this spot—represented the more natural viewpoint when he said about a year ago:

Today's music or at least that portion of it in which I happen to be most interested—resides actually within small pockets of the academic world—lives its life in the academic world—and even there . . . very often

¹¹Weinstein, Robert V., "Music Machines Replace Humans," *Music Journal*, Vol. XXVII, No. 7, September, 1969, p. 38.

serves some purposes that are at least questionable. . . . I speak of the need for conversion of what appears to be a *private art* to a matter of *some public interest*. . . .

Let us accept the challenge of Gingrich to make the arts vital as “a form of insurance against the complete eclipse of individuality in an automated world where every day names are being replaced by numbers.”¹²

Let us accept the fact that society “must depend more and more on the arts and humanities to bring us back together, and restore our fundamental human kinship.”¹³

Let us agree with Seeger, who declares from the scholarly viewpoint of the ethnomusicologist that “there may be more truth than is fashionable to admit nowadays, in the ancient mystical belief, that music unites what language tears apart.”¹⁴

Let us be simple for a moment and consider Neill’s contention that the *business of education is chiefly creating happy people*.

Let us recognize with the National Advisory Council on Education Professions Development that “Too many of our young are concerned with what they are against — the war, racism, poverty, corruption. They need, as have all youth in all times, to be *for* things, to have a star, a dream. . . . ”

Let us endorse the wisdom of the folk poet who has said that in *ugly* times, *beauty* is the only true protest.

And, finally, let us demonstrate “mainly to ourselves, that a nation which can take such just pride in its extraordinary achievement in the material realm is no less resourceful, no less vigorous, no less sacrificing in dealing with matters of the spirit.”

ROBERT HARGREAVES, *President*

¹²Gingrich, *op. cit.*, p. 116.

¹³*Ibid.*

¹⁴Charles Seeger, Foreword from *Studies in Musicology*, edited by James W. Pruett, University of North Carolina Press, Chapel Hill, p. xiii.

TREASURER'S REPORT

One year ago, after three annual meetings when a deficit had to be reported, it was stated that for the 1968-69 fiscal year a turn-around situation was anticipated. The report distributed to delegates shows this indeed to be the case. It reveals the result of the increase in dues which became effective September 1, 1968.

Total receipts for the year, including redemption of certain Treasury Bills and Treasury Bonds, were \$132,337.11. Total disbursements, including funds invested, amounted to \$132,165.01. There are two marked contrasts with the previous years; the income from dues more than doubled, and redemption of Treasury Bonds and other investments was less this year than the amount of money which was invested.

The second page of the report includes details of investment transactions and, unlike the three previous years, shows an increase in these reserve funds from \$11,685.13 to \$24,728.13.

The third page, a summary of assets over a five year period, shows the declining figures following the establishment of our headquarters in Washington. A comparison of totals reveals a reversal of this declining direction as of August 31, 1969.

This report is based on figures extracted from the professional audit prepared by Alexander Grant and Company. A copy of the complete audit has been placed in the hands of each member of the Executive Committee and a few additional copies are available for examination at the speakers' table.

CARL M. NEUMEYER, *Treasurer*

REPORT OF THE EXECUTIVE SECRETARY

My report is usually too long so I am making a conscious effort this year to make it shorter. I would only remind you that we will move our address again on December 15 to One Dupont Circle, N.W., the ACE Center for Higher Education. We will be at last with our central services and in the building with 39 other national educational associations. This is a five year lease, renewable, and we now are looking forward to remaining in the same location for a number of years.

Our staff has changed. Miss Theresa Assiouti has taken the position once held by Kurt Werner (*Theresa, please stand*).

Music in Higher Education: 1968-69 is in the final stages of production.

After a vote on Friday on the by-laws changes (to provide for 2 year terms of office for Regional Chairmen) we will publish a revised edition of the By-Laws.

Of course, the new *Directory* will be done after January 1, as usual, and the *Proceedings of the 45th Annual Meeting* will be published and sent to you as soon as possible.

I feel like a native Californian by now — the NASA Meeting was held here in Los Angeles in October. Our office arrangement with NASA is working fine.

Without going into detail, I have done a lot of traveling and represented us at many meetings this past year.

Attendance at this meeting has far exceeded our estimate for a West Coast meeting. We expected a 15% drop and this has not materialized.

We hope you enjoy the 45th Annual Meeting and return home with the feeling that you have benefited from this contact with your Association.

DAVID LEDET, *Executive Secretary*

REPORT OF THE COMMISSION ON CURRICULA

The Commission on Curricula recommends that Associate Membership be granted to the following institutions:

Barrington College	Northwest Missouri State College
Berry College	Pfeiffer College
East Texas State University	University of Maine
Glassboro State College	St. Mary of the Plains College
Memphis State University	Truett McConnell College
Moorhead State College	University of South Alabama
Northern Michigan University	Wisconsin State University (Oshkosh)

The Commission on Curricula recommends that Full Membership be granted to the following institutions:

Eastern Michigan University	University of South Carolina
New Mexico State University	

The Commission on Curricula recommends that the following institutions be continued in good standing as a result of re-examination:

Albion College	Oklahoma College of Liberal Arts
Birmingham-Southern College	Oklahoma State University
College of the Holy Names	Philadelphia Musical Academy
Cornell College	Phillips University
De Paul University	Ricks College
De Pauw University	Shenandoah Conservatory
Drake University	Southwestern College
Friends University	University of Northern Iowa
Hendrix College	University of Oklahoma
Judson College	University of Oregon
Kansas State Teachers College	University of Tulsa
Knox College	Wesleyan College
Louisiana State University	Western Maryland College
Milliken University	Wichita State University
Mississippi State College for Women	

Action on eight applicants for Associate Membership and one applicant for Full Membership was deferred pending satisfactory responses to questions raised by the Commission. Upon re-examination one school was removed from probation, one was continued on probation and action on four institutions was deferred for further study.

Five new curricula were given plan approval with further consideration to be given when there are graduates under the programs. One new curriculum was given final approval for listing in the Directory, one was disapproved and one deferred for further study. Progress reports were received from five schools.

The Commission on Curricula, in response to recommendations of the Committee on Plans, Projects and Improvement, has been involved in two new projects this fall. The first was an all-day Workshop for Examiners, conducted last Saturday, November 22nd, by Robert Briggs. The second is in the nature of an exploratory session on possible revision of the standards for the undergraduate curricula as presently described in the By-Laws and Regulations.

Representatives of MENC's Contemporary Music Project have been invited to meet with the Commission for a preliminary "brain-storming" session this afternoon. Attention will be focused first on the NASM Bulletin 45, *Recommendations in Theory, Music History, and Literature*, which dates from 1958. The views of the membership will be very helpful to the Commission as we strive to make the statement of standards of the undergraduate curricular patterns more flexible and more responsive to the enormous variety of teaching approaches of our day, without sacrificing qualitative criteria.

THOMAS GORTON, *Chairman*
Commission on Curricula

REPORT OF THE GRADUATE COMMISSION

The Graduate Commission is pleased to report the following actions:

I. *Applications for Associate Membership Approved*

East Texas State University. Master of Music in Performance; Theory-Composition; Music History and Literature; Music Education. Master of Arts in Music (Music History and Literature). Master of Science in Music.

Glassboro State College. Master of Arts in Music Education.

Memphis State University. Master of Music in Applied Music. Master of Music Education.

Moorhead State College. Master of Music in Voice; Instruments.

Northern Michigan University. Master of Arts in Secondary Education (Music).

Northwest Missouri State College. Master of Science in Education — Major in Music.

Wisconsin State University, Oshkosh. Master of Science in Teaching (Music).

II. *Applications for Full Membership Approved*

Eastern Michigan University. Master of Arts in Music.

New Mexico State University. Graduate degrees may be listed after representative transcripts validate the degree programs.

University of South Carolina. Master of Music Education.

III. *Reexaminations — Continued in Good Standing*

Baylor University. Master of Music in Performance and Literature (violin, cello, voice, piano, organ); Composition; Music History and Literature; Music Theory; Church Music; Music Education.

College of the Holy Names. Master of Music in Performance; Music Education; Master of Arts in Performance/Music Education.

De Paul University. Master of Music in Performance; Composition; Theory; Music Education; Church Music.

De Pauw University. Master of Music in Composition; Theory; Performance.

Drake University. Master of Music in Applied Music; Composition. Master of Music Education.

Fort Hays Kansas State College. Master of Science in Music (Music Education).

Kansas State Teachers College, Emporia. Master of Music in Music Education; Theory-Composition; Musicology; Performance.

Louisiana State University (Baton Rouge). Master of Music in Performance; Composition; Theory. Master of Arts in Music. Master of Music Education. Ph.D. in Music History and Literature; Music Education; College Level Teaching of Music. Approval of plans for Doctor of Musical Arts in Performance; Composition.

Millikin University. Graduate program being phased out.

Syracuse University. Master of Music in Performance; Theory and Composition. Master of Music Education.

University of Northern Iowa. Master of Arts in Music.

University of Oklahoma. Master of Music in Performance; Music History; Theory; Composition. Master of Music Education. Doctor of Music Education.

University of Oregon. Master of Arts in Music History; Theory; Music Education. Master of Music in Composition; Music Education; Performance; Music Literature; Church Music. Doctor of Musical Arts.

University of Tulsa. Master of Music in Composition; Applied Music. Master of Music Education.

Wichita State University. Master of Music in Performance; Theory-Composition; Music Education.

IV. *New Curricular Plans Approved.* Listing in the *Directory* will be withheld until representative transcripts of three persons completing each program have been received by the Graduate Commission and approval for listing has been granted.

Butler University. Master of Sacred Music (a joint offering with Christian Theological Seminary).

Eastern Illinois University. Master of Arts in Pedagogy and Literature.

McNeese State College. Education Specialist in Music.

Louisiana State University. Doctor of Musical Arts in Performance; Composition.

New Mexico State University. Master of Music in Music Education.

Northeast Louisiana State College. Master of Music Education; Master of Music in Performance; Theory and Composition; History and Literature; Master of Arts. Master of Science.

University of Cincinnati. Master of Music in Theory.

University of Minnesota. Master of Fine Arts in Performance.

V. *New Curricula Approved and to be Listed*

Syracuse University. Master of Music Education.

University of Miami (Coral Gables). Doctor of Philosophy in Music: Majors in Theory-Composition; Music Education; History and Literature; Performance with Music Literature.

VI. Action on two applications for Associate Membership was tabled jointly by both Commissions.

Action on one application for Full Membership was tabled jointly by both Commissions.

Action on 5 re-examinations was tabled pending response to questions.

Five Progress Reports or new curricular patterns were studied and responses were prepared.

EVERETT TIMM, *Chairman*
Graduate Commission

COMPOSITE LIST OF INSTITUTIONS APPROVED NOVEMBER 1969

ASSOCIATE MEMBERSHIP

Barrington College, Barrington, Rhode Island
Berry College, Mount Berry, Georgia
East Texas State University, Commerce, Texas
Glassboro State College, Glassboro, New Jersey
Memphis State University, Memphis, Tennessee
Moorhead State College, Moorhead, Minnesota
Northern Michigan University, Marquette, Michigan
Northwest Missouri State College, Maryville, Missouri
Pfeiffer College, Misenheimer, North Carolina
Saint Mary of the Plains College, Dodge City, Kansas
Truett McConnell College, Cleveland, Georgia
University of Maine, Orono, Maine
University of South Alabama, Mobile, Alabama
Wisconsin State University, Oshkosh, Wisconsin

FULL MEMBERSHIP

Eastern Michigan University, Ypsilanti, Michigan
New Mexico State University, Las Cruces, New Mexico
University of South Carolina, Columbia, South Carolina

RE-ACCREDITED PROGRAMS

Albion College, Albion, Michigan
Baylor University, Waco, Texas
Birmingham-Southern College, Birmingham, Alabama
College of the Holy Names, Oakland, California
Cornell College, Mount Vernon, Iowa
De Paul University, Chicago, Illinois
De Pauw University, Greencastle, Indiana
Drake University, Des Moines, Iowa
Fort Hays Kansas State College, Hays, Kansas
Friends University, Wichita, Kansas
Hendrix College, Conway, Arkansas
Judson College, Marion, Alabama
Kansas State Teachers College, Emporia, Kansas
Knox College, Galesburg, Illinois
Louisiana State University, Baton Rouge, Louisiana
Milliken University, Decatur, Illinois
Mississippi State College for Women, Columbus, Mississippi
Oklahoma College of Liberal Arts, Chickasha, Oklahoma
Oklahoma State University, Stillwater, Oklahoma
Philadelphia Musical Academy, Philadelphia, Pennsylvania
Phillips University, Enid, Oklahoma
Ricks College, Rexburg, Idaho
Shenandoah Conservatory of Music, Winchester, Virginia
Southwestern College, Winfield, Kansas
Syracuse University, Syracuse, New York
University of Northern Iowa, Cedar Falls, Iowa
University of Oklahoma, Norman, Oklahoma
University of Oregon, Eugene, Oregon
University of Tulsa, Tulsa, Okla
Wesleyan College, Macon, Georgia
Western Maryland College, Westminster, Maryland
Wichita State University, Wichita, Kansas

REPORT OF THE SECOND VICE-PRESIDENT

The following is a digest of the recommendations of the Regions and their chairmen at the Los Angeles meetings.

A. Suggestions for improvement of convention procedures:

1. Complete programs should reach the membership at least several weeks prior to the meeting.
2. Chairmen moved and agreed to re-open a discussion of roll call procedure at next year's regional meetings.
3. Is it possible for an up-dated listing of member institutions and representatives to be available at the convention?
4. Confusion in nominating procedure at Los Angeles suggests the need for a review of nomination instructions, objectives and procedures.
5. Recommend the appointment of an official Parliamentarian.

B. Some prepared papers and discussion topics at the regional meetings were of sufficiently broad interest to warrant availability to the entire membership. Chairmen are encouraged to prepare and submit such material to the national office.

C. Regional chairmen recommend that a study of the several curricular and calendar plans in operation across the country be prepared, with critical and in-depth observations, for a general session or in published form.

D. Specific recommendations of one or more regions:

1. That a study of applied music and its relation to academic areas, especially with regard to teaching loads, financial matters, extra fees, allocation of staff, etc., be made. Similar studies by accrediting agencies in art and drama should be undertaken, the entire study to be published jointly.
2. A need for clarification of the nature of the applied lesson (private or class).
3. That Boston or Philadelphia be selected as the meeting site for 1971.
4. Preference for alternation of regional and national meetings, and that a referendum be presented to the membership by mail.
5. Approved, in principal, of the confederation of NASM, NASA, and AETA.
6. Question: Should students be admitted as observers or participants to our meetings?
7. Expression of concern over pending legislation to tax foundations by (a) providing additional information, (b) urging members to write their legislators and legislative committee members, and (c) by direct expression in Washington on behalf of NASM.

LAVAHN MAESCH, *Second Vice-President*

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee consisted of five of the nine regional chairmen: Eugene Bonelli, Chairman; Nathan Gottschalk; Paul Strub; J. Laiten Weed; Sister Theophane Hytrek. Provision was made for write-in nominations before the meeting but no nominee received the required number of nominations (5) to be placed on the ballot. There was one nomination from the floor and his name was placed on the ballot. The following officers were elected:

OFFICE

President	Carl Neumeyer, Illinois Wesleyan University
First Vice-President	Warner Lawson, Howard University
Second Vice-President	LaVahn Maesch, Lawrence University
Recording Secretary	Robert Briggs, University of Houston
Treasurer	Everett Timm, Louisiana State University

MEMBERS, COMMISSION ON CURRICULA:

To succeed Jackson Ehlert,	Gunther Schuller, New England Conservatory;
Robert Marvel and Himie	Himie Voxman, University of Iowa; and
Voxman	Eugene Bonelli, Southern Methodist University

MEMBERS, GRADUATE COMMISSION:

To succeed Henry Bruinsma	W. L. Housewright, Florida State University
To succeed Lee Rigsby	Howard Boatwright, Syracuse University

COMMITTEE ON ETHICS:

To succeed	Robert House, Southern Illinois University
Edwin Gerschefski	

EUGENE BONELLI, *Chairman*
Nominating Committee

A CONTINUING SEARCH FOR SOME ANSWERS

FRANK G. DICKEY, *Executive Director*
National Commission on Accrediting

John Gardner has observed that those of us involved in educational pursuits live in an atmosphere of more or less continuous heckling, and unexpected praise can seriously disconcert us. I shall try, however, not to let these kind and generous words throw me for a complete loss this evening.

Historically this country was developed and has thrived in the past on the philosophy of *laissez faire*. The forests were felled, the land cultivated, the mineral resources explored, and business and industrial enterprises created through individual initiative seldom restricted until near the end of the past century by governmental regulations and legal controls. It was only after abuses of the public welfare became so flagrant that the United States Congress officially recognized the situation and adopted legislation providing for some governmental regulations. The first independent Federal agency created for this purpose was the Interstate Commerce Commission (1887), followed many years later by the Federal Trade Commission (1914), the Federal Power Commission (1920), the Federal Maritime Commission (1933), the Federal Communications Commission (1934), and the Securities and Exchange Commission (1934).

Although we may disagree with and argue vehemently over some decisions of these and other governmental agencies, not even the Republican Party in its more conservative tangents has proposed that this country could afford, at a time of increasing complexity and a multiplying population, to rely solely on self-regulation. The scandals in cotton and olive oil, the price fixing in the electrical industry, the income tax frauds of judges, the bribery of judges, the convictions of the president of the Teamster's union, and the immoral implications of actions of members of the Congress attest to the weaknesses of mankind and the continuing need for some collective control and supervision. The abo-

lition of those agencies of the Federal government that assist in the governance of our society is unthinkable despite the fact that there is widespread yearning for the simple and readily comprehended days of the past, untrammled by governmental controls.

Parallel with the economic and industrial development of the country, higher education expanded as numerous colleges and universities were established and freely chartered by the various states to offer education in nearly any town or hamlet that could raise sufficient funds to induce a church body or other groups to found a college in it. As in business and finance throughout the nineteenth century higher education was permitted — even encouraged — to expand with few external controls or restrictions. In fact, the Tenth Amendment to the Constitution has consistently been interpreted to prevent the Federal government from exercising control over education in a manner commonly practiced in other nations with ministries of education.

In the United States education has truly been a local responsibility, and higher education has met the needs of our society as each institution has been permitted generally to decide for itself how large it will grow, what quality of students it will admit, what requirements it will establish for graduation, and which programs of study it will offer. This freedom of operation has permitted colleges and universities to meet, although sometimes quite belatedly, the needs of our society at the local and regional levels, and incidentally at the national level. But this freedom has also permitted institutions to offer programs of instruction for which many were ill-prepared in personnel, in financial resources, or in physical facilities. By the end of the nineteenth century the result was a pronounced unevenness in academic quality in which a number of colleges offered little more than an advanced secondary school course of study, and in which the majority of the professional schools were operated with attention being given more to the profits for the owners than to the education of the students.

In the case of business, when abuses became to excessive for society to withstand, the Federal government enlarged its scope of activities to counteract these excesses. When good government became threatened by the political bosses, the reform movement during the early part of this century burst into bloom. When higher education required standardization, the public was not competent to initiate the task, and the Federal government, despite an attempt of the United States Bureau of Education to issue a public classification of colleges during President

Taft's administration, was limited primarily to issuing reports. Since the various states with which legal responsibility for education actually rests were, and still are, most uneven in the execution of their responsibilities, the only hope for the general improvement of higher education rested exclusively with the institutions themselves and with the various professional bodies whose ranks were increasingly being replenished by the graduates of the colleges and professional schools.

To meet the social needs for improved higher education and the individual needs of the better colleges and universities for protection from the competition of unqualified — even dishonest — institutions, associations of the colleges and agencies of the professions initiated the process of accreditation. Ever since, those voluntary, nongovernmental, extra-legal organizations have grown in number and influence. As in the case of the regulatory commissions of the Federal government, the accrediting agencies have been subject to criticisms, some of them highly justified. The bases of these criticisms have encouraged some individuals to condemn all external regulations and to claim, as in the case of business, that the nineteenth century concept of the completely free market place should again prevail. Similarly, in the case of accreditation, there are claims uttered frequently enough to warrant rebuttal; namely, that higher education is now sufficiently mature no longer to require any external control and that accreditation should be abolished because, among other factors, it frequently inhibits the institutions from adequately meeting the demands of society.

Whenever controls are established for the purpose of improving minimum standards, regrettably but inevitably there is some restriction on those who are fully capable of employing appropriate judgment and who would conduct excellent programs regardless of the demands of regulating agencies. This latter fact does not imply, however, that society would benefit if educational institutions, for example, were subject to no external supervision and both the excellent, as well as the weak and the dishonest institutions, were permitted to operate unmonitored. The consumer in the market place in our complicated society cannot protect himself from those organized to perpetuate frauds or to distribute goods of shoddy quality.

There is Gresham's law of economics dating from the sixteenth century which states that coins of good value are driven out of circulation by coins having equal monetary value but less intrinsic value. A similar principle can be applied to education: *as a society places greater value*

on the attainment of academic degrees, the degrees from colleges and universities whose academic programs are superficial and shoddy will undermine the value of similar degrees from institutions whose educational offerings are excellent. A nation can no more afford to permit the operation of unqualified colleges and universities than it can permit the circulation of counterfeit money. As one of the two present leading powers in the world, the United States cannot afford to allow either its coinage or its academic degrees to be debased.

It is in this context that the colleges and universities, to whom society has assigned the responsibility of their own self-governance, must fulfill their obligations among other steps by improving accreditation — the institutions' primary method of collective regulation.

As most of you are undoubtedly aware, there are six associations of colleges, universities, and secondary schools located in different sections of the country that conduct general accreditation of institutions. In addition there are 30 national professional agencies recognized by the National Commission on Accrediting for their accreditation of specialized programs of study. (Included in this latter group is your accrediting association.)

All of these accrediting agencies are facing dynamic changes to which they are devoting considerable attention. In order that you may analyze comparably some of the issues that are confronting us it may be of some help for me to outline briefly a few of the developments in a selected sample of some of these fields.

Alphabetically, the first is *architecture*. It is in a quandry over the extent of its appropriate jurisdiction as the emerging profession of urban planning which is becoming increasingly important for the future of human welfare. Developments in the planning for future community centers are forcing architects to look at professional cooperation in a new dimension. Not only must the architects coordinate their plans with the civil and sanitary engineers, the landscape architects, the lawyers, and the public health officials, but they must recognize the contributions of the anthropologists, the economists, the political scientists, and the psychologists.

Consonant with the increasing specialization of society, the *dental* and *medical* professions have not only become highly specialized but are relying to a much larger extent on auxiliary personnel trained in such specialized fields as cytotechnology, dental hygiene, dental laboratory or

medical technology, inhalation therapy, occupational or physical therapy, or x-ray technology. These developments involve not merely the education and training of the auxiliary specialists, but also the education of the dentist or physician in the use of auxiliary personnel, as well as the accreditation in one manner or another of all the different programs of study. The administrative organizations with their interlocking relationships required to operate these multiplying activities create a picture of confusion confounded.

Nursing represents a profession and a field of study that is beset by many turbulent forces. It is influenced by all the changes developing in health care and also by a lack of definition of the proper education required for admission to the profession. Its educational programs range from post-secondary non-collegiate to baccalaureate, master's, and even those leading to doctoral degrees. As a consequence, it has been difficult in nursing education to fulfill one of the characteristics of a profession; namely, that there is a common body of knowledge basic to the education of each member of the profession.

Two recent decisions in the United States District Court for the District of Columbia have far-reaching implications not only for accrediting activities and procedures but also for the entire education community.

One of the decisions came in the form of a preliminary injunction in the civil action brought by the American Academy McAllister Institute of Funeral Service, Inc., et al. versus the American Board of Funeral Service Education, Inc.

The plaintiffs in this instance are single-purpose colleges of mortuary science, presently accredited by the defendant, the American Board of Funeral Service Education. The action brings out the fact that in 1965 the American Board of Funeral Service Education amended its manual of accreditation standards to add a one-year college prerequisite to the minimum educational requirements for admission to mortuary science colleges, and expressly excluded from this admission requirement schools which offer an integrated curriculum in funeral service education, namely, university schools. As a consequence, the single-purpose schools of mortuary science were notified that they were in violation of the one-year college prerequisite standard and were informed that their accreditation would be withdrawn as of June 1, 1969, unless prior thereto they filed written statements of their intention to comply with this new standard. The plaintiff schools did not file written statements, but rather

sought an injunction against the American Board of Funeral Service Education. On June 26, 1969, a preliminary injunction was granted on the basis that "the plaintiffs will be irreparably injured in the loss of student enrollment if the defendant's disaccreditation action is not enjoined." Further, the injunction holds that the status quo should be preserved pending final resolution of this cause. Therefore, the defendant, the American Board of Funeral Service Education, was restrained from taking action to withdraw accreditation from these schools of funeral service education not meeting the one-year college admission standard.

The significant point in this decision is that it affects so widely the commonly held position that a voluntary, nongovernmental organization, through its regularly appointed procedures could devise standards to which schools should adhere. Prior to this preliminary injunction it had been assumed that because accreditation was a "voluntary" agreement between accrediting associations and institutions, the standards were not subject to legal questioning. Certainly, if this decision stands, the authority of accrediting organizations, no matter how democratically their standards or criteria may be developed, is in jeopardy, for any school or group of institutions apparently may question the validity of standards, particularly if there appears to be a question of damage to the institution as a result of the enforcement of the standards.

The second case has even more far-reaching implications for the education community. This civil action is that of Marjorie Webster Junior College (Plaintiff) versus the Middle States Association of Colleges and Secondary Schools.

Marjorie Webster Junior College brought action under the antitrust laws of the United States and specifically under the provision of Section 3 of the Sherman Antitrust Act and Section 16 of the Clayton Act.

The case arises out of the plaintiff's desire to obtain regional accreditation for the college operated in the District of Columbia. The Middle States Association of Colleges and Secondary Schools, however, has refused over the years to accept an application for accreditation from the Marjorie Webster Junior College because it is operated as a proprietary institution.

The court has ruled in this case that the Middle States Association of Colleges and Secondary Schools, acting in combination with its membership and with the Federation of Regional Accrediting Commissions of

Higher Education, has unreasonably restrained the activities of Marjorie Webster Junior College in violation of the Sherman Act. Lack of regional accreditation harms and inhibits the college in its attempt to compete with institutions which are members of the regional accrediting associations. The Court further finds that the requirements of the regional accrediting associations that "institutions of higher education be nonprofit organizations with a governing board representing the public interest to be eligible for evaluation and accreditation is unrelated to the legitimate and announced purposes of the regional accrediting associations. This standard for exclusion is arbitrary, unreasonable and contrary to the public interest. Unless enjoined by this Court, defendant's conduct in refusing to consider plaintiff's application for accreditation will cause plaintiff to suffer irreparable injury."

The effect of this decision not only applies to the six regional accrediting associations but also to the numerous professional and specialized accrediting bodies which have heretofore limited their accrediting activities to the not-for-profit type of institution. It will be of great interest to see what steps the various professional accrediting groups may take in light of this decision.

Another implication of this "Marjorie Webster decision" is that of opening the way to business and industry to apply to the various recognized accrediting associations for accreditation for their industry-sponsored institutions. There would seem to be every likelihood that the recent trend for industrial firms to move into the education field would expand even to the point of their assuming the financial responsibility for some of the independent colleges that are having financial difficulty. Perhaps one of the most important deterrents to such a move in the past has been the fact that a "proprietary" institution could not apply to the recognized agencies for accreditation and, therefore, could not enable students to transfer credits and also could not be eligible for many of the federal funding programs. If the Marjorie Webster decision stands, this deterrent could be removed and the door would be open for a massive step in the direction of business-industry sponsored and supported post-secondary education.

Perhaps the most important implication of recent court decisions is that of pointing toward the "public responsibility" which the accrediting associations hold today. No longer can it be said that they are creatures of the institutions themselves even though they are supported by the colleges and universities. These court decisions indicate the quasi-public

nature of the accrediting actions and show rather clearly that both the public and the governmental agencies are dependent upon accreditation. Consequently, accrediting organizations cannot act in a completely independent manner, but rather must give careful attention to the welfare of society, students, institutions, and the professional groups they represent.

Even the most conservative elements in our society admit that American higher education is being asked to react to more pressures than ever before in our history. The problem of costs, numbers, increased amounts of new knowledge, greater demands for services, and emphasis upon quality controls are creating unusual pressures upon the higher education community. The question is recurrently being raised as to how many masters should and can accreditation serve. Inasmuch as the accrediting mechanisms serve as the major factor in quality control for our institutions of higher education and for various professional and specialized programs within these colleges and universities, it is most appropriate that we look carefully at the demands being made upon accrediting at the present time.

Accreditation may be viewed as serving society and the public welfare, individual students, professionals, the institutions themselves, and in more recent years, as already indicated, federal and state governments. From time to time the question arises as to which of these groups the accrediting bodies owe their primary allegiance.

Obviously, the answer to the question of primary obligation is not one which can be categorically answered; however, the fact that the institutions voluntarily enter into accrediting arrangements gives some substance to the premise that the institutions have first claim on the efforts of accrediting organizations. On the other hand, every segment of society is concerned and is affected by the quality of higher education and its component programs; therefore, accreditation must be considered within the context of the expanding social and economic problems of our age.

As we look to the future, we must make every effort to shape our policies to meet the changing conditions which confront us. A cursory reference to the history of education would lead us to the conclusion that accrediting procedures have usually been developed not in anticipation of needs but after they have grown to full maturity. This situation is not singular to accrediting; it is found in all types of social activities and is a phenomenon not likely to be eliminated; however, it would be far

better if we could provide the means for easier and more rapid changes in policies and procedures of accrediting as the needs for changes develop. Changes are facilitated when there is widespread confidence, and confidence is based to a large extent upon knowledge and communication.

So — in responding to the question of “how many masters should and can accreditation serve?” it seemed necessary to admit that every one of the forces mentioned is legitimate and some response on the part of accrediting organizations is needed to serve — students, faculty, administration, boards, state and federal governments, professional groups, and society as a whole. If all of the needs for accreditation are to be served well and effectively, there must be flexibility and yet form within accrediting. Without such flexibility and form, accrediting may well fall of its own dead weight, and its destruction would seriously disfigure education and our national welfare.

Everyone involved in education and all of those served by education must join hands in the continuing search for answers to these perplexing questions. This is the *least* we can do.

ON ENCOUNTERING THE REALITY OF BLACK MUSIC

by

EMANUEL RUBIN

Not too long ago I received an invitation from a Milwaukee church group to speak to them about "Black Music." I responded that I was really not the right person for that topic, which they parried by pointing out that I was in a better position than they to find out about it, and some enlightenment would be better than none. Originally I planned to treat what I conceived as the influence of African music on America: the early days of jazz and the blues; stories of Bessie Smith, Kid Ory, Scott Joplin, and the young Louis Armstrong. I thought we would look at American popular music where that impact seems to be most in evidence: not only in jazz, but in spirituals, work songs, folk rock, and soul music. The more I became involved in that topic, though, the more I found my own curiosity piqued by the background of the picture: What was the nature of the musical tradition the black man brought with him from Africa? As I turned in that direction, I was suddenly aware for the first time of the powerful influence the black heritage had on all of Western music, in times and places far removed from New Orleans and Chicago at the turn of the twentieth century. By the time the date of my talk came around I forsook my topic, overran my time, and harangued the congregation with declarations of all our complicity in socio-cultural racism.

What had happened in the intervening weeks was that I had discovered, at a very superficial level of library work, the availability of a large body of information that challenged all my previously-held views on the place of "Black Music" in Western culture. I will summarize here a just fraction of what I found in two weeks using standard college library facilities. The information itself has simply never been a matter of concern before, except to specialist scholars. For that reason it can only be found fragmented in separate sources and has not been incorpo-

rated into the general flow of our understanding of music history.¹

We can get some sense of the pervasion of black history simply by realizing that the land of Kush mentioned throughout the Bible is modern Ethiopia (Hebrew "Kushee" = Negro), and that the Queen of Sheba was black, as was the lovely Shulamite, to whom the *Song of Songs* was addressed. Haile Selassie may thus be perfectly proper in the adoption of "Lion of Judah" as part of his title: to substantiate it, there is a large community of black Jews (Falasha) in Ethiopia today who apparently trace their ancestry to Hebrew mercenary troops of about 600 B.C.E., according to Grayzel's *History of the Jews*. There is a thesis (although unsubstantiated) that Moses may have been dark-skinned; but at any rate, we know from the Bible (Numbers XIII, 1ff.) that he married a black woman, who ran into immediate in-law trouble with the prophetess Miriam and the high priest, Aaron. To move forward in time a bit, some people suspect that St. Augustine might have been black, and there is no question but that St. Benedict of Palermo was — he was referred to as "Benedict the Moore." Of the three kings who visited the infant Jesus, it has usually, if grudgingly, been admitted that at least one of them, Belthasar, was a Negro; but what about Melchoir, King of Sheba? It is likely that he would have had trouble joining the Eagles, too.

Andre Schaeffner, of the Musée de l'Homme (Paris), announced in 1956 that he had found evidence of Arab slave raids on the East coast of Africa in Chinese and Arabic writings dating back to the eighth century. "One such text from the year 724," he writes, "alludes to Negro slaves on the island of Sumatra, some of whom were musicians."

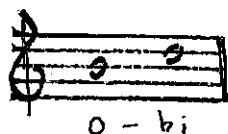
In America today, blacks and whites alike talk glibly of African culture, African language, etc., but it must be realized that we are dealing with a continent of 11,860,000 sq. miles (North America = 9,000,000 s. miles) containing hundreds of nations and thousands of tribes and languages, each with a history and culture of its own. American

¹I must reiterate that there is nothing in this paper that can properly be called original research. The factual material is all gleaned from secondary sources, and to have adequately footnoted each attribution would have made for unnecessary complications in a paper of this nature. Suffice it to say that any statement that purports to be fact can be credited to one of the authors in my brief "Selected Bibliography." The most useful item was Robert Stevenson's excellent article, "The Afro-American Legacy (to 1800)," in the *Musical Quarterly*, LIV (October, 1968), 475-502, which is highly recommended as a model of scholarship and readability. In addition, it is a veritable compendium of valuable Spanish and Portuguese sources in translation, some of which are introduced here. Any opinions expressed, though, are my own responsibility.

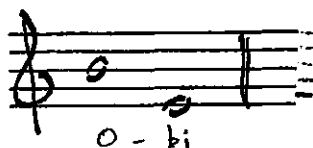
slaves came, for the most part, from the West Coast of Africa, although Mozambique provided some. Most American Negroes trace their origins to Nigeria, Dahomey, the Congo, and the Gold Coast, principally inhabited by the tribes known as the Ashantis, Congos, Dohomeans, Ibos, Yorubas, Binis, Agwas, Popos, Cotolies, Feedas, Socos, Awassas, Aridas, Fonds, and Nagos.

Charles Burney reflected in 1776 that it is impossible to understand the music of any nation without understanding the characteristics imposed upon the country's musical thinking by its language. If this is true for European languages, how much more so it must be for some of the African languages, where musical elements have a syntactical or grammatical value. In Yoruba, for example, various intonations of the same phonemes change the meaning radically.

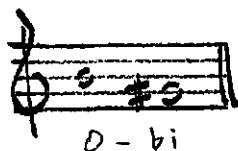
1. "female":



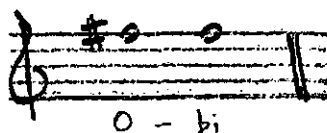
4. "he/she/it vomited":



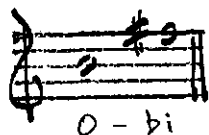
2. "kola nuts":



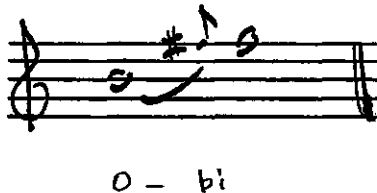
5. "She has given birth":



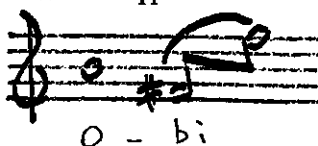
3. "parent":



6. "He asked him":



7. "He toppled it over":



In the Ibo language, also tone-inflected, the word "Akwa" has five meanings, according to its pitch: "grief, clothes, bed, eggs, and bridge." Lack of understanding, or willingness to understand such facts often led well-intentioned whites onto rocky shores in dealing with these linguistic groups. The Christian missionaries who translated "O come all ye faithful," for example, were certainly unaware that the Yoruba phonemes they used delighted their black congregation because, when sung on the proper pitches they signified:

Go out and dig for palm kernels,
Ye who are fond of passing water.

On the other hand, the knowledge that such a tone-language is in the heritage of a people tells us a great deal about the centrality of pitch-inflection as an esthetic device in the culture. Ibo poetry is composed for spoken performance, and the interplay of linguistic and musical considerations forms the backbone of that discipline, rather than concern with syllable counts, accents, or rhymes.

In his fascinating article in the *Musical Quarterly*, Robert Stevenson points out that in the year 1455 the Venetian explorer Alviso da Mosto (1432-83), under contract to Prince Henry the Navigator, skirted Senegal where he was delighted by the graceful moonlight dancing of the natives and bemused by how quickly they took to the bagpipe. While he did not like the noise of their big drums, he was favorably impressed by a two-stringed instrument which, he said, resembled a violetta. The reactions of this polished gentleman fresh from the perfumed salons of Renaissance Italy contrast sharply with the ideas most of us carry around as mental baggage when we think of African musical instruments. It might be easy to dismiss da Mosto's evaluation as "National Geographic" kind of patronizing but for further evidence from that same epoch. In March, 1491, the Portuguese brothers, Gonçalo and Ruy de Sousa, described their experience with music of the Congo, calling the big drums "very attractive," and remarking on the ivory trumpets and fiddles "played in good time and tune with each other." The same year the Portuguese government established diplomatic relations with the Kingdom of the Congo, sending a large number of gifts celebrating the event, conspicuous among which were two organs.

About a century after all this, the Congo King Alvaro I sent a long-time resident of his country, Duarte Lopes, to serve as the Congo's ambassador to Rome. Lopes, a Jew whose family had fled the Inquisition and found refuge in the Congo, dictated memoirs published in Rome

in 1591. This book was translated into English in 1597 as *A report of the Kingdome of Congo . . . Drawen out of the writings and discourses of Odorato Lopez [sic] a Portingall*. In quaint English, this book tells of "Hayres which they draw out of the Elephantes tayle, and are very strong and bright" which were used, along with palm-leaf threads, to string a lute-like instrument, the belly of which was made of stretched skin rather than wood. Each string was hung with one or more pieces of metal to make it jingle. (Sounds a little like the banjo.) The description goes on:

Those that play upon this instrument, doo tune the strings in good proportion, and strike them with their fingers like a harpe, but without any quill very cunningly. Besides all this (which is a thing very admirable) by this instrument they doo utter the conceites of their mindes, and doo understand one another so plainly that every thing which may be explained with the tongue, they can declare with their hand in touching and striking this instrument. To the sound thereof they do dance in goode measure with their feet, and follow the just time against the other. They have also in the court, flutes and pipes, which they sound very artificially [= artfully] and according to the sound they daunce and move their feet . . . with great gravity and sobrietie. The common people doe use little rattles and pipes, and other instruments that make a more harsh and rude sound, than the court-instruments do.

On April 22, 1498, a Malindi sultan visited Vasco da Gama's expedition, bringing with him

many sackbuts and two flutes of ivorie, which were eight spans of length apiece. They were very well wrought, and they played upon the same by a little hole that is in the midst thereof, agreeing and according well with the sackbuts.

The marimba, which has become more or less the national instrument of Mexico, can also be traced to Africa where we know it was already part of the culture by 1586, when travelers reported descriptions of it. In the hands of black slaves, it reached the New World sometime before 1680. Other African instruments of the Renaissance included ivory trumpets and flutes, both front- and side-blown, small wood-frame drums, large tuned drums (the famous *bamboulas*), tuned bells, and a marvelous instrument called the *zanze*, known to us today as the "thumb piano." The C-shaped harp (without front pillar) was also common. American music critic Henry Krehbiel was delighted to hear one of those played by a Dahomean at the Columbian World's Exposition in Chicago in 1863:

He sang little descending melodies in a faint high voice . . . with his right hand he played over and over again a descending passage of dotted crochets and quavers in thirds; with his left he syncopated ingeniously on the highest two strings.

Krehbiel's observations bring up still another myth that needs to be dispelled. It was taught to my generation of students that African music, along with all "primitive" music (How that word makes us shudder today!), was monophonic. As far as I know, this piece of misinformation is probably still being solemnly dispensed in many music classes. As long ago as 1497, though, Fernao Lopes de Castenhada, who sailed with Vasco da Gama, described the Hottentots playing "four or five flutes, some high and some low, which blended quite well together." Peter Kolbe described harmony and polyphony, both vocal and instrumental, among the Hottentots in 1719. In the first quarter of the nineteenth century W. T. Burchell described part-singing among the Bachapins and the Bechuanas, who were credited with the ability to pick up new European tunes and immediately improvise harmony parts to them.

If seeing the African background is enlightening, a brief survey of direct black contributions to Western music is astonishing. Who has heard of the eighteenth- and nineteenth-century musicians Jose White, Brindis de Salas, Albertini, Gigueiroa, or Adelmo, all Negroes? The last of those was "... an eminent virtuoso and a refined composer," in Krehbiel's words, although he was never heard outside of Brazil. Why are we generally not made aware of the Negro ancestry of Pergolesi, or the French composer Joseph-Boulogne, Chevalier de St.-Georges (1739-99)? His music, along with a handsome portrait, is in Barry S. Brooks' *Symphonie Française dans le 18^{me} siècle*.

In the Southern hemisphere the Negro had a longer, freer heritage, and was more readily accepted as a person. Black men marched with Balboa to the Pacific, and were with Cortez in the sack of the Aztecs. Blacks were in Pizarro's army in Peru, and stayed on there, both as slaves and freemen. In the 1590's, Lima had a population of twelve to fifteen thousand blacks, as opposed to only two thousand white Spaniards. Between 1570 and 1580, Mexican population counts showed 18,569 Negroes and only 14,711 whites, while a census of 1763 in Trujillo, Peru, showed 3,650 blacks out of a total of 9,289 — over one-third of the population. In 1803, Montevideo, Uruguay, had 1,040 blacks, or about one-fourth of the total of 4,726 inhabitants.

In Brazil, Jose Mauricio Nunes Garcia (1767-1830) was widely respected in the nineteenth century for his music, which included a *Te Deum*, *Requiem Mass*, "*Zemira*" Overture, and a long list of other works. In 1682, a Mexican guitarist Joseph Chamorro advertised him-

self as a "musico negro" at Oaxaca, giving evidence of black pride among musicians in seventeenth-century Mexico. African contributions to Brazilian music history included: the earliest extant music treatise by a writer born in the new world, the earliest opera to a Metastasio libretto in the new world, the first musical dictionary containing both old and new world composers and the first court choirmaster in the new world. In 1551, countless Negro drummers lined the entire reception route of the Viceroy Antonio de Mendoza when he entered Lima on August 31.

All through the sixteenth and seventeenth centuries, a popular form of composition in Spanish-speaking countries was the *villancico*. It became fashionable to include black characters, often speaking the Spanish equivalent of an "Uncle Remus" dialect, in those pieces. Francesco de Queredo y Villegas (1590-1645) was so disgusted with the trend that he sarcastically advised poets on how to become expert comedians in one easy lesson:

Show your knowledge of the Guineau tongue by changing the "r's" into "l's" and the "l's" into "r's," thus, Francisco = Flancisco and primo = plimo.

Villancicos based on such dialect singing were often called *guineos* or simply *negros*. One of the most gifted writers of religious *guineos* in the new world was Sor Juana Ines de la Cruz (1651-96), in Mexico. The recurring use of hemiola in new world *negros* shows a much closer relation to black African roots than do most of the North American slave songs.

By far the most important influence of the illiterate black man, though, was his dance and dance music. *Passacaglia* and *chaconne* were apparently New World negro inventions, and the list of dance forms that had Negro origin in the sixteenth and seventeenth centuries is formidable: the *habanera*, *sarabanda*, *bamboula*, *bouené*, *counjai*, *juba*, *beguine*, and *calenda*, to name just a few. The last of those was said to be the most popular dance in the New World. It was originated on the Guinea coast of South America by blacks, according to Jean-Baptiste Labat in the *Nouveau Voyages au isles de l'Amérique* (Paris, 1722). According to another eighteenth-century observer, it was danced by "... two lines advancing and retreating in cadence while making very unique contortions and lascivious gestures." At one point, dancing of the *sarabanda* in Spain was punishable by death. Still another dance that had Negro origins was the *mourisca*, which became *moresca*, which became, still later, the morris (= Moorish) dance, at one time considered

the prototype of English folk dancing. According to recent research, the *passacaglia* was also a development of sixteenth-century new world blacks, and was imported to Europe.

In Northeastern Brazil, in the state of Bahia, the culture of Africa has survived with particular strength. Slaves brought in as early as 1538 maintained a sufficiently strong cultural life that the African influence is still the strongest single factor in the folk music of the area. One reason for the strength of the African tradition in South America was the formation of fraternities of blacks which specifically united to preserve their old-world heritage, much as the German clubs, Hungarian club, Italian-American societies, etc., do today. On October 31, 1795, for example, two chiefs of the Nacion Conga, a fraternity for Congolese blacks in Buenos Aires, petitioned the incoming viceroy, Pedro de Portugal y Villena, for permission to celebrate his formal entry to office with dances "preserving the pure regional style of Africa." The dancing was permitted to continue every Sunday and feast day afternoon. In Mexico, by 1572, Negroes made a habit of gathering for community dancing around the famous Aztec calendar stone every Sunday afternoon. By 1598, Negro drums were so well known that the Indian historian, Alvarado Tezozomoc, felt obliged to describe the Aztec death drum of his ancestors by likening it to the "drum of the negroes who nowadays dance in the plazas."

It is interesting to speculate on the reasons for the larger number of black musicians in the Latin countries and the paucity of them elsewhere. The difference may be explainable in part by the difference between Catholic and Protestant cultures. The acceptance of the black man and his ideas moved faster in Catholic countries than in the Protestant ones, however slow it may have been in either. This may have been due in part to the relatively darker skins of the Latins and Southern Europeans, making for less physical contrast between the races; the long experiences of southern Europe with the Moors as a dominant culture from the eighth through the fifteenth centuries; and official acceptance of the black man's soul by Catholic doctrine as opposed to individuals' rejection of his humanity by Protestants. The case is certainly more complex than that, but the fact is that we principally find Negro influence on Western music in Catholic countries of both the old and new world, and a moment's thought will show that even our treasured "jazz" had its birthplace in the French-Spanish, Catholic South — not the Protestant Southeast or the North. Slave songs of the plantation seem to be based more closely on European models than African, al-

though they certainly display some residual evidence of the culture of their originators.

In the New World's Northern hemisphere, Negro slaves were off-loaded in Virginia by Dutch ships as early as 1619 — a year before the Mayflower. By 1727, there were 75,000 black slaves in North America. By 1790, our righteous forefathers were maintaining three-quarters of a million Negroes in bondage. With all their concern for individual freedom and human dignity, the founders of our country were, to a man, willing to concede to the attractions of slavery. Patrick Henry, in a letter to a friend, rationalized:

Every thinking man rejects slavery in speculation, how few in practice. Would anyone believe that I am the master of slaves by my own purchase? I am drawn along by ye general inconvenience of living without them. I will not, I cannot, justify it . . .

The defense has been offered that, if slavery was an evil, it was at least offset by the virtue of the white man having introduced the spiritual benefits of Christianity to the Negroes. The record should be set clear on that. In Protestant America masters were generally not concerned with the souls of their slaves. An eighteenth-century Jamaican plantation owner is quoted in Gilbert Chase's *America's Music* as saying, "You might as well baptize puppies as negroes." In London, an article in the *Athenian Oracle* of 1705 suggested:

Talk to a planter about the soul of a Negro, and he'll be apt to tell you that the body of one of them may be worth twenty pounds, but the souls of an hundred of them would not yield one farthing.

The rationalization that Negroes were in a class with farm animals, that they were, in fact, sub-human, preserved the moral and religious structure from having to come to grips with the horror of human slavery. Even today it is not too hard to find exponents of this "Natural black inferiority" theory, with or without fancy modifications. In North America there was little opportunity for the Negro to inject his culture into the mainstream, at least not until late in the nineteenth century. That did not mean that there was no characteristic musical activity among blacks, though, even excluding, for the present, the much-cited work songs, play songs, and spirituals.

In 1786, singing master Andrew Law wrote unhappily to his brother that, "Frank the Negro, who lived with me . . . now takes the bread out of my mouth." Frank was apparently preferred as a singing master, even to his own teacher. At least as early as 1693 the blacks of Boston

met every Sunday night for a psalm-singing service, and in 1753 and 1755 respectively, Joseph Ottolenghe and Samuel Davies found themselves directing psalm-singing among free and slave negroes in Georgia and Virginia. Sy Gilliat, a Negro violinist, was made official fiddler for the state balls in Williamsburg, Virginia, and later took on the assistance of another black virtuoso by the name of "London" Brigs, who played flute and clarinet. The *Virginia Gazette* of 1753 contained ads such as the following: "Wanted: an orderly negro or mulatto who can play well on the violin," and "For Sale: A healthy young fellow . . . who plays the French horn extremely well." All this points to some musical activity among blacks in the United States, no matter how limited.

African blacks brought a long and fruitful musical tradition from the old world to the new, and used it to make a significant impact on all Western musical art. The story could go on — Negro influence on Louis Moreau Gottschalk, the Christy minstrels, the vogue of the spiritual, the blues, and the disreputable "coon song" at the turn of this century, the world conquest of jazz, and more recently the impact of "soul" and "rock" music on our culture. Negro musicians of earlier in this century could be included, such as "Blind Tom," James Bland, Samuel Snaer, William Brady, Edwin Hill, Frederick Eliot Lewis, John T. Douglas (who gave violin lessons to David Mannes), Madame Maria Selika and Edwin Dede, to name only a handful . . . there seems to be no end to the gap in our knowledge. Beyond that, there are the greats of jazz, the singers of both pop and legitimate music, the well-known generation of Ulysses Kay and William Grant Still, and far too many more to even attempt to list.

It seems to me that the most important thing now is to get both black and white musicians to give proper recognition to our common, as well as our distinct, heritage. The stridency of black militants or the masochism of white liberals should not be allowed to force the intellectual community to accept the word "suppression" in panic, when "ignorance" should be the charge. No faculty should fall into the trap of imposing on its students a fragmentation of historical reality that amounts to falsification in an attempt to expiate its collective guilt with minimum discomfort. Contributions of black musicians must be absorbed into our historical and stylistic perception of music, for to perpetuate the present ignorance of the African musical heritage and its rightful place in Western music would be truly racist. If we are willing, there is no reason this cannot be done within our present course structure, which

would insure its being done soon, although that is not the only route by which it can be accomplished.

One last, brief, word remains to be spoken on this subject. Our ignorance of this readily-available material is not the result of malicious censorship. Rather, it is one symptom of a larger problem from which almost all colleges and universities suffer — a problem manifested in curricular rigidity, compartmentalization of knowledge, and stale, if fervid, dedication to *auctoritas*. New information that does not fit into the structure or departmental programs all too frequently has no place to be absorbed. Our inability to digest and utilize this material on black music and musicians is a condemnation of today's academy as a place of true scholarly inquiry. We have been so concerned with the mechanics of handing on the torch of knowledge that we have not paid enough attention to keeping it fueled.

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BLACK MUSIC AND BLACK MUSICIANS

BIBLIOGRAPHY AND MATERIALS

JESSE G. EVANS

Black music, however one may define it, has not been part of the body of Western art music that we as teachers and administrators have supported, taught, and performed in our colleges, universities and conservatories. With only a few exceptions, the music known as jazz, blues, soul and rhythm & blues, has remained outside the acceptable limits of our Western music curricula. Even Black American composers who write within these limits are often unknown or unplayed. For example, of the following you may know only two or three and, perhaps, do not know any of their music: T. J. Anderson, David Baker, William Dawson, Nathaniel Dett, Ulysses Kay, Hale Smith, William Grant Still, Howard Swanson and Olly Wilson. There are many other names that could be listed and who deserve our attention.

We are all guilty, in the largest sense, of practicing a kind of racism if we exclude from our curricula opportunities for our students to learn about and to perform and hear the music of Afro-Americans. The problem may be complex but our challenge is clear. Whatever the reasons for our failure we must sense the urgency of the problem and begin at once to combat it in every way at our disposal.

Many efforts are being made by individuals and groups all around the country to disseminate information about Black music and Black composers. The following book holds great promise and will soon be available:

Black Music Now: A Source Book on 20th Century Black-American Music by David Baker, Dominique-Rene de Lerma and Austin Caswell. To be published by the Kent State University Press (Ohio).

Also of interest is the organization *Afro-American Opportunities Association, Inc.* (AAMOA), Box 662, Minneapolis, Minnesota 55440, C. Edward Thomas, Executive Director. This organization hopes to serve as a center for information on Black music and Black musicians.

The following bibliography is offered only as a beginning.

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REGION 6 MINUTES AND ADDRESS

The Region 6 NASM meeting was called to order by Chairman Nathan Gottschalk at 3:40 p.m., Monday, November 24, 1969, in the Los Angeles Hilton ballroom.

Minutes of the last meeting held at Temple University on May 17, 1969, were read and approved.

David Stone, Temple University, presented the nomination. Nathan Gottschalk, Hartt College of Music, was reelected chairman for a one-year term, and Frank Lidral, University of Vermont, was elected secretary for a two-year term.

State University College, Fredonia, New York, was chosen as the site for the Spring 1970 meeting for the month of April. Dates will be sent by the chairman in advance of the meeting.

The chairman presented a brief report on the national chairmen's meeting with LaVahn Maesch. There will be more regional activity and responsibility in a plan to be presented at the 1970 meeting in New Orleans. Region 6 was also asked to recommend an alternate site for the 1971 convention because hotel bills in New York are becoming prohibitive. Philadelphia was chosen as the alternative site and passed on to the NASM board for action.

Gunther Schuller, New England Conservatory of Music, presented the major address of the Region 6 meeting:

ARE PRESENT MUSIC CURRICULA MEETING THE NEEDS OF THE PROFESSIONAL MUSICIANS OF TODAY AND TOMORROW?

A summary:

This is a time of great change and questioning in education. There are three considerations in building an ideal curriculum: 1, content; 2, teaching methods; 3, the effect of our teaching on elementary education, the single most important problem in music education in the United States.

Under point 1 is a question of the degree of flexibility to be permitted. We are not sure students always know best what they need. Electives in the core curriculum sometimes pass the buck to the student; we should not be too permissive. The position that 19th century music is the heart and soul of the present curriculum is no longer tenable in the face of other cultures and all contemporary musics. Recordings and research have introduced us to the melodic and rhythmic subtlety of Indian music, African rhythmic complexities, one Tibetan monk singing a 4-note chord, Japanese slow tempi, and the intricacies of jazz improvisation, among others. Young composers are using all these new materials. We should be teaching new instruments and systems of theory along with other means of handling certain rhythmic problems. The classical music profession is in danger of dying because its concepts are too narrow. Even Tanglewood is changing its concepts as witnessed by its Contemporary Trends concerts the last two years.

Under point 2, teaching methods, it was stated that many present methods may be too cumbersome and not completely effective. New methods are necessary. However, programming teaching machines is the most awesome problem of the present in terms of content. I am for it if it's done right, but who is going to have the power to determine what is right and/or wrong?

Point 3 dealt with the effect of teaching on education in elementary schools. United States music training in higher education is far superior to any European schools, but we are woefully behind in secondary and elementary music training. We must develop better methods of educating music teachers. The Kodaly method has proven that there need be no one who is tone deaf or musically illiterate. However, it is *an* answer, not necessarily *the* method, for other countries.

When considering new potentialities in curriculum there is a tendency to overreact. For example, Rock cannot be taught until its technique is standardized as is that of jazz. 1, rock is a sociological phenomenon: music of protest. 2, rock is music of the streets, not that of trained musicians. 3, if we "teach" rock we are in danger of being patronized by analyzing it in terms of Western music. Rock is the reality of the present scene to youngsters, and our dilemma is that we can't ignore it but we can't teach it. We need simply to recognize it, accept it, listen to it, try to understand it, and not reject it out of hand. Jazz follows specific rules, but rock defies music criticism; it is music of social criticism.

A spirited question and answer period followed.

Under new business, Ward Moore, Montclair State College, moved that the national office inform members of more details of the program in advance of the annual meeting. The motion was passed unanimously and delivered to the NASM board for action.

After closing remarks by the chairman the meeting adjourned at 5:00 p.m.

FRANK LIDRAL
Secretary

REGION 8 MINUTES AND AGENDA

The meeting was called to order by Harry Harter (Maryville College), Regional Chairman.

Agenda

1. The justification of $\frac{1}{2}$ hour lessons weekly on any basis other than economy.
 - a. 50 minute class functional piano lessons preferred for voice majors and 2nd instrumental students.
 - b. Discussion on need for a criteria of requirements for elective piano. No definite conclusions reached.
2. Reduction of cost of applied music instruction.
 - a. Present fee range per semester hour:

3 below	\$35
2	\$35-40
7	\$40-50
<hr/>	
5	\$50-60
1	\$60-70
 - b. Part time teachers salaries
 1. $\frac{2}{3}$ earning to teacher, $\frac{1}{3}$ to school.
or
75% to teacher, 25% to school.
 - c. Pro-rated salary preparation

\$ 8	Bachelors
\$11	Masters
\$14	Doctoral
 - d. Most music faculty members allowed to "moonlight" on limited basis.
 - e. Average teaching loads
 1. 3 hours private to 2 hours class — 16
 2. 5 hours private to 4 hours class — 1
 3. 4 hours private to 3 hours class — 1
 4. 1 hour private to 1 hour class — 1
18/20 hours private teaching
12/16 hours class teaching
15 hours the normal load
20 to 22 $\frac{1}{2}$ hours the maximum load.
 - f. Wide divergencies in policies allowing time for committees, recital, etc.
 - g. Student participation in governing increasing.
 - h. Number of schools in the Region having Student Evaluation — 12.
 - i. Reduction of costs.

1. Reduction of operating costs by bringing in well qualified private teachers on a part time basis.
 2. Class piano for elective and 2nd instrument students.
 3. A limit of four (4) to class organ.
3. The effect of increase in number of music majors on enrollment of elective students for private lessons.
Reduced — to a *deplorable* degree.
4. Procedures and criteria for screening and selecting freshman students where the number of applicants outnumbers the institution's accommodations.
- The enrollment is up but the faculty is static.
Need to add *qualified* part time faculty personnel until there is a demand for a full time person.
A growing need for screening procedures and auditions.
Increase in overall enrollment of private schools — 7.
Increase in music department of private schools — 7.
Increase in state-supported schools overall enrollment — 8.
Increase in music department of state-supported schools — 8.
5. Pass/Fail versus customary grading.
- Letter grades preferred by the majority. Pass/Fail too idealistic.
Problem of grading ensembles on more than just attendance.
6. Ways of structuring music schools' faculties into departments for more affective faculty participation.
- Departmentalization — Chairman for each area.
7. Progress Report from Music departments in institutions pioneering under a new calendar and curriculum program.
- a. The music department has initiated few new curriculum programs.
 - b. There is much academic stimulation but not a great deal of help to the music program.
 - c. Transfer difficulties.
 - d. Ensembles greatly affected.
 - e. Interim block — good for concentrated effort.
 - f. Difficulties with music programs and student teaching.
 - g. *Many* new programs such as:
 - 10 - 4 - 10 - 10
 - 14 - 5 - 14
 - 14 - 3 - 14
 - etc.*

95 out of 350 schools are operating under a new calendar and curriculum program.

8. **Miscellaneous.**

Summer School — a firm commitment should be made to faculty regardless of assurance of materialization of classes.

9. **Major Action.**

Motion—Foltz/Turner (carried) that the national officers of NASM publish an official agenda for both general sessions and regional meetings to be distributed at least a week before the national convention.

The meeting was adjourned.

VIRGINIA HOOGENAKKER (Belhaven College)
Secretary

THE STATE OF HIGHER EDUCATION IN MUSIC IN ARKANSAS

JOHN COWELL, *Chairman*
Department of Music
University of Arkansas

There are eighteen institutions of higher learning in Arkansas offering some form of musical instruction. Of these, eight state-supported and four privately supported schools offer some sort of major in music; five institutions offer a master's degree of some sort; and none offer a doctorate in music (one does have a Doctor of Education with a field in Music). Seven of the eighteen are accredited members of NASM.

There would, therefore, appear to be a surprising amount of musical instruction available to college students in a state ranking near the bottom in per capita income and in one in which the population is still heavily rural with no sizeable or major urban concentration within its borders.

In Arkansas, as in any other state, one has to examine the state of music in the public schools to understand the mission of its colleges and universities in music. In spite of impressive growth in diversity of music programs in secondary schools in many of the larger communities in Arkansas, the Band is still the only musical activity in the majority of the state's junior and senior high schools. The next activity to follow the Band has been some sort of chorus usually started by the Band Director. Orchestral programs have sporadically come and gone and returned again in a few of the larger school districts; they are presently enjoying a new high tide in number of effective programs with specialists. But these appear to number only seven or eight school districts throughout the state. Vocal programs are flourishing much better than string and orchestral programs and are opening up many new positions each year for specialists whom the colleges are being challenged to supply.

Hence, it is not too surprising that only one institution, the Univer-

sity of Arkansas, has a full-blown string department and a complete symphony orchestra in its Music Department program. Three state colleges and one private college have some string teaching in their instructional program and try to foster public school string programs. The majority then concentrate mainly on the Band and the preparation of the Band Director as their main vocational mission with a great deal of effort and effectiveness registered in chorus and vocally related performing groups, piano and organ, church music, and all the music subjects necessary to grant the degrees offered. There are an impressive number of fine performing and composing musicians among the various institutions about the state and a generally high level of seriousness in the dedication to musical instruction. Many outstanding music educators have gone out of Arkansas colleges to graduate studies and careers elsewhere, but also back in the state.

It is with considerable relief that we can report that in recent years more and more of our own best music education graduates are electing to take teaching positions in Arkansas due to improved salaries and other conditions in music in Arkansas schools.

However, it is necessary to focus on some key factors that have developed the course of instruction in music in Arkansas. Let us look at the tax-supported system of two universities and six state colleges and their roles in supplying musical instruction and music as a cultural art to the people of Arkansas. Up to the present, there appears to have been no appreciable effort to coordinate or assign missions to these eight institutions. Their respective music departments have tended to grow as chance directed, with much depending upon the interest and support given to music by higher administrators of those institutions plus the leadership of their faculties in music down the years.

All institutions are determined to field a sizeable band. But there are never enough high school bandmen interested in and capable of becoming a music major. The natural result is a highly competitive recruiting contest between institutions. With the growing cynicism and sophistication of music students being fought over and sought after, a combination of a competitive scholarship and personal solicitation are necessary to woo the outstanding music student in any applied major, with some major categories more competitive than others. Recruiting is openly competitive, resembling what one might imagine prevailed in athletics 30 years ago or more. While remission of fees is supposedly against state regulations, as is the use of tax funds for scholarships, all of the state institutions manage to give some scholarships; and some

manage mysteriously well with institutional funds. There are, however, signs of tightening of centralized control from the Capitol on recruiting and financial practices through the newly strengthened Commission on Higher Educational Finance.

There is every reason for the various institutions in Arkansas to come together and work toward needed improvements in music degree curricula. The state requirements in general education are much too high to permit room for adequate training of the modern music educator. At the same time, there is but one requirement listed under state certification in music—a mere 24 semester hours in music all told, including all music and music education subjects. Those who formulated the minimums for majors saw no difference between a secondary teacher with a major in Music and one with a major in Social Studies, Mathematics, or English. Hence, the core music subjects have been squeezed down to as few hours as possible, and still the Bachelor of Music Education or its equivalents are in the 140 semester-hour range and up. At the University of Arkansas we are desperately trying to revise our curricula and assign the number of credits to courses commensurate with the weight of the course. For instance, first and second year theory each meet five days a week for 3 credits. Such devaluation runs throughout the curriculum in order to accommodate the size of the general education requirement in state certification. This results in the similar strangulation of the Bachelor of Music curriculum since both degrees must share the same core courses.

All state institutions share the same problem but remain in a state of pessimistic paralysis when it comes to attempts to organize a united effort to change the requirements. There are even some schools that accept and welcome that 24-hour music major. (Most call it a field in music and try to draw the student away from noticing it as the tremendous loophole it is.) It takes far less faculty to present those few courses.

It seems to me that NASM or NCATE should make themselves useful to member schools at the state level in helping them prepare comparative presentations in efforts to bring accreditation requirements around to some sort of national norm. I am hoping some help may be available to Arkansas as a result of this meeting and of the problems aired here. The various colleges and universities in Arkansas would very much like to know what other states have had to do to cope with the kinds of problems enunciated here to achieve uniformity and sanity

in recruiting, scholarship procedures, and state accreditation requirements.

Our institutions are also producing a steadily increasing number of serious professional musicians and graduates who are graduate-school and college-teaching oriented. Strong programs of this orientation are absolutely necessary in order to attract faculty of high artistic attainment and reputation, and there are such in growing number in Arkansas. It is still necessary to send such students out of the state beyond the master's degree, and it will no doubt be some time yet before a Ph.D. or D.M.A. program should be introduced in the state. However, it is felt that a remarkably high caliber job is being done within the missions that we have despite severe handicaps mentioned, plus the eternal question of money and facilities.

In the matter of facilities, every state school now has an arts center with truly attractive facilities for the serious presentation of music. Each college is a greatly appreciated center of culture for its town and area. The State Commission on Higher Educational Finance is constantly sending out queries to the state schools as to why music costs are so high per credit hour earned. I think they are finally getting some of the answers back, but in a form their computers cannot deal with; namely, community service in concerts, clinics, master classes, etc. Added to that are the undervalued and non-credited hours in music courses and ensembles. There seems to be much to do in the way of educating those who provide the funds where music in higher education in Arkansas is concerned. We hope to learn much from the examples of other states that have already leaped many of these hurdles.

MUSIC IN HIGHER EDUCATION IN LOUISIANA

EVERETT TIMM, *Dean*
School of Music
Louisiana State University

Currently there are twenty-two senior colleges and universities in Louisiana. At least seventeen of these have music colleges, schools or departments. Twelve are full members or associate members of NASM. Ten institutions are operated by the State Department of Education, five by the LSU System, five are denominational and two are privately endowed. With the exception of the Doctor of Musical Arts degree which soon will be available at Louisiana State University, all other degrees from the various Bachelor degrees in music through the Ph.D. in music are available within the State. The quality of the faculties in both training and experience is of high calibre in the NASM schools in the State and is improving in all the schools. For the most part the facilities are well above average for the nation in quality, but on most campuses they are crowded. The libraries on the campuses adequately support the programs offered; but this does not infer that all libraries are satisfactory to the faculty and administrators concerned, nor that considerable attention is not due the further development of library holdings. The amount and quality of equipment varies from school to school, but again the average for the State is good. Certification requirements in music are high—62 credits and up, 80 at L.S.U.

At present the State is in a financial crisis. The total budgets of all State agencies have been curtailed severely. Education has been hit hard by this. Not only will growth and development be stopped if this continues, but many faculty members may seek employment elsewhere if salary increases are not forthcoming or if we no longer can provide and maintain the tools with which they work. A revision of the tax structure is the only long-lasting answer and the legislature is hesitant about such a step. Those schools which rely upon gifts are faced with the continual problem of seeking new and larger donations.

A newly established Coordinating Council for Higher Education is in operation. Its purpose is to coordinate state supported higher education in Louisiana so that expensive duplication of effort is eliminated and to control degree offerings. The task before this council is tremendous, but it is a step which, I believe, should have been taken many years ago. I do not think it will affect existing music departments to any great extent in the immediate future. Eventually all of us associated with tax supported schools will be affected.

The newest problem is created by the Federal Department of Health, Education and Welfare. Although all the State supported colleges and universities have been integrated for quite a few years, HEW wants LSU and Southern Universities in Baton Rouge, New Orleans and Shreveport; and Grambling College and the Louisiana Polytechnic Institute to lose their traditional identities as white or black schools. HEW does not seem to understand that you cannot force a college student who is paying his way to school to go to a college designated by someone else. You cannot legally discriminate against a person because of his race in order to develop racial proportions in enrollment in a school.

HEW thinks that this should be done by curricular offerings. HEW does not seem to understand that buildings and libraries are designed for specific purposes and buildings aren't mobile. You cannot make students go to a specific school nor make faculty teach at a specific school if they don't choose to. To bus students or faculty across cities is a waste of their time and everyone's money, HEW threatens to withhold federal funds from these schools unless they do as HEW says. Do not we who pay federal taxes and are citizens have any right to having our just share of that tax money returned to our schools? Your race is not asked on your income tax form. This dictation by people in a distant city who have a very limited concept of the situation they are dealing with will create a critical problem if pursued with their present desire for overnight change. In a period of 25 years changes can come about. No one is barred from any State supported institution of higher learning in Louisiana on the basis of his race.

In summary, I would say that we need money now and assurances of as fine a support in the future as we have enjoyed in the past and we need to be free Americans as intended by the Constitution, no matter what our color, so we can get on with our work at hand.

PROBLEMS AND PROSPECTS OF MUSIC IN HIGHER EDUCATION IN OKLAHOMA

WILLIAM E. MCKEE, *Director*
School of Music
University of Tulsa

Since there is such a diversity of music departments and schools in Oklahoma and since most of these schools serve a somewhat different area and constituency, I wrote to my colleagues who are heads of music departments in Oklahoma schools and asked them to contribute some of their ideas concerning the subject of our discussion. I received many thoughtful responses and would like to share them with you. It was interesting to tabulate our coincidence of problems and prospects and equally interesting to discover the various differing viewpoints as to exactly what are thought to be some of the problems and prospects.

As one would expect, the greatest response in the area of problems came under the heading of "Finances." Almost everyone wishes he had more money to work with. More money for staff, more money for equipment, more money for supplies, materials, and as they say "last but not least" more money for salaries. There was concern expressed that more junior colleges are being established in the state of Oklahoma when there are already eighteen state-supported institutions. This, of course, means dividing the "sack" of money, as we call it in Tulsa, into even more segments. At Tulsa University, we are especially interested in attempting to predict the impact on our university of a junior college which is being established in the city. We hear many opinions on what will happen and many solutions to the problems of what to do when it happens, but one thing is certain — our private University of Tulsa will be enormously affected by the presence of a state-supported inexpensive junior college some three miles in distance from our main physical plant.

Another topic mentioned quite often was curriculum. There was concern expressed that our music curricula in Oklahoma are over-structured with too much time spent in the general and professional blocks. There is a feeling that it is difficult to train people adequately

especially in the area of public school music within a four year structured curriculum. One of my correspondents wrote, "where we could pick and choose to fill out our various programs before, we are now having to fit in a 'core' of Liberal Arts subjects which poses a real problem." Another chairman was interested in the scarcity of good choral and voice instructors. He says he believes that a poorer level of teaching is being done in this area in Oklahoma than in any other area. He also made a point which I think can stand some examination. As he put it, "I am also concerned about the certification for public school teaching of unqualified students. For example, I see students who are majoring in piano certified to teach vocal music." We all have the problem of the student who wishes to be a teacher, and who plays the piano reasonably well, but can't sing or play an instrument. It must be our task to train this person to do good work in the public schools — perhaps at the elementary level. I can report to you that we are generally pleased with the quality of students we are getting in Oklahoma higher music education. One administrator credits much of this quality to the many auditions the students go through during their high school careers in Oklahoma to play in the various All-State organizations and music contests. We can't forget either, the continuing audition process for chairs within school organizations in the state. This is, in many schools, a continuing process from week to week. I have heard my own daughter, who is a flutist, call her junior high school band instructor a "wind-up doll." She said "you wind him up and he moves you down one chair."

Also, I am happy to report that several administrators commented on the rising music enrollments in various colleges of our state. One mentions doubling their student body in ten years, another mentions the student enrollment being up over 40% since 1962, so happily we are getting quantity as well as quality. This quantity has put a strain on most of the existing facilities unless they are extremely recent. Central State College, Oklahoma State University and Oklahoma Baptist University will have new Fine Arts Centers, and Oklahoma City University has just recently expanded with a million dollar plus addition to their existing music building. In connection with the music student in Oklahoma, one Dean wrote, "The quality and preparation of incoming students is undoubtedly better. We are continually pleased when we hold our freshman auditions with the musical maturity of the young performers."

While we are happy in Oklahoma with quality and quantity of our music students, we are not happy with audience attendance at our musical events. One administrator was worried that all of our students may

not have adequate opportunities to perform for live audiences in the future especially with the competition for people's time. Another felt part of the answer to the problem is communicating the situation to the general public and he says specifically "somehow administrative officers of the public school systems need to be informed of the peril in which many areas of the performing arts now find themselves."

Relative to the problems that have been suggested, one department of music chairman at a state college wrote he feels music in higher education needs to grapple with its philosophical foundation. He says, and I quote directly, "Performance is great and necessary, but somewhere we need to emphasize response to music. I am disturbed by the many students who put the 'ax' in the box, and say 'Never again' when they graduate from high school. Why is it so hard to get string programs started in smaller schools? I wonder if we teach devotion to music and children or do we teach self-glorification through the superior contest rating?" I know we are all concerned about the number of musical drop-outs after high school.

You will notice that one of the questions asked in the preceding quote was, "Why is it so hard to get string programs started in smaller schools?" Several of the letters I received voice this concern and it is generally felt the institutions of higher learning should do what is within their means to promote the establishment of string programs in smaller schools throughout the state of Oklahoma. I am appearing on another panel at the OCUMA meeting in January of 1970 to discuss the continuing problem of developing string programs in more Oklahoma public schools. OCUMA refers to the Oklahoma College and University Music Administrators. We have an annual meeting titled "Conference of Music Faculties" organized by the Administrators in which we discuss mutual problems and in some areas attempt to coordinate our teaching efforts. This year an experiment is being tried by having this one day conference meet concurrently with the Oklahoma Music Education Association convention in Oklahoma City on Saturday, January 31, 1970. The greatest success in coordination has been achieved by the professors engaged in teaching "Lower Division Theory." An effort is being made now, and more will need to be made through OCUMA to improve the music articulation between junior and senior colleges. The problem will certainly become more acute as junior colleges proliferate.

In summation, let me say, effective, alert administrators and music faculties of Oklahoma Colleges and Universities will attack these problems, continuing to solve those in existence so that they may turn their efforts to bigger and better problems of the future.

PROBLEMS AND PROSPECTS OF MUSIC IN HIGHER EDUCATION IN TEXAS

JOHN GREEN, *Dean*
School of Fine Arts
West Texas State University

It is a pleasure to have this opportunity to highlight for you the problems and concerns in music which seem to be of the greatest significance to those engaged in higher education in Texas.

CORE CURRICULUM/TRANSFER OF CREDITS

Perhaps the problem with the greatest element of uniqueness, to the best of my knowledge, as compared to the other states in Region 9, would be that of the *Core Curriculum and the Transfer of Credits*.

In October, 1967, the Coordinating Board, Texas College and University System, adopted core curricula for three general groupings: (1) Arts and Sciences, (2) Business Administration, and (3) Engineering. At that time the Board stated its intention to "add core curricula in such fields as Agriculture, Education, and the Fine Arts when the curricula have been developed by appropriate advisory groups." The services of Texas Association of Music Schools, offered by its President (Eugene Bonelli) to function as an advisory group, were accepted by the Core Curriculum Committee. While the intent of the Coordinating Board was to have resolved any problems of transferred credit from junior to senior college, *or* from senior college to senior college, one must admit that the former has been the greatest factor of concern and attention in these considerations. This was acknowledged to be a major consideration by the music executives for the Coordinating Board to have referred this matter to the Texas Association of Music Schools for their study and recommendations.

TAMS selected an Articulation Committee to study the problem and there was no difficulty in the members' reaching an agreement on what the core should include. It was relatively easy for them to establish

that the *professional music core* should allow for the following courses to be transferred on transcript

Music Literature	2 semesters
Ensemble	4 semesters
Music Electives	

Committees in music theory and applied music were appointed to function as sub-committees of the Articulation Committee. In their areas of concern it was impossible to establish uniformity of opinion regarding credit, standards and philosophy. These committees therefore recommended that credit in the following courses be subject to validation:

Music Theory	4 semesters
Applied Music Major	4 semesters
Applied Music Minor	4 semesters

The recommendation of the two sub-committees were rejected by the Core curriculum Committee and returned to TAMS for revision, and with the request for a statement to be included which would give assurance that transferring students would be treated the same as students already on campus. No common base has been agreed upon yet that would permit transfer of credit in these areas without some type of determination or consideration. The most likely outcome at this time would seem to rest in some plan for junior-level proficiency barriers that must be passed in all music areas by all students regardless of course credits.

Closely akin and interwoven with these pursuits and efforts are the general problems of articulation and communication between junior and senior colleges. This is a concern most indigenous to Texas because of the many more junior colleges in our State. There will be a dramatic growth in this level of instructional institutions in the next ten years with many attendant problems of articulation and transfer. The committees that were appointed to function in the areas of music theory and applied music will continue to function as standing committees of TAMS. The work and study related to the core curriculum has served to underline the realization of need for providing channels of communication for discussing and improving these problems of articulation.

INTEGRATED THEORY-MUSIC LITERATURE COURSES

Increasing interest has been sustained in recent years for the "non-departmentalization" of segmented courses that have been treated as

separate and unrelated courses for many years. Pilot programs and experimental studies have encouraged some faculties to evaluate and revise music theory and literature courses with a trend toward developing a comprehensive musicianship approach. A goodly enrollment from Texas in a workshop treating this approach last summer at the Eastman School of Music has further increased the interest in exploring such curricular innovations. Some emphasis will be given to this subject at the annual meeting of TAMS next April.

ARTS REQUIREMENTS/COORDINATION OF THE ARTS

This Fall, there has been organized within the State the Texas Council of the Fine Arts in Education. The membership of this body, consisting of representatives from the Texas Association of Schools of Art, the Texas Association of Music Schools, the Texas Educational Theatre Association, and the Deans of the Schools of Fine Arts within the State, relates closely to the NACA Confederation. At the initial meeting of this group there was discussion concerning a common convention site and time for these professional organizations in order that discussions could occur of mutual and overlapping problems in combined sessions. Interest and emphasis was also placed on an endeavor to work for, and stress the need for, a general education course requirement in the *arts* in higher education. Equally, it was hoped that the need for a public school fine arts curriculum will develop far beyond its present state through the efforts and leadership of this body.

INCREASING ENROLLMENTS/CLASS SIZES

Most schools today are faced with the problems of increasing enrollments that cannot always be accommodated with proportionate increase in staffing. Thus, professors must continually be exploring new instructional techniques that will permit an economy of time by handling larger classes. Programmed learning and the use of special pre-recorded tapes have been of value with some music offerings. As was evidenced at the NASM meeting a year ago, this is the "multi-media" age and the instructional faculties are utilizing electronic equipment more and more in their daily classroom presentation. The use of the video tape recorder and closed circuit television is becoming commonplace and a greater knowledge of the most effective use of these media is of increasing importance.

The electronic piano has also come into its own with a far greater

degree of popularity and usage than ever before. This is forcing an entirely new concept for the instruction of secondary piano students. Departments are often faced with trying to get studio-oriented piano teachers to adapt to radically different instructional techniques or engage in the almost futile effort to locate and employ in sufficient numbers specially-trained class piano instructors.

STRINGED INSTRUMENT INSTRUCTORS/MAJORS

Certainly the dearth of stringed instrument majors and qualified teachers remains a continuing problem in the colleges and public schools. Some type of breakthrough is needed that will reverse the rather bleak and struggling existence many string programs have labored under for the past twenty-five years. There are some fine programs in the high schools in the State; however, there are many who should have but do not. Certainly a greater impetus will have to originate in the colleges and universities.

LEGISLATURE

If you will permit a bit of tongue-in-cheek commentary, we seem to have a problem related to manipulating politicians. This is a problem, by the way, over which none of us has much, if any, control. That is the plight of the State-supported colleges and universities that are at the total mercy of the Legislature when it comes to appropriating funds for each fiscal year. It was not until the second special session of the Legislature that an appropriations bill was finally passed and then signed by the Governor on about September 15. If this were to be a continuing procedure, it could become a situation with catastrophic implications as far as faculty recruitment and retention are concerned.

PROBLEMS OF INDEPENDENT SCHOOLS OF MUSIC — A PROBLEM OF VISIBILITY

VICTOR BABIN

Cleveland Institute of Music

I would like to direct my remarks to the problem of what is called *Visibility* of Independent Conservatories of Music. *Visibility*, of course, is a quality which makes it possible for an object to impress its distinguishing traits on the minds of people, and which creates a clearly recognizable landmark, in this case a cultural landmark, which society is not only expected to regard as an integral part of its way of life, but is also expected to support. The financial dilemma of Independent Conservatories, mentioned so frequently nowadays, is said to emanate, at least in part, from lack of such visibility.

In a discussion of *visibility*, or the lack of it, it is helpful to begin with questions of terminology, the semantics of the Independent Conservatories' problem.

To start with, let us ask ourselves to what extent an Independent Conservatory is *independent*, and let us start with finances. If a State University Music Department depends for its financial life-blood on State legislators, the Conservatory, in turn, seeks such support from its Board of Trustees. Such funds as are generated by a Board of Trustees of an independent school, which are tax-deductible for the donors, are themselves, in the final analysis, a form of government patronage. Even without mentioning the availability of certain special government and foundation sources of support, the independence of independent schools of music, in financial terms, seems to be wanting in clear visibility, since in these respects their problems are not an exclusive and characteristic prerogative.

Next, how independent are Conservatories in their curricular content, teaching methods, credit structure? We know that pressures from the NASM and from Regional and State accreditation agencies are of a nature which makes the claim to independence, in terms of curricular

and credit structure, clearly mythical. All across the board, requirements, grading, and credits for degrees in music are implemented along patterns of considerable similarity, whether a school calls itself independent or not. As to teaching methods, no matter how ingenious some individual practitioners of the art may try to be, the road to the mastery of an instrument, of the vocal art, or of the techniques of composition is always the same; it is essentially the time-consuming, single-minded, uninterrupted, lifelong effort which starts in youth and which never ends. We know of no teaching methods in independent or any other schools of music which alter the fundamentals of this pattern in the slightest. It appears, then, that the independence of conservatories, as guardians or protagonists of unique and inimitable ways of teaching, learning, and accreditation, again seems wanting in visibility, since these, too, are not their special prerogatives.

Pursuing this inquiry further, let us turn to the visibility of the term "Conservatory" as a public image. A conservatory, an institution of European origin, evolved traditionally for just one purpose — to train makers of music, that is, performers and composers and teachers. A fully professional and institutional concept as virtuous and as faulty as any product of human endeavor, this type of music school is also known by other names: The Curtis Institute, Hochschule für Musik, Juilliard School, Royal College of Music, as well as New England Conservatory. Hence, the word "conservatory," itself, then, which ought to represent terminologically the prototype of an independent school of music and which ought to serve, more often than not, as the most basic ingredient of its visibility, is, as we see, only one word among several — and possibly better — designations found on both sides of the Atlantic.

Semantic splintering of a label, as we so well know, does not aid salesmanship; it diverts the attention from the special quality, the uniqueness of the object; it hampers visibility. With regard to the term, "conservatory," we are often told that in the United States it tends to conjure up in the minds of people visions of a 19th century European model of venerable tradition, which is largely irrelevant in context of mid-20th century America. Yet, from Bach, Mozart, and Beethoven, to Stravinsky, Webern, and Gunther Schuller, the American musical scene is full of European models, not to speak of Steinway pianos and Stradivarius violins. Faulty visibility may, only with difficulty, be ascribed to the object's European origin and tradition, except maybe in one sense to which I would like to address myself at this time — that is, relevance.

To form an opinion regarding the relevance in the posture of the independent conservatory, one surely must ask the question, "Relevant to whom?" Are we concerned with artistic values as our total purpose, or with the variety of tastes and cultural shadings in the social arena of our times? Here I can only state what I, personally, happen to believe; namely, that there is no such thing as irrelevant art. Pre-Columbian sculptured figurines are as relevant to the sense of beauty today as they were 500 years ago; the same may be said of Shakespeare and Beethoven. Both are as relevant today as Andy Warhol. If this is true, no matter where art is held in respect, no matter where it finds the understanding and where it receives the care it requires, the question of relevance loses its meaning. Therefore, the relevance of the independent school of music does not materially help its visibility.

Having said this much, I would like to conclude that to me visibility of independent schools of music ought not to be sought in definitions of their uniqueness, but rather in the quality of their music. If it is true that a number of independent schools ceased to exist on American soil in the last ten or fifteen years, one wonders whether the cavalcade of the departed included many first-raters. I do not wish to make predictions and, like everyone else, I am aware of the dangers of our lonely path, but I feel that in our quest for visibility, we should not worry so much about defining the indefinable, about claiming elusive exclusiveness in the field of meaningful, musical training, not even about the uniqueness of our woes (other types of schools also have serious problems of every possible kind). Our claim to a place in our culture must be based on the quality of our work. This quality, alone, must and will assure our visibility.

PROBLEMS OF THE INDEPENDENT SCHOOL

DEAN BOAL

Peabody Institute

The problems of the independent school, in many respects, are not different from the problems of state universities, private universities, liberal arts colleges, and a variety of other institutions. The current financial crisis which most of the institutions face and need for individuality in the kind of curricula which each may offer, are common to all schools. However, the need for professional approaches to performance and composition in music, the need for controlling the types of students and faculty that come to such institutions, the importance of the unique mix of these faculty and students, and the concern for the values of small schools in general — all could be treated in an important essay on the problems of the independent school of music in 1969. For my presentation, I would like to concentrate on three broad areas:

1. The seduction of our schools by sources that are neither musical nor professional.
2. The need for continuous planning for our futures.
3. The need for developing a positive position among musicians, educators, and the public at large.

At the center of our concern is this: we are institutions in search of a profession. We are unsure of ourselves since the Metropolitan Opera is in trouble, our orchestras are threatened, and the public at large does not seem to care.

THE SEDUCTION OF SCHOOLS

We seek avenues of escape from our current dilemma. We are frightened and vulnerable; we are highly susceptible to pressures untuned to our goals. In this search for our salvation there is the ever present danger that the institutions will involve themselves in activities, associations, and financial encumbrances which ought not to be a part of our purpose.

For instance, in endeavors to solve financial problems, temptations are great to develop inordinately large professional staffs in public rela-

tions and development offices and the like, which divert power and finances from the musical goals. Creating music may well become an ancillary activity. Other activities, social action for instance, may hold promise for financial gain for the institution, at a time when the institutions are looking about frantically for new sources of revenue. Professional fund raising may well create a monster for the future. Ultimate goals may be subverted. Even the United States Government, through agencies such as the Department of Health, Education, and Welfare, and even the foundations with benevolent purpose — even these have contributed to the seduction of the independent schools. We submit ourselves to control. These government and foundation program developers ask that new programs be proposed which can be called “creative,” and “innovative.” No worthwhile program in the present curricula is really encouraged. Promise of financial support from government and foundation sources can often be secured only for programs which *extend* our already limited resources. None of our institutions can depend upon any of these sources for the heart or core of our needs, endowment funds and funds for faculty. But we submit.

In another area, we are seduced by the conservative philosophies which exist in our institutions. This philosophy may rest with the faculty, it may rest with the administrative hierarchy; it can even rest with a persuasive student body. There is disbelief that times are changing. There is lack of stimulating adventure; there is a lack of understanding of the need for change. Complacency is beguiling.

In curriculum we are influenced by the philosophy which is best called “cafeteria style education” — one course in English, one in French, one in Sociology. This is troublesome to schools where the tradition has been professional education — to prepare people to be active participants and creators in the art of music. Strong pressures have been brought to bear on us through academic accrediting bodies such as the Middle States Association, the North Central Association, and the National Association of Schools of Music. Visiting teams from these organizations have often dictated curricula programs for our institutions, insisting that we conform to a standard pattern of education (interestingly, patterns which are being questioned by student protest throughout the nation today). The curricular seduction is tragic, coming from limited vision on the part of many professional educators in the last two decades. We need fresh insights to counter the dictations of so many sincere, but misguided music educators.

CONTINUOUS PLANNING FOR THE FUTURE

Frankly, most independent schools have a common problem in that they have not developed continuous planning for their futures. This planning must not be in the form of five year plans or ten year plans which seek out goals to which we aspire. Or static models of perfection in organization. Rather, it should be in some form of planning for this process which we call education, a never ending process to accomplish continuous planning. We must work very diligently to sharpen our administrative structures, including developing administrative help to collect, sort, and file data in such ways that decisions which are unique to our small institutions *can be made clearly*. Most of us lack the proper means of collecting, sorting, and filing. One development for continuous planning should be the establishment of the contemporary roles for our Board of Trustees, for the administration, for the faculty, and for the students. If we can establish the fact that these are constantly changing roles and that at any one point in the process through the future years that this role will not be the same as in previous years, we can begin to build structures which will be flexible.

We must develop structures to take care of the constant changes which are going to be with us in the academic areas. One can refer to the changes which are going to take place in the curriculum as a result of new hard-line looks at what is called liberal arts in professional education; a new look at the incorporation of rock or youth music in our curriculum; at the need for developing a new role for music which is now being composed, with new multi-media and electronic stimulations. True liberal education seeks to open up the mind; it does not seek to have one taste but a little bit of everything and very little of anything. We need higher aspirations.

Because of its immediate, pressing concern, continuous planning for the financial crisis ahead for all of us needs special attention. By and large, our institutions can solve the financial crisis only if we can develop *systematic efforts* to raise funds for endowment and operating expenses from government and private sources. Some attempts are being made in this direction by the Council of Independent Schools of Music. If financial crisis can be averted, and if the psychological uplift of developing a long range, continuous planning for the future of the independent schools does take place, then we could proceed to the last point of my presentation — our joint need for a positive position.

THE NEED FOR A POSITIVE POSITION FOR OUR PUBLIC

We must withstand the seduction of developing programs which divert our energies and our finances from our stated goals, and we must develop curricula which really represent what our art is becoming; we must secure faculty and students who have potential for creating our future art and profession. We must avoid the seductive pressures of anachronism in music and seek our stimulating experiences for all of us. We must make concerted efforts to secure new directions from the government grants and foundations; we must somehow develop continuous planning for the future through better organized administrative structures, through balancing the role of the students and faculty; we must bring about the best possible academic orientation so that we are made aware of what is going on in music both at its professional edges and on the level of rock and jazz, but also in the historical realm of music in the concert stage throughout the country whether in opera, symphony orchestras, or solo performances; we must develop these systematic efforts to raise the funds to operate as we feel we should operate. Then, our remaining problem will be that of developing a posture within our musical bodies, within music education generally, within the cultural community at large, and within the intellectual, business, political, and various groups within our society — we will have developed an ultimate in process; we will have justified our existence, and we will be responsive to the needs of the music and art community in the 1970's and 1980's. If this is a goal or model, excellent! We will have developed the process to understand ourselves and to make plans for the future. If we are not able to solve the problems of seduction, of continuous planning, and of image making, we will fall into the quicksand, the traps which the independent schools of the last decade have found themselves when they became swallowed by other institutions or went out of existence. If we cannot justify our being as independent schools in the future, then we deserve to be swallowed. Our heritage is strong, but our position must make sense for the here and now.

PROBLEMS FACING THE INDEPENDENT SCHOOLS OF MUSIC

STEPHEN JAY

Manhattan School of Music

Thank you for the opportunity to speak about problems facing the Independent Schools of Music, and I am grateful for the broadness of the topic which certainly allows for flexibility.

There is a basic frustration which I feel, having to do with the paradox of an America in which the right to more and more leisure time is being won by our citizens . . . a factor which one might assume would make us think more in terms of the arts; and at the same time an America which is cutting back on funding for educational purposes. Therefore, as we convene to discuss problems of the Independent Schools of Music, I find it necessary to recall that there are *outer* as well as inner forces at work. No matter what we do to strengthen our individual institutions, we cannot escape from certain realities of contemporary life, and they are not all pleasant realities.

Perhaps I am even further reminded of these unpleasant facts of the contemporary scene because of the many musicians from the Metropolitan Opera who serve on the faculty of the Manhattan School of Music. Harold Schoenberg, writing in the *New York Times* of November 16, 1969, observed, and I quote:

"Nobody seems much to care whether the Metropolitan Opera lives or dies. Virtually no letters have passed over this desk on the subject. The public is apathetic. You would think that the music-loving public of New York and, indeed, of America would be writing letters and taking a stand one way or the other. No."

What I am suggesting is that we view the problems of the Independent Schools of Music within the context of the overall framework of contemporary life. The little passage which I quoted from Mr. Schoenberg is from an article entitled "Evil Times, Evil Priorities" and it concludes:

"Musicians who are working on the assumption that they are 'needed' are

deluding themselves. Those of us who work in the arts know they are needed, but we are a tiny minority. Those of us who work in the arts also know that the United States eventually will have to do what all other civilized nations of the world do — put the arts on some sort of sustaining basis. That eventually might come. But it will not come for some time. The temper of the times is against it, and the priorities are elsewhere. Evil times, evil priorities. America is sick.”

That is the first problem facing the Independent Schools of Music today.

Nevertheless, we must proceed from these bleak facts to the resolution that we *must* survive because we have a role to play in society; for that society, whether it does nor does not realize it, will eventually be measured by its culture.

I want to list a number of problem areas, and comment briefly on each in order. My natural inclination is to speak of the money problem first, but that is so obvious that I'll put it last.

Let me begin instead with a problem I would term *Isolation and Isolationism*, for in my view it is one of our enemies. We have for years stood proudly alone, operating from a philosophical position which might be termed “Fortress Musica.” And, I hardly have to remind those present here that our number is dwindling year by year. Yet many of our problems are common ones, and we may be able to find collective answers to these common problems. We are in many cases each groping independently, perhaps far *too* independently, to solve problems managerial, problems financial, and even problems musical, duplicating efforts and wasting our limited man-power.

The answer may lie in kinds of cooperative arrangements engaged in now for some time by liberal arts colleges.

From *Isolation*, let me proceed to the general problem of *Relevance*. To what do our students aspire? What do they actually *do* after graduation? What are they trained to do? How does that relate to the actual job-market? We are artists and terms such as “product,” “productivity,” and “market value” grate against our ears. Yet, perhaps we should learn to think in those terms. Innovation has to be related to improving the “product” or of more efficiently producing the “product,” but it also needs to be relevant in terms of its eventual “market value.” Within this context, it seems to me that we not only have a responsibility to develop artists in terms of performance, but also a responsibility to involve ourselves in the training of future generations of *lovers* of music. If we

don't address ourselves to the problem of dwindling audiences, who will? The lack of committed audiences is one of the problems facing all of us. Thus music education is an area important to us. My own Institution has maintained a fairly unique attitude toward this area in that we grant only a graduate degree in music-education based upon the philosophy that our students specialize in music first, and then with their performing, composition, or theory backgrounds may, if they choose, move into music-education. We feel that they may have a better effect on the training of future audiences.

I really should at this point add, before someone else reminds me to do so, that due to conditions of musical life in America today, many who do *not* so choose, will be *forced* into the world of music education. Whichever reason our students go into that field, the type of training they receive, the type of field it is, the effect it is having on American youth, is very much a problem for us.

Let me now touch, for a moment, upon another of what I would call *inner* problems of the Independent Schools of Music, that of *Conservatism*. There have been many recent puns, intentional and otherwise, about the word *Conservatory*, but I intend none here. It is just my observation that conservatism is present sometimes in faculty, sometimes in administration and financing, and sometimes in our Boards of Trustees, leading to difficulties in areas of funding operations, or in making innovative curricular changes and then finding faculty unwilling or unable to carry them through. I have wondered about innovative programs such as the C.M.P., and have observed some of the pilot programs. And then I have asked who is to teach the courses once they become operative on an institutional-wide basis.

Now let me speak of one of our *outer* problems. The Independent Music School also is subject to increasing pressures to conform to standards which have been set for other types of institutions. For example, we must package the training of artists to fit into eight semesters, or into some other type of calendar arrangement as does the Liberal Arts College. Special needs be damned — our students must take 12 credits to be full time or be ineligible for various forms of financial aid, or *too* eligible for Selective Service. Additionally, we are constantly required to fill out data sheets and reports for federal or state agencies which are designed for all colleges and are not really applicable to our type of institution. In the State of New York, we are bound by the Commissioner's Regulations of the Board of Regents and State Education Office

which are sometimes difficult in terms of compliance. A new regulation insists that regular faculty teaching extension or evening courses must do so *not* as an additional overload, but as a part of their regular full-time teaching load. We also face increasing pressures to engage full-time as opposed to part-time faculty. On my desk now is a complex Faculty Data Sheet from the New York State Education Department. This same questionnaire is being distributed to every college and university offering graduate programs in the State of New York. The data requested, and the form for the responses is almost impossible to complete because of our special circumstances.

And sometimes the pressure of standardization becomes even more unbearable because the source is not from a governmental or foundation agency, but from another college. During the past year I received a letter from the Dean of a college who stated therein that he thought he and I shared a common problem in that in both our institutions performing musicians from local orchestras are members of our respective faculties. His point was that various faculty committees of his college had questioned the propriety of such people teaching graduate students when these professional musicians in many cases did not themselves hold higher degrees (and let me insert parenthetically the question of those who hold *no* recognized degrees).

In other words, we are coming under increasing pressure to conform to general collegiate standards in ways that are destructive. Let me add that in many other ways I welcome the pressure if it means that our faculty members may enjoy some of the benefits long offered at liberal arts colleges such as annual salaries, pension plans, hospitalization, sabbatical leaves and a host of others. Whether or not some of us will *survive* this trend is yet another problem.

Student unrest has been, up to now, at a low level in professional schools, but there are indications of more militancy among students of conservatories. Black student societies are beginning, and their requests and/or demands, as are those of our other students, peculiar to the nature of our type of institution. Do orchestral seating plans reflect a racist policy? Should the *Star Spangled Banner* be played without a prior announcement that the performance is in honor of our Vietnam war-dead? Should performing groups and private lessons continue during Moratorium days? My crystal ball was broken during the Manhattan School of Music's move to its new buildings, but I predict a trend toward greater student militancy — though geared to the peculiar problems of

the Independent Music School. Are we prepared to meet this crisis? Surely an exchange of views and experiences might help us, for I doubt that the Manhattan School of Music is alone with a problem of student unrest.

Finally just a word or two about money. For two years in a row, Manhattan School of Music has been successful in winning approval for Title VI grants. We are now informed that Title VI has not, as of the date of the writing of this paper, even been funded by Congress. As Mr. Schoenberg says, "Evil times, evil priorities." So governmental sources of monies are drying up. At the same time, the government is acting to restrict private foundations. And, of course, we are all competing for the same private monies.

And what about the competition? In the local press, *Newsday* published the salary levels at the Nassau Community College. The Registrar's listed salary is \$17,575; that of the "Evening Coordinator" is \$16,874. Their Dean of Students gets \$25,102, and an Assistant Professor can receive \$14,847. Meanwhile, the new contract at City University calls for a Registrar to get from \$17,830/\$25,500, the same salary rate as an Associate Professor. An Instructor will receive from \$12,700/\$17,150, as does an Assistant Registrar.

The School of Education at New York University offers a doctorate in Performance and the State University system of New York has begun a new division at Purchase, New York, which will be devoted to the performing arts. In other words, I am speaking of unfair competition from tax supported colleges along with increasing difficulty in finding alternatives.

Yet, we have some obvious strengths. We should, *because* of our "independence" be able to be very flexible; we are closer to the sources of power in our institutions, closer to our Presidents and Boards of Trustees. Let no one ignore the importance of this fact. If we can but find, and perhaps collectively, more effective ways to lobby for our needs, to better our public image and our public relations, to better explain the importance of our essential service to the health of the nation, we may be able to carry out our tasks and continue to make our contribution to society.

PROBLEMS OF THE INDEPENDENT SCHOOLS OF MUSIC

MILTON SALKIND

San Francisco Conservatory of Music

Ezra Pound once said that artists are the antennæ of the race. If this is true, then it becomes more clear to me why one of the least understood aspects of education in our society today is the role of the professional school in the arts. This is undoubtedly due to the very rapid expansion of the colleges and university systems in this country and the consequent general anxiety to see that young people receive the well-rounded, liberal arts education. We tend to lose sight of the kind of single-minded concentration that is fundamental to professionalism. This startling lack of awareness of what is involved in becoming a professional musician is one of the major problems that the independent schools of music face.

In our generation, becoming a musician meant attending any one of half a dozen major music schools in the country. Today many serious young people assume that almost any junior college or university is adequate for the job. There is much talk, on every level, of the lack of craftsmanship. We all complain about carpenters, plumbers, and mechanics, but many of us fail to draw any connection between musical excellence, for example, and the rigorous training it demands. By its very nature the atmosphere of a professional school must be one of great intensity. The word intensity derives from the Latin word *intensus*, which means stretched and tight, to the point of distortion — and that is precisely what I think a professional music school has to be. The very core and essence of art is its intensity, which can only be achieved through a highly developed sense of craft and a highly developed sense of commitment.

The difficulty is that this kind of intensity must at the same time be countered by extreme flexibility. It becomes, then, a dialectical process in which the constant contradiction between rigidity of purpose and

flexibility of method is ever present. Small schools, though they are in the best position because of their size, to experiment boldly, are at the same time in the least favorable position financially. Flexibility, imagination, and intensity are the touchstones of professionalism — and these are expensive items.

All schools, but particularly those geared to specific skills, have to be sharply aware of the individual needs of each student. The very nature of the art of music precludes large classes. Such classes militate against effective teaching, and consequently destroy the distinguishing feature of a conservatory — its environment. That environment requires intensity, flexibility and imagination within the limitations of a relatively small enrollment. These, in turn, mean a high teacher-student ratio, which means a high cost of educating each student.

It seems to me that independent schools of music must maintain their highest standards in the quality of their teachers. Whatever one might say of an institution's mission, tradition, program, or curriculum, the ultimate test remains the measure of its faculty. And this becomes an ominous problem in music schools, where competition with the higher income level of the university, college, and junior college is the major threat. There is no question that good teachers are hard to find, and the outstanding teacher is rare. In a conservatory, just as in the college music department, the tendency to take the name performer, who often is not the best teacher, poses a real problem. Teaching only begins after a teacher stops transmitting information. Unfortunately too many teachers operate on the premise that teaching means simply transmitting information! I very much favor the idea that students be exposed to different kinds of teachers, even within their major instrument. I would like to see much less rigidity and much less concern over whether or not a student remains with the same teacher for four years.

More flexibility in programming is important, if conservatories are not to remain simply repositories of the easily-marketable music of the past. We are experimenting this year at the San Francisco Conservatory of Music with the idea of canceling all academic work during the month of January. Private lessons will go on as they normally do, but we will, in addition, bring in several artist-teachers from other parts of the country for master classes. This will allow all students to devote the whole month to practicing and attending master classes. In some cases we will offer remedial work, where needed, in areas of musicianship and theory. Hopefully this will bring new stimulus to our students and give

them the opportunity to do the one thing all conservatory students say they want most — time to practice!

I have mentioned only a few of the problems we are all familiar with. There is one area of overriding concern that I feel justifies a confrontation in the real sense of the word. Several weeks ago I received a letter — and I am sure others of you here received much the same letter — from the Managing Director of the New York Philharmonic. I am certain I am betraying no confidences in quoting part of this letter. “There are presently vacancies in the New York Philharmonic’s First and Second Violin Sections, Cello and Double Bass Sections, and there may be an opening soon in our French Horn Section. *We are having true difficulty* in finding adequately qualified applicants among the violinists and cellists. I wonder if I could impose on you or someone on your staff to go over your records, or speak with your string faculties, to see if there may be some former graduates, or friends, who might be interested in auditioning for the New York Philharmonic. The pay scale is quite different from what it was not so long ago, with a minimum man being guaranteed \$15,000 per year plus excellent fringe benefits in addition to which he earns extra compensation from the Philharmonic Society for television, recordings, extra services, overtime, etc. Perhaps some of those presently in the academic or commercial fields would now be interested.”

Is this letter saying that the adequately qualified performers are not applying for jobs in one of the world’s great orchestras? Is it saying that perhaps there aren’t enough adequately qualified performers? Or perhaps the qualified performers aren’t interested in living in New York? Or they don’t care about playing in a symphony and would rather be attached to a university? And does this mean that orchestras, as they are now structured, have had it? Whatever answers we come up with, the fact remains that this is *the big problem* — not just for independent schools of music, but also for the hundreds of college and university music departments — for all of us think we are turning out the well-trained performer. What are we doing wrong? What is the future for performers? Is there a place for them?

If our orchestras need re-structuring, then the schools that are training the musicians need re-structuring. Surely this is a time for a confrontation with each other. The colleges and universities that have the most effective music departments are those that are essentially conservatories. But it no longer matters what we call ourselves, whether it

be conservatory, music department, or institute. The fact of the matter is that the times are moving faster than any of us has anticipated. We know our responsibilities and our mission. What we are not so certain of is how to prepare young musicians for a future that perhaps *might not* zero in on the virtuoso performer.

The job now, it seems to me, is to salvage what we have that is useful and at the same time create new approaches for a new era. We cannot forget that we are moving swiftly into the 21st century. So it is incumbent upon us to take the lead in becoming the eloquent and passionate protagonist of musical excellence in the training of the young musician.

THE OUTREACH OF MUSIC IN THE JUNIOR COLLEGE IN THE AREA OF GENERAL ENRICHMENT

LAWRENCE W. CHIDESTER
Del Mar College

The new *Guidelines for Junior College Music Programs* of NASM state specifically that "every junior college should offer a program of general enrichment in music, both on and off campus, thereby serving as a cultural center and sponsor of the performing arts for the college and the community at large." My task on this panel is, first, to present the general enrichment program *in toto*; and second, to dispense some pearls of wisdom based on an experience in the implementation of an interdisciplinary Humanities course.

Many of the activities listed below are commonly known to academic musicians. They are mentioned here more as a matter of record than as a mandate. The examples cited are those now offered by a large music department in a Texas junior college.

1. *Concertizing Organizations*

- a. Faculty String Quartet
- b. Faculty Woodwind Quintet
- c. Chamber Orchestra
- d. Concert Band
- e. Wind Ensemble (a select group)
- f. Brass Ensemble
- g. Percussion Ensemble
- h. Concert Choir
- i. Chamber Singers (a select group)
- j. Tuneclippers (a popular singing group)
- k. Opera Workshop
- l. Civic Chorale (adult)
- m. Schola Cantorum (adult select group)

Some of these organizations not only concertize two or three times a

year at home but also tour far afield. The two faculty ensembles toured the state last year under the auspices of the Texas Fine Arts Commission.

2. *Festivals and Concerts*

- a. An annual String Festival, co-sponsored by the local public schools, with a nationally-known clinician
- b. An annual Contemporary Music Festival, also co-sponsored by the public schools, with nationally-known composers (Persichetti, Creston, Dello-Joio)
- c. Collegium Musicum programs
- d. A large high school music festival, co-sponsored by a group of civic-minded men
- e. Summer band concerts on the downtown waterfront, co-sponsored by the local musicians union
- f. Faculty recitals
- g. Student recitals

3. *Courses, Applied Music, Adult Education*

- a. An Introduction to Music course, to meet the humanities area requirement
- b. A music fundamentals course for the classroom teacher or the general college student
- c. Non-credit adult education courses in the evening school, such as *Listening to the Symphony*, guitar lessons, class piano lessons
- d. Applied music lessons, credit or non-credit, on all instruments and voice
- e. Participation in the musical organizations except those which may be selective
- f. Cultural programs. The college has its own Cultural Program Series with an adequate budget; it also purchases 50 student tickets for each local symphony concert and 60 tickets for each local Little Theatre production.
- g. Almost continuous art exhibitions (local and traveling) not only in the Fine Arts Building, but also in the Student Union
- h. A new interdisciplinary Humanities course

4. *Student Union Cultural Activities*

- a. An Art and Design Committee which sponsors student contests in art, creative writing, music compositions, photography; and Sunday afternoon jam sessions
- b. An Ideas and Issues Committee which organizes informal coffee hours, with invited faculty members, to discuss specified topics each week
- c. A Special Events Committee which promotes cultural events

Admittedly all of these musical organizations, festival events, music courses, and cultural activities can be offered only by a large music department. They are given here merely to emphasize the new *Guidelines* and to encourage even small departments to attempt as many as possible within the bounds of local resources. As the *Guidelines* state: "The General Enrichment Programs, or a significant portion of it, can

be initiated with only one music teacher and expanded as enrollment justifies additional faculty.”

Now for the second part of my assignment, the trend toward offering a broad-based Humanities course. It seems to me that the one course which every junior college should offer is an interdisciplinary Humanities course, valuable not only to the transfer student but also invaluable to the terminal student. If the fine arts are to become an integral part of the lives of today's young people, as we all believe they should, these young people must be exposed to the so-called cultural disciplines in the first years of college. Let's face the fact that the elementary and secondary schools are doing very little to instill in their pupils a knowledge and love of the fine arts. If this is a fact, then it becomes imperative for the junior college to enroll recent high school graduates in a broad-based Humanities course, and to do this preferably on a required basis. Individual courses in music, art, and drama appreciation are excellent in themselves but they do not meet the need of the floundering freshman for a guided peek at all the artistic aspects of the world about him in one package.

Certainly I do not have to present here the philosophical, psychological and educational arguments for a broad-based, “general” education for all college students. Even the engineering profession is realizing the need for at least a smattering of exposure to the fine arts, philosophy, and history for its trainees. But on many campuses today a fine arts faculty is confronted with a selling job — How to convince the other faculties to find time for a Humanities course in their tight, usually tradition-bound curricula. Perhaps one of the best approaches is to admit frankly the prevalent lack of contact between disciplines. Too often, music, art, and drama departments are isolated on the campus and have very infrequent contact with either faculty or students in other departments except for concerts, exhibitions, and plays. A broad-based Humanities course may well serve as a vehicle for more direct communication between all facets of the campus.

Now that we have decided that a Humanities course is desirable, what do we put in it? Music, art, drama, philosophy, history? The answer to this question can come only as a result of detailed planning. Someone must be appointed in the planning stage as coordinator, and given faculty load credit for at least one semester. This person will analyze the human resources on the campus. Who are the good teachers, the great teachers? Who in the community is known as an authority

on some phase of any of the broad subjects we are considering? Can we count on the musicians, the artists, and the actors for live performances? After taking inventory, the coordinator will bring together his "key" people, those who have shown a genuine interest in the project. Perhaps he will find that there is a musicologist, an artist, an English literature specialist, and an historian who are enthusiastic. (Incidentally, the opportunity to lecture for a Humanities course presents an interesting challenge to faculty members in junior colleges who are restricted to freshman and sophomore courses.)

In order to assure a justifiable enrollment (if the course is elective) the committee must sell the project to the whole faculty. The key people are the counselors. Perhaps some pressure from the administration may be necessary. And I hasten to add that this is not undesirable pressure. Sometimes rather radical action may have to be taken to get the project off the ground. In our own case I can report that full cooperation was obtained, and an elective enrollment of 200 was realized, with four faculty each given three hours load credit.

Detailed planning as to actual course content is the next step. The chronological approach by historical eras seems to be the generally accepted trend. This approach is almost indispensable for history and philosophy, but much less so for literature, art, and music. It is possible, for example, to organize a purely art and music course on the basis of period styles; several such books are on the market. Whichever approach is agreed upon, the committee will find that there are not enough class meetings in a semester to cover all the suggested topics. How far back in history do we go? Can we be satisfied with only one session on medieval music, for example? What about a textbook? Will our choice of a book dictate course content to some extent? How many sessions must we save for the contemporary scene?

Obviously, for the first time around the course must be experimental. And here is where a versatile coordinator is valuable. He must be widely-read, capable of reorganizing content in an emergency, and supervising day-to-day housekeeping chores such as attendance, examinations, etc. This type of instructor is difficult to find. Our universities must train more men specifically for organizing and teaching interdisciplinary Humanities courses as part of their present program for training general junior college administrators and teachers.

Much more could be said about the problems encountered in developing a Humanities course, but my allotted time is up. Such courses are

now being offered, and I see a trend toward making this course basic for all students in junior colleges, with individual courses in music, art, and drama appreciation offered as electives to follow the basic course. In all junior colleges music must play an important role in the general enrichment of the lives of its constituents.

THE OUTREACH OF MUSIC IN THE JUNIOR COLLEGE: PROSPECTS AND POTENTIALS FOR THE '70'S

ROBERT HAAG
El Camino College

The dream, albeit perhaps an impossible dream, and indeed the very basis for existence for the Community College, is that of involving its total constituency in the educational process. If this proposition seems self-evident, a reasonable corollary might be that music and arts faculties in community colleges should be committed to the dream, albeit perhaps an impossible dream, of providing their total constituency a realistic opportunity for involvement in the arts. A further corollary, less well-known and less self-evident, is that the Community Services arm of the Community College provides one of the most effective means for this type of involvement.

If this proposition of total community education is indeed self-evident then, like other such "self-evident" propositions as "liberty and justice for all" and "loving your neighbor as yourself" it has dangerous and threatening implications for educators only when people stop mouthing it platitudinously and begin to act upon it. Furthermore, if any segment of the college family couples the dream of community education with the Community Services program of the institution, all that has gone before in campus revolution could conceivably fade into passive memory in comparison of what, hopefully, might occur.

Although Community Services is now officially designated as one of the primary functions of the Community College, surprisingly few persons are aware of its existence, much less of its nature. Generally defined, Community Services embrace those educational offerings through which the College serves its community outside of regular classroom instruction. Community Services programs usually include public service events, such as concerts and lectures, recreation programs, and short courses and workshops.

Since the strength of the Community College lies in its capacity to identify and meet the needs of its specific constituency and since not only the constituencies but the very makeup of the two-year colleges varies widely in different parts of the country, generalizations about Community Services programs are understandably difficult to make. Therefore, I reluctantly but necessarily lapse into the first-person in sharing with you some of the programs which we have in California and specifically at my own institution, El Camino College. This is done with the hope that you will begin to think in terms of your own community needs, your own institution, and your own community services program, if any. Perhaps if your college has no community services program, per se, this might be the time to agitate for one ("ma non troppo," of course) and, better yet, for you to become its administrative officer.

The California Community Colleges have a unique set of opportunities and their own set of problems. California is, at present, the only state in which a specific community services tax is levied for these programs. As provided for in the California Education Code, a governing board of a college may levy up to 5¢ per \$100 valuation without the consent of the electorate for use in community services programs. Many colleges, including my own, have established separate offices for the administration of these programs.

The problems for California music education and for El Camino College necessitate becoming even more "first-personish." As the result of successive failures of school-bond elections which are, in turn, the result of not-so-latent taxpayers revolts, many programs in the arts in elementary and secondary schools are being curtailed or completely eliminated. It is an indictment against the people of these districts and their elected representatives that the arts are regarded as the expendable part of the curriculum when cuts in program are necessitated. It is conceivably an even greater indictment against music educators and music education in this state for having failed to involve the community in the arts, in the very way of which we are now speaking, in such a way as to permit this indifference in the "moment of truth."

The El Camino College district (which I represent) serves seven elementary districts, two high school districts, and three unified districts (elementary and secondary schools). Only one district has a music supervisor as such; only two of the fourteen public high schools have orchestras. Many schools have a minimal arts program and some have no arts program at all. Only the residents of the legally established community

college district are permitted to attend the college of that district without special permission; therefore, in our district we face instructionally a situation in which many students enter college as virtual musical illiterates and we face a community in which much of the population has had little, if any, involvement with the arts. It is a pleasure to note that there are some excellent arts programs in the district schools and that several community groups have been organized to fill the void in arts involvement.

Therefore, when the Board of Trustees at El Camino College finally decided to build a two-million-dollar, two-thousand-seat auditorium to serve the half-million people within the district, it was with the full realization that this facility should and would become a center for the arts in the community.

One of the first, most obvious, but perhaps ultimately the least important, acts was to establish at the College a series of public events which were not only designed to provide the active concert- and theatergoer with an opportunity to hear Rubinstein, Segovia, and Stern "in his own back yard," but also to provide the "latent" member of the audience with an opportunity to identify himself and his community with an on-going arts program.

A more important phase of the program, but by no means the ultimate in community involvement, has been that of providing the elementary and secondary students with programs in music and drama at little or no cost with the hope of exposure and finally involvement with the arts. For this purpose, concerts by the University of Michigan Band, the Suzuki children, the Los Angeles Philharmonic Orchestra have been presented without charge for the young people of the district, and concerts and drama for youth are presented at low charge in cooperation with community groups. In these endeavors, the College has worked in close cooperation with school and community personnel in the district, and has aimed for providing opportunities which otherwise would simply not be available.

In an attempt to take up the slack caused by decreasing programs of instrumental instruction in the public schools, other California Community Colleges have set up conservatory programs and have sponsored youth orchestras and bands. Obviously, for areas with well-coordinated musical programs in the schools and supported by deep-seated community interest, efforts such as these in Community Colleges are not

only unnecessary but presumptuous. The challenge remains for each college to identify its needs and act upon them.

Community colleges have before them another major opportunity for service by providing their faculty, students, and facilities as resources for the community. El Camino has developed a large student volunteer program and many of the students work with underprivileged or handicapped children in music programs. The faculty has taken the lead in coordinating arts programs within the district, and the facilities are in almost continuous use by organizations within the community wishing to use them for artistic (and occasionally not so artistic) endeavors. The Civic Center act is invoked, which specifies that any school facility not being used for instructional purposes is to be made available to recognized community groups for certain activities, and a large percentage of the cost of such use (utilities, maintenance, staff) is borne by community services funds. The College staff assists, wherever possible, groups using the facilities to achieve the best production possible. Thus community service and community education are indistinguishably interwoven with, hopefully, the end result of providing a constituency more aware of its college and more involved in the arts.

While, as noted before, each college must "work out its own salvation" in terms of the program best fitted and most possible for its community, each community college, by its nature should be the initiating and coordinating force in its area in seeing that total involvement in the arts is at least a realistic possibility. To do less is to miss the ultimate reason for our existence.

THE OUTREACH OF MUSIC IN THE JUNIOR COLLEGE: PROSPECTS AND POTENTIALS FOR THE '70'S

NELSON F. ADAMS

Brevard College

INTRODUCTION

While endeavoring to arrange my thoughts concerning the subject at hand, I tried several outlines. I kept running into blank walls, seemingly unable to organize my thinking — until I decided to change one word in the assigned title for our panel discussion. Thus, my topic now reads: “The Outreach of Music in the Junior College: *Problems* and Potentials for the '70's.” Although we *trust* that we have potentials in our various programs, large or small, we certainly *know* that we have problems. And, happily, these problems that we face, if they can be solved, give us the potentials that lead us forward.

So that you can perhaps understand my thesis better, let me state my background, for an individual's past automatically conditions his present perspective. I have been a full time church musician, and I have been on leave for various periods of time since entering the teaching profession — but, all of my career as a college teacher has been in one school — a small private junior college.

In talking with others in music — at similar schools, in large junior colleges, in small and large senior colleges and conservatories, I feel that I understand somewhat the similarities and the differences in our schools — but I feel that I am an *expert* in one field: the problems of the music department in a small private junior college. The problems I will discuss now are applicable to all colleges to some extent, how much I do not know, but I can vouch for the fact that they are major problems for a school like Brevard College in North Carolina.

For each problem I mention, I shall offer possible solutions. If these solutions are sound, the solving of these problems will help us reach our potentials in the '70's.

Problem number 1: Admissions — I am convinced that all specialized schools or departments have problems with admissions, even if they are often reluctant to say so. The small junior college *really* has them. We must sell the idea that we can do a good job. We must sell the idea that we can be successful; that our faculty is good enough to teach your daughter; that we have enough depth to handle the teaching load although last year we had mostly voice majors and this year mostly piano majors; that we have enough breadth to teach your son harp lessons although we thought in our correspondence with you that his major applied interest was the baritone sax; that your child will be exposed to many recitals, concerts, art exhibits, and general cultural events, though we are one hundred and fifty miles from any large metropolitan area. I could go on and on, but I am sure that the picture is all too clear, if your school is similar to mine.

Solution: Talk with all persons in admissions so that they understand what you have and what you do *not* have to offer. Make sure that they will “tell it like it is” while on the road representing you — that they sell you correctly, but never oversell! To really be successful in admissions problems, however, I feel that *we* must get out and recruit — just as the football or basketball coach recruits. We are the only persons who can talk knowledgeably to a prospective student or to his band director in the high school. We are the only ones who convince a private piano teacher that her pupil of ten years can profit from attending our school. To reach our potential in the '70's we must try to balance our offerings correctly from year to year. This means solving admissions problems. And we must balance our loads with a built-in 60-75% turnover of student body each nine months. This acknowledged liability of the junior college would stagger the imagination of a concert band director in most four year colleges and universities!

Problem number 2: Placement — All departments of music have this problem, but the small private junior college must face the problem more squarely. To fight for the life of his department, the administrator must try to place each student in the correct spot so that he can reach his potential and not flunk out. We cannot allow ourselves the luxury of not caring if 50% or more of the freshmen are not with us in January. But, the small department cannot offer every course, every semester.

Solution: This concern has no easy solution and it is obviously connected to the admissions problem. We must strive through our interviews and auditions with prospective students to ascertain who *should* enter our departments and who should *not*. This is not easy, and I do

not mean to imply that it is — but here is a place where the small college has an advantage. We get prospective students who could not get into the schools of their choice — let's face it, all junior college departments of music get a number of these. We often moan about this when we should be happy about it. This is one reason for our existence. We can give the talented high school boy who had poor teaching a second try at it. We can give the high school girl a chance to succeed in music although she had had no prior voice training but suddenly discovered in the twelfth grade that solo voice repertory is what really turns her on. We can give the fellow who played fourth chair horn for three years a chance to prove that he really wants to be the best band director in the state some day. We can do these things because we specialize in the work of the first two years and can work more individually with each student on this lower level course work. All of our faculty work at this, not just some. We *can* do it, but *do* we do it? Solving this problem would make us reach our potentials in the '70's.

Problem number 3 and Problem number 4: Curriculum and its twin problem Transfer — As you have gathered already, my entire thesis is based upon the transfer department of music — not the service department — nor the terminal department that some junior colleges have. Thus, if you transfer, your curriculum in the junior college is never stable. I have come to the terrible conclusion that *no* music department has a stable curriculum. Perhaps this is why we hear little about rebellion of student bodies in conservatories and schools of music. Since one of the main legitimate gripes of the present student generation is against the *status quo* — the music students are at a loss to find a music department with a *status quo* curriculum! Thus, the junior college department finds itself never at liberty to really innovate, but eternally changing because it is trying to figure out how to fit its graduates into hundreds of possible senior colleges who never stop innovating! The Tanglewood Symposium really got us in trouble with its all-encompassing styles-period course. I am not suggesting a discussion of the merits of this idea — I am merely stating that it has created a great problem for the junior college transfer student. Two related problems: 1) the student who decides in his sophomore year to enter the music curriculum, thus gets only one-half of what you have to offer; and, 2) the student whom you are convinced has the ability to succeed but comes to you completely unprepared. The senior school can handle these problems easier for the student can spread his work out — the junior college can-

not do this — particularly if the student is male and has not yet been in military service.

Solution: I must admit that solutions here are difficult to come by — in fact, problems in these areas have given us impetus to begin serious study of the feasibility of our department becoming four year. But if we do go four year, there is one thing we must never forget. Over the past years of our school's existence, we have usually been successful in transferring our students wherever they wish to go (if they have been successful with us, that is). And, for the most part, they have done this in two years. In other words, we take them, many of them unable to get into the schools of their choice, and we prepare them to transfer to these same schools or similar ones two years later as juniors. If we can do this now — because we *must* in order to live as a department — then we must make sure that we still do as well in the first two years, after becoming a four year school. Thus, creating flexibility within strong curricula, making transfer easier in the '70's, will help us reach our potentials.

Problem number 5: Transfer Trap — This is so closely related to the above problem that I could have included it above, but since it is a pet peeve of mine, I prefer to place it separately for emphasis. Ever since I took my present position in 1955, I have been disgusted with false rumors about the junior college transfer. Several years ago I reached a conclusion that at least 90% of these false ideas about loss of credit could be eliminated if the senior colleges would cooperate in a very simple manner. We have all heard it stated over and over that only one-half of the credits needed for graduation from a senior institution will be accepted from a junior institution. All of us know that few music majors ever take the minimum basic load in any school — junior or senior. Thus the poor kid ends up with 70 or 78 hours of credit when he enters the junior class. This is fine for the fortunate person already in the senior institution, but woe unto him who comes from afar! He must *lose* those extra hours!

Solution: Encourage the senior schools to take a positive approach instead of a negative one — this is the one they give their own students. Congratulate your student upon his extra knowledge gained by taking more than the minimum number of hours. Make him feel that he is a better candidate because he has too many hours in liberal arts, or science or even too many in music. Then go over the requirements for graduation from the new school. Mention that the junior class he is

entering will have many students in it who also have more than the minimum, and that they also must take at least one-half the total needed for graduation during *their* next two years. This solution is so simple that I am amazed that it is so terribly difficult to get our senior schools to agree to this approach. Some of us have preached this gospel so much lately that I believe we are having a little success with some of our main senior colleges at home. Try it — and if we can all succeed in this endeavor, we will reach a great potential in the '70's. More and more students will come our way, knowing that they will have little difficulty in transfer. This is one area in which the public community colleges with strong music department can help, since they often work directly with other public institutions in their state with various types of automatic transfer plans.

Problem number 6: Concerts and Recitals create a problem for the junior college — especially for a small one, isolated from a large city. The students do not have the upperclassmen around who are working on graduation recitals. We cannot have the flexibility of upperclassmen's schedules permitting large chunks of time for opera production workshops and musicals. The faculty finds itself having to fill many of the gaps normally filled willingly and even automatically by the upper level students.

Solution: Again, not easy, for the burden falls squarely on the faculty — and this faculty is one which seldom received load credit for recital preparation, for opera workshop direction and such. But, the successful music department *does* solve these problems. The students who would not perform until their senior year find themselves on stage as third semester students in a featured recital. The oboist who might be third chair for two years at a large conservatory finds a position in a woodwind quintette in his first semester in college. The faculty member who might not ever have been persuaded to play a full-length recital if he were teaching in a large institution finds that he is encouraged to work up a lecture-recital every other year. In so doing, he discovers that he is playing better than he ever thought he would and is thus a better teacher. I could add other opportunities that knock — and that is the key word to this problem — *opportunity*. If we can make the *liability* of having to produce everything with lower level students and our own faculty — into the *opportunity* of proving what these lower level students with the assistance of our faculty can do, then we can fulfill our potential in the '70's.

Problem number 7: Community Relations — and this will be the last problem that I will discuss. Every college should feel responsible to its community and this should be particularly true of the music department of any college. An exception might be found in the community where several colleges exist — but even there I would question the often claimed right to specialization of function that we often assume. Without belaboring this point, let me state categorically that the small junior college is never fulfilling its potential adequately unless it is purposefully community conscious. Now, do not misunderstand me — I am no community college advocate. I shall let some of you champion this cause. I am merely stating that any small college must be interested in its community — for selfish reason, yes, but more importantly for academic and cultural reasons. I mention these twin reasons together for I feel that they are so closely related that each cannot prove successful without the other being successful. Music and its allied arts create or personify culture — past, present and future. For this culture to be understood and appreciated fully, the academic environment which fosters it must be strong and secure. Thus the department which performs regularly on its campus is doing its bit for culture in its community. The department that sends small ensembles of students to civic clubs and churches for programs is spreading culture in its community. The department which encourages its faculty to present programs to clubs and church groups is accomplishing its tasks. All of these endeavors can be mere public relations, a selling of the program so that students will come and people will give to the next building campaign the college has. But if this is *all* that we do when we go out, we are a part of the *problem* of community relations. We are merely doing busy work for faculty and students — spending time which could better be spent in other activities. To become a part of the *solution* and in order to realize our potential in the '70's, all of these programs of our departments of music which we all do in our communities *must be academically sound*. We can never afford to perform poorly, but more importantly we cannot afford to perform as *merely good entertainment*. We must be on the forefront of our culture, listening to all that is going on elsewhere and presenting differing aspects of the cultural spectrum to our people around us who should become aware of it. We have this obligation to our student community and to the larger community where we are located.

CONCLUSION

Because of the great impetus that state governments have given to

the junior college movement across our land, we are assured that the junior college is here to stay. Some may question whether the private junior college will exist for long — and I am one who raises this question — but there is no question about the public side of the situation. Music and the other fine arts must become a strong factor in these hundreds or even thousands of schools being built. The arts should become more than an outgrowth of our secondary schools — although in many places our high schools are doing wondrous things. The arts programs of the public and private junior colleges must be academically oriented to the college curriculum. Many schools find that they need only strong service departments in music. I personally feel that a terminal only program is unsound academically. Most of us, I feel, should aim toward sound academically accepted criteria for transferring our students to upper level college with few problems in this transfer. They should be able to go as juniors to schools where they could have gone as freshmen and would have been successful if their high school preparation was adequate. My biggest thrill in teaching comes from a student who I remember in my original interview states flatly that he does not want to be here. He will mention the school where he wanted to go — could not get in — and was recommended to apply to our school. If he does well with us I know he can return to this school of his first choice as a junior. Thus, this student is perhaps happy with us as a freshman, but he still wishes he were elsewhere. My thrill comes at some time in the sophomore year when he is talking to me about transfer and he states now, “Oh, if only you had a four year school here. I know that I’ll never find a school this good for my last two years.” Many of you have experienced this thrill — none of us experience it enough — and it is our fault. If we can find it happening with increased frequency in the years to come, we will know that we have reached at least *some* of our potentials in the ’70’s.

THE OUTREACH OF MUSIC IN THE JUNIOR COLLEGES: PROSPECTS AND POTENTIALS IN THE '70'S

JACK W. HENDRIX

Odessa College

Education is a continuous, growing and changing process. One of the most phenomenal developments in the modern academic world during the 1960's is the rapid growth and expansion of the junior college movement. There are few large areas left which do not have one or more junior colleges, public or private, and smaller communities are beginning to organize themselves into districts for the purpose of establishing a junior college. As the close of 1969 approaches, the American Association of Junior Colleges lists fifty-two (52) junior colleges in just the State of Texas alone, and more are in the planning.

As the junior college movement has "caught on" and spread, the curricula in the more soundly established and progressive institutions have expanded. In Texas — and I hope you will indulge the references to my own State and possibly to my own institution, but I have to relate to that which I know best — we have seen the music programs gradually evolve in many of the smaller junior colleges to a full-fledged two-year music major curricula, completely transferable in most instances.

The biggest and most vexing problem facing the junior college faculty and administration in Texas has been the transfer student. All too often, senior institutions were reluctant to acknowledge the presence of the junior college, and the resulting lack of communication placed the junior college in an adverse and purely defensive situation. The oft-quoted "What's a mother to do?" line in the television commercial was appropriate to this situation.

We are attempting to meet the transfer problem head-on in Texas. Acting upon the recommendation of a former governor, the Legislature created a blue ribbon organization known as the *Coordinating Board, Texas College and University System*. On October 23, 1967, this Board

adopted core curricula for three general groupings: 1) arts and sciences, 2) business administration, and 3) engineering. At the time these core curricula were adopted, the Board stated its intention to "add core curricula in such fields as agriculture, education, and the fine arts when the curricula have been developed by appropriate advisory groups."

The Coordinating Board, Texas College and University System, selected the Texas Association of Music Schools as its advisory body for the music curricula. Throughout its thirty-year history, the Texas Association of Music Schools, made up of sixty-seven (67) members representing public and private colleges and universities, both junior and senior, has been deeply involved in problems of articulation, and its selection by the Coordinating Board was not only logical but wise.

In the *Preliminary Staff Proposal for Policy Statement on the Fine Arts* issued on September 16, 1968, by the Coordinating Board, this staff recommendation was included: "The Core Curriculum Committee should be encouraged by the Coordinating Board to begin immediately to develop a core curriculum for fine arts programs that will be freely transferable to the senior colleges and universities." As a result, an Articulation Committee was established by the Texas Association of Music Schools as a permanent group, offering its services on a continuing basis as an advisory group to the Core Curriculum Committee of the Coordinating Board.

The Texas Association of Music Schools has created special committees in Applied Music (performance) and Music Theory, the two most critical areas in the core curriculum. These areas involve certain skills which develop at different rates in individual students, and many students begin college with deficiencies in applied music and theory.

These committees will study differences among colleges and universities in such matters as amount of credit offered in similar subjects, course content and structure, standards of achievement, and course placement within the total four-year curriculum. These committees (which will include faculty members from the subject area disciplines) plan to circulate statistical information and recommendations to the total membership, thereby improving communications among all colleges and universities.

Music is the most highly developed of the Fine Arts in Texas colleges and universities, and it enrolls the largest number of students. We believe that every Texas junior college should offer a program of

general enrichment in music both on and off the campus, thereby serving as a cultural center and sponsor of the performing arts for the college and the community at large. We believe that the program should include:

1. Basic general courses in music for non-majors.
2. Opportunities for students and community ensemble participation and applied music lessons according to the faculty available at each particular college. In offering this program, each junior college should insure that the libraries, musical instruments, and audio-visual materials, recordings, concerts, and theaters necessary are adequate to the purpose.

While we recognize the need for such a music program in every junior college, we believe that the music major curriculum be offered only by those junior colleges which 1) can demonstrate the need within their constituency for this program in terms of a minimum music major enrollment criteria, and 2) are in a position to commit adequate faculty, physical facilities, equipment, and library resources to maintain a quality program.

The music major curriculum with appropriate valid credits should be designed to cover students pursuing music degrees with a major in performance, music education, theory-composition, music literature, or church music.

The professional section of the music core curriculum should probably be divided into two parts, one of which would be accepted on transcript while the other would be subject to validation by the senior institution. As a protection for the transfer students, however, the Texas Association of Music Schools Articulation Committee is emphatically insisting that the implementation of any validation by the senior college must insure that the junior college transfers are treated exactly the same as students beginning study at the senior institution. Any validation of skills is not fairly administered if the senior institution, for example, examines its own students in May at the end of the nine-month period of intensive study and performance and examines junior college transfers in September after a three-month lapse in study.

One satisfactory procedure to accomplish this would be for the senior institutions to establish a date in May on which all junior college students planning to transfer to their institution will visit their respective campus and take the required examinations or appear before the necessary faculty committees. A less satisfactory procedure, perhaps, would be for the senior institutions to administer validation examinations and auditions in September to their own third year students as well as junior

college transfers. Classification of all students in skill development would be determined at this time, regardless of previous credits earned.

The "minimum levels in applied music" contained in the National Association of Schools of Music *Bylaws and Recommendations* could serve as a guide for competencies in Applied Music for the first two years of study. The NASM recommendations in Theory could also serve as a useful guide, since the principal theoretical development occurs during the first two years. It is of course essential that courses in music theory include work in the areas of written theory and analysis, ear training, sight singing, and keyboard.

The transfer student is seriously handicapped if there is not adequate faculty at the junior college for the development of acceptable music major programs. Especially acute are student needs for specialized instruction in applied music. We believe that three full-time faculty (or three full-time equivalents) are the absolute minimum necessary to offer a professional transfer program. Even then, such a minimum staff can insure an adequate program only if the faculty are sufficiently versatile to serve as a specialist in more than one area.

There is no doubt that the rapid growth of the junior college movement throughout the United States has been a boon to many communities. In the growing and changing process of education, however, the advantages of more junior colleges no doubt create their own disadvantages. The proximity of a new junior college to one already established could easily weaken some programs through loss in enrollment. Particularly vulnerable would be certain ensembles, such as band and choir.

Concurrent with the rise of junior colleges has been the creation and establishment of some "upper level" institutions. Ideally, the student will complete the first two years at the junior college, then transfer to the upper level institution for the remainder of his undergraduate work. Ideally, too, the upper level institution would be located in an area adjacent to one or more "feeder" junior colleges.

The 1969 Legislature of the State of Texas authorized the establishment of an upper level institution in Ector County, in which the city of Odessa and Odessa College are located. Odessa and Ector County are located in an area in West Texas known as the Permian Basin, and the name of the newly-authorized upper level institution is to be The University of Texas of the Permian Basin. It will be a part of the University of Texas system.

We view the establishment of the University of Texas of the Permian Basin as a definite asset to Odessa College. It should reduce substantially the number of students who traditionally transfer to a senior institution at the end of their freshman year. Our sophomore classes should become more stable, since it would no longer be necessary for every student to go elsewhere for the completion of his baccalaureate degree.

Another advantage in prospect is the fact that the upper level institution will be a part of the great University of Texas system. We have enjoyed a long-standing and cordial relationship with the University of Texas at Austin, particularly in the Music Department. Over a period of years, we have on several occasions been invited to consider adding a third year to our Music Department through the University of Texas at Austin, although discussions never reached the serious stage.

It should be pointed out, however, that no statement of policy for the University of Texas of the Permian Basin has been announced, that appointment of administrators and faculty has not taken place, and there have been no official discussions. The optimism which we reflect in this paper is the optimism with which the President of Odessa College and we in the Music Department share relative to the upper level institution.

We see the prospect of sharing facilities as a definite advantage, since it is not known at this time what facilities will be included in the initial building program at the new institution. Our Recital Hall, for example, has a seating capacity of around 200, and it is acoustically ideal for small or large ensembles. For us, it might mean access to some facilities, instruments, and other resources at the new institution which we do not have and might possibly never have. On the other hand, by being able to share some of our facilities, should it so desire, the new institution might be able to equip itself with some valuable additional equipment and resources with the capital outlay which would normally be invested in duplicating some of the equipment available at our institution.

Should it be feasible or desirable to share faculty, we have many on our faculty unquestionably competent to continue with upper level division courses. For example, our theory teacher completed all the course requirements for the doctor's degree at Eastman School of Music and has been associated with Mlle. Nadia Boulanger's summer school in France for several summers.

Our major pianist has appeared throughout the South and Southwest

as recitalist, soloist, accompanist, in work shops, and with symphony orchestras, including our local Symphony and Symphony Chorale. Our tenor is a former Fullbright scholar in Germany, and has appeared throughout Europe in opera and concert. Our bassoonist was associated with a well-known bassoon company for a number of years.

We can visualize that joint choral and instrumental programs will further enhance the prospects of retaining sophomore students. The opportunity to widen the scope of these programs would be possible.

Our academic and performance standards at Odessa College enjoy a reputation of being among the highest in the State, and we foresee no transfer problems in either Applied Music or Music Theory. Entrance requirements at the new upper level institution are not known at this time, but students will be required to complete sixty (60) hours at a junior college or other institution before transfer.

It is our belief that the potential for junior colleges in the '70's is unlimited, but achievement of excellent goals and standards will require 1) continuous evaluation of the full music major programs in relation to the complete four-year plans, 2) prudent planning and investment of capital outlay to insure modern teaching facilities, and 3) an Administration able and willing to support an adequate program.

We are all engaged in the same or similar disciplines, and it is to our advantage to cooperate and share. A large measure of the success we have had at Odessa College in the prosecution of these disciplines is due to the progressive and unhesitating attitude by our President and by our academic Dean toward developing and maintaining a full curricula. Our faculty members are encouraged to avail themselves of every opportunity for self-improvement through additional study, travel, professional associations and contacts, and the like. Ample evidences are the facts that we are a member of the National Association of Schools of Music and that I am privileged to be here today.

It is in this atmosphere that we look forward to the establishment of the upper level University of Texas of the Permian Basin.

THE DOUBLE STANDARD IN APPLIED MUSIC SALARIES

A SUMMARY

REINHARD PAULY
Lewis and Clark College

The problem at our institution and (as it appeared during the meeting) at some others:

A faculty member on an academic salary normally receives twice the fee (more or less, depending on his rank) for lessons taught than a teacher of comparable qualifications who is paid on a commission basis.

Current salary and commission figures were cited as evidence of this situation, and the reasons for having instruction under both systems of remuneration were discussed. Various other aspects of the problem were mentioned such as this: most small private colleges do not have more than one (let us say) cello teacher as a salaried faculty member. In order for him to have a full teaching load, all cello students normally are channeled to him. Yet, (in all vocal and instrumental fields) we now and then encounter the student who for various reasons desires strongly to study with another teacher — a desire which, at least in some instances, is justifiable. Such situations are apt to occur in colleges located in larger cities where several excellent studio teachers may be available.

The question was raised and discussed whether it would be at all desirable to have applied music normally taught on a commission basis. It was noted that (again in larger cities) college music departments are at times affiliated with local conservatories or schools of music. The disadvantages of such arrangements were noted. The case of the faculty member who is paid on a part-time academic salary for teaching classes and/or directing musical organizations and who is on commission for teaching private lessons was also discussed. There appeared to be strong

sentiment that if these combined duties amounted to full-time teaching, such a faculty member should be on full-time salary.

Further, with regard to the "double standard;" it was pointed out that the salaried faculty member frequently spent much time on various college committees and similar assignments, whereas the commission-basis teacher usually "comes to teach his lessons and leaves." Yet, it seemed doubtful that these additional activities as such warrant a rate of pay that frequently is twice as high.

ADAPTING THE MUSIC PROGRAM TO A NEW CURRICULUM AND CALENDAR IN A SMALL LIBERAL ARTS COLLEGE

HARRY HARTER
Maryville College

Maryville College is one of many small, coeducational, liberal arts colleges, affiliated with a church, that is making revolutionary changes in its calendar and curriculum.

Beginning in 1957 with a long range planning committee set up by the College Board of Directors, the following outline shows the development of the new calendar and curriculum, how it came to be, and how music was adapted to it.

1. A self-study program was started in 1959.
2. The college was examined (again) by the Southern Association of Colleges and Schools and NASM in 1961.
3. The college Board of Directors engaged a firm from Philadelphia (Studies in Higher Education) headed by Robert Cooper Hutchens to make a complete study of Maryville College (1964-1965).
4. In the same year the firm of Taylor, Lieberfeld, and Heldman, Inc., was engaged to make a study of the efficient use of the buildings and physical equipment.
5. As a result of the studies the Board of Directors requested of the College administration and the faculty a re-examination to include emphasis on the following:
 - a. the number of majors offered with plans for a reduction
 - b. the number of courses offered with plans to reduce the number of course offerings in light of the following facts:
 1. the unrealistic student-teacher ratio in proportion to the tuition fees and faculty salaries
 2. the proliferation of course offerings in ratio to the number of faculty members

3. the trend toward fragmentation of knowledge by subdividing course offerings, which seemed to oppose the direction for the liberal arts college.
6. A faculty Curriculum Committee was appointed by the President, chaired by the Dean of the college, to study the Board recommendations and to work with the Board study committee for the purpose of implementing the necessary changes. The chairman of the Department of Fine Arts was appointed as one of the members of the Curriculum Committee. A study was made and plans were presented for a *new* calendar and curriculum.

The Curriculum Committee appointed two of its members who were freed of academic responsibilities in order that they might visit similar colleges who had instituted a new curriculum and calendar.

Of the reported 41 colleges who had made recent changes ten were selected for visitation. (One-third of the total 41 are members of NASM.)

7. As a result of the study a recommendation was made by the curriculum Committee and approved by the faculty and Board of Directors to go into effect the academic year 1967-68:
 - a. The Bachelor of Arts degree is the only degree offered.
 - b. The number of majors in all fields be reduced from 17 to 12 (after the first year the number was raised to 16).
 - c. Majors are to be offered only in the disciplines that had no less than two members on their faculty.
 - d. The general core course is to include:
 1. two courses in Western World Literature (English)
 2. two courses in Western World History
 3. one interdisciplinary course called *Fine Arts Media and Forms*
 4. four courses in a foreign language (from zero to four courses depending on the extent of language proficiency before entering college)
 5. two interdisciplinary courses in Natural Science
 6. one interdisciplinary course in Non-Western Studies
 7. one required course in Philosophy and one in Religion with third course to be chosen from either discipline
 8. two interdisciplinary courses called *Social Science Seminar*
 9. Health and Physical Education during each term of the Freshman and Sophomore years.
 - e. The number of courses in a major is limited to 12 including 2 for Independent Study. (See a. under 8, for exception allowed music majors.)
 - f. The college calendar is divided into three 10-week terms during which a student is limited to three courses in each term (with some exceptions) and a four-week interim term during which time the student works on a project which is equivalent to one course. A fourth ten-week summer term enables anyone who so desires to accelerate his four-year program.
 - g. A course is scheduled according to the discretion of the instructor for one to five periods of 70 minutes each during each week of a term. The

credit value system is eliminated and replaced by the number of courses taken as the determining guide line for graduation requirements:

15 general core courses (as many as 17, depending on language)

12 basic major courses

9 electives

4 interim periods

3 units of a program called Community Issues and Values

(this program brings outstanding persons or programs from the national and international scene—one unit is accrued each year by attendance at thirty programs).

8. To conform to the maximum number of courses allowed for any major, the following curriculum was organized for the major in music.

- a. Music Majors are permitted to take 14 courses in their major field, 4 of which are course recognition for Applied Music. (See 3. under f.)
- b. Three 10-week terms of Theory* to cover material up through altered chords and foreign modulation with harmonization of melodies utilizing all basic materials.
- c. One term of 18th Century Counterpoint.
- d. Four terms of Music History and Styles.*
- e. Two terms of Independent Study in Music (individual study under the guidance of a faculty supervisor involving command of the forms and usages of the formal paper, a requirement in each discipline within the college).
- f. Applied Music according to the demands set forth in the requirements for each specific area of concentration.
 1. only one major is offered in music but with concentration in the following areas:
 - a. *Applied Music* in organ, piano, voice, brass instrument, woodwind instrument, strings, composition.
 - b. Preparation for *Public School Music Teacher Certification*
 - c. *Music Theory and Literature*.
 - d. Preparation for Music Therapy — interdisciplinary.
 - e. Satisfactory performance on a comprehensive examination in the final term of the senior year.
 2. Outlines for graduation as a Music Major include:
 - a. The minimum repertoire to be studied and performed and recital performance requirements for Music Majors for concentration in a specified applied field.
 - b. Necessary courses within or outside the field of music to be taken as electives in order to meet professional requirements.

*The courses in *Music Theory* and *Music History and Styles* are reconstructed courses. The *Theory* courses are accelerated to cover the same materials normally covered in two years. A programmed tape is used as a supplement to relieve the utilization of class time in ear training and aid slow learners. *Music History and Styles* fuses two former semesters each of *Music History* and *Music Styles* in an attempt to reduce fragmentation of knowledge. These courses are team taught.

- c. Proficiency examination in such areas as Piano, Eartraining and Sightsinging to be passed without course requirement.
3. Music Majors are permitted a course recognition for Class (see g. below) and/or Private Applied study in the following manner:
 - a. two lessons per week for a full year in a given private Applied Music area are equivalent to one course at the sophomore and junior level and two courses at the senior level. This is in addition to the three courses taken each term.
 - b. One lesson per week for a full year in a given Private Applied Music area plus one Class Applied Music area each term are equivalent to one course at the sophomore and junior level and two courses at the senior level.
 - c. No more than one course is recognized for each year at the sophomore and junior levels and no more than two courses are recognized in the senior year. With this course recognition of Applied Music the Curriculum Committee permitted Music Majors to increase their basic course requirements to a maximum of 14 with the stipulation that *both* the sophomore and junior Interim Projects are taken outside their major field (majors in other disciplines are required only one outside their field).
 - g. In order to accommodate the former 1 and 2 credit courses in methods for specific instruments required of Music Education Majors, these courses were put into the Category of Class Applied Music which can be taken in addition to the normal course load per term. The following areas of study fall into this category: Brass, Woodwinds, Strings, Percussion, Piano, Voice, Conducting, Orchestration. Each Class Applied Music area is taught for a ten-week term.
 - h. Private Applied Music study is taught in the Fall for ten-week term plus the four-week interim as the first segment and the Winter and Spring terms as the second segment. Under certain conditions students may begin Private Applied Music in the Spring term.
 1. In order to accommodate advanced Instrumental students whose particular instrument is not that of a member of our faculty we have made arrangements for private study for course recognition with professional teachers in a nearby university and/or a member of the civic symphony, provided the student is able to meet Maryville College repertoire, recital performance and jury exam requirements.
 2. In addition to regular studio and student recitals, music majors with concentration in any given applied field of performance are required to prepare a minimum block of 20 minutes for a recital their junior year and 45 minutes for a recital their senior year.
 - i. The basic course for Music Methods and Materials designed to meet the Public School Music Teacher Certification remains in the course offering as an elective course. Other elective course offerings are in the Church Music, one in Elementary School Music for Elementary Education Majors (this course is a service course for the Education Department), and one course in Non-Western Music. The Church Music and Non-Western Music courses must be elected by the Music Major with a concentration in Music Theory and Literature. The Church Music course may be substituted for one of the Applied courses by Applied Music Majors pursuing a Church Music profession.

- j. A piano proficiency examination must be passed by all non-keyboard Music Majors. The majors who do not meet the proficiency standards are required to study Class Applied Piano and to receive a grade of "C" or better to fulfill the requirement.

Maryville College is in its third year of the new calendar and curriculum. We are re-evaluating everything again. For the most part, the calendar and curriculum will remain with few changes. The core is being reduced by two courses, one in Sociology, and one in Philosophy-Religion. It has been found necessary to add a Freshman English Composition course to the core. Additional flexibility will be given to the entering freshman class in Fall 1970 by allowing them to take any core course anytime their freshman or sophomore years and some core courses may be postponed till their junior year. This will allow freshmen to enter courses of a specific discipline in which they may consider a major.

The music faculty have mixed feelings about how well our discipline is making out in the new program particularly in the field of Applied Music study and music organizations that carry on through the Interim Period. For the most part however, students and faculty enjoy the variety and change of pace which the Interim period allows. The academic tone on the campus has been enhanced but the social-cultural life and participation in extracurricular activities has suffered, including music organizations.

Interim projects in music have given students the opportunity to strengthen their weak areas, fill in the gaps, or pursue some unusual aspect in the discipline which they were not able to do in any course. For example, some students have worked out an intraining program under the Music Therapist at a nearby state psychiatric hospital; another student went to London for three weeks with a different Interim group but for the purpose of studying Handelian ornaments and embellishments in an aria from "Alexander's Feast." She was permitted to read old books on the subject of bel canto singing which are not available in American libraries; still another did library research in presenting a lecture on "Electronic Music and Human Expression." From some points of view the Interim projects for Music Majors has been most stimulating and successful.

All problems have not been resolved but for the most part the music faculty feel that we are making some progress, realizing we are caught up in the midst of a revolutionary change in higher education.

ON BUILDING A DEPARTMENT

ELMER COPLEY
Bethany College
Lindsborg, Kansas

STUDENTS

In order to live with the rising cost of education, a small department must grow. The ratio of students to teacher is an important factor in maintaining staff and adding personnel on occasion. Here are some ways that our department attempts to recruit students and also some methods that we will explore in our future plans.

RECRUITMENT THROUGH ADMISSIONS

All contacts made by our admissions counselors and all inquiries directed to them by mail are referred to us. A personal letter from the department chairman and/or a member of the faculty in the prospective student's area of performance can speak to the point better than the general information sent by Admissions. Also, on occasion, members of the music faculty will travel with the men from Admissions to a particular area or high school where there is an especially strong music program for a day of visitation and interviews.

RECRUITMENT THROUGH SPECIAL EVENTS

This year we took advantage of our state teacher's meetings when no classes are held in the high schools to hold a Senior Day on our campus. Since we feel that it is important to recruit to a program rather than to an institution, we devised a day's schedule for the visiting students entitled "Music Hours at Bethany." For this day the visitors were invited to bring instruments and participate in augmented rehearsals of the band, orchestra and choir. Also we held a specialties hour which consisted of master classes in several areas of performance. A composers hour consisted of Bethany students performing compositions by Bethany students. We also presented a recital of standard repertoire

by our better students. In other words, we attempted to involve the visiting prospects in our program rather than simply try to describe it to them. During the course of the day, our own music majors served as hosts, guides, information sources, etc. All students, college and high school, ate lunch together in our cafeteria.

Publicizing the event was a major portion of the work. We began by sending a letter, schedule of events and reply card to every instrumental and vocal teacher in the high schools of Kansas, suggesting that they send names of students, indicating area(s) of performance, who might be interested in attending such an event; and as time permitted we followed this with a personal letter to those named students. Since the entire campus was observing the Senior Day, the Admissions Office also had a state-wide mailing and there was an opportunity for counselors and students to indicate a music interest through this means. The number of high school participants for the entire college this year was 150, of which about 50 were interested in music.

Another special event is our Music Scholarships Audition Day, scheduled this year for Saturday, February 28, 1970. In addition to the usual rather inadequate scholarship and grant-in-aid funds administered by the college, the music faculty has X-amount of money each year in their jurisdiction. The general college aid funds are awarded primarily on need, but the Music Scholarships are used to reward excellence in performance and academic achievement. We are also using the names of the visitors from Senior Day as a nucleus on which to build a mailing list of interested students. Those applicants living too far from campus to make it practical to attend in person may submit tapes with February 28th as the deadline.

RECRUITMENT THROUGH PROGRAM

A special effort is made to do whatever possible to get prospective students to the campus. The Annual Christmas Choral presentation is one of those events, free to the public, to which we try to attract high school students across the state. The attendance at this yearly program has grown from 300 in 1960 to 2,350 in 1968. Students identify with such a program and it whets the appetite of some for participation during their college career.

Our Annual Messiah Week Festival takes place during Holy Week. This consists of performances of *Messiah* and *Passion According to St. Matthew* with guest artists who are in residence for the week. Con-

certs by the College Band, Orchestra and Choir and recitals by our own students are also traditional elements in this week of music. Attempts are made to get individual students interested in attending these events, and complimentary tickets are given to those high school seniors about whom we know.

Other concerts during the year, both on and off campus, serve as recruiting arms for our department. The Bethany College Choir tours annually during the spring vacation following Easter. Attempts are made through host churches to promote contact and conversation between our choir members and the youth of the congregation.

RECRUITMENT THROUGH THE CHURCH

It is important that we maintain close working relationships with the congregations of the Lutheran Church in America, especially in those synods which own and operate our school. Many of our music students become involved in the choral work of congregations in the immediate vicinity and are also called upon often to present programs for various organizations within the church. In this way, Bethany becomes a household word in many church parishes. In many instances the pastors are Bethany alumni or have graduated from a similar small church college and are sold on our type of program; thus they often counsel their young people to this effect. Many of the pastors bring high schoolers to the campus for visitations during the year.

RECRUITMENT THROUGH ALUMNI

Next to football coaches, music faculty probably have the most difficult job in satisfying their alumni and keeping them interested in the on-going program of their Alma Mater. At any rate, alumni, especially teaching alumni, can be of great assistance in the recruitment of students. This has been proven true for us in several ways:

1. Certain high school music teachers become outstanding members of their municipal society and win the admiration of the students and townspeople. Many times a high school senior decides on a college because of the example set by his music teacher's talent, personality, character, etc.

2. A more obvious assistance from alumni comes in the form of referrals. If they know of students who are headed towards college or who need to be counseled towards college, they often send us the names so that we may contact them personally, try to arrange for them to visit campus, and otherwise try to interest them. A referral card is often inserted in the Alumni Magazine and has proven quite useful and successful.

3. Once in a while we are fortunate enough to have an alumnus who is able and willing to help a deserving student from his community in a very real, financial way. This makes it possible for another student to enroll who might otherwise be forced to by-pass completely a college career.

4. It is our hope and intention to begin work on a directory of music alumni. This directory would furnish the mailing list to which news of events in music could be sent and also pleas for help in the area of recruitment. We would also use this opportunity to keep alumni informed of other alumni activities.

RECRUITMENT THROUGH FACULTY

Our faculty members often serve as performers, clinicians, adjudicators, lecturers, church musicians, composers or conductors in off-campus situations. One of our requirements is that the attendant publicity to these events always clearly identifies the faculty member with the institution. Each of us is ready to talk about Bethany and its program to any inquiring high school student and/or parents. Many times we have had students enroll at Bethany because of an encounter with a member of our faculty at a clinic or concert or lecture of some sort. Therefore our belief is that all music faculty personnel should be performers in their own right.

One means of recruitment which as yet lies untapped at Bethany is the creation and staffing of a full-fledged Preparatory Department. It is our feeling that the local public school students should have the opportunity to seek lessons in the performing arts on our campus. At the present our staff's work load prohibits a wholesale commitment to such an activity. However, oftentime high school students who study privately at the college become college students at the same institution and we hope in the future to put this theory to the test.

RECRUITMENT THROUGH OUR PRESENT MUSIC MAJORS

Nothing can sell your product faster or better than a satisfied customer. Therefore we try to concern ourselves on an individual basis with each of our present music majors. Wherever counseling and individual advising is needed, we try to supply it.

Since we are talking about building the department as a whole, some consideration should be given to the subject of faculty enlistment and retention. Here we are guided by several different criteria:

1. Earlier I mentioned the importance of performance on the part of music faculty members. It is possible, we believe, to hire teachers in the various applied areas who are also capable of teaching related courses and

we act on this basis. Our theory and harmony teacher "performs" as a composer, but is also a fine organist-choral director. Our band and orchestra conductor is also a woodwind instructor and a fine music history teacher. These are only two examples but indicate the way in which we approach our faculty. It is our consensus that the music student who is being challenged, inspired and motivated in the private studio and in the ensemble rehearsal halls is the good student whose total college work falls into place nicely.

2. We are not high on anyone's list of faculty salaries, so we must strive to achieve adjustment in other areas; i.e., equitable work load, congenial atmosphere, above average physical facilities and opportunity for individual artistic development and outreach. Our school has been more than fair in its assistance to faculty members working on terminal degrees. Also travel allowances for professional meetings and a system of sabbatical leaves of absence are plus signs in the retention of faculty.

We have been fortunate also to be able to retain part-time teachers in several areas of performance to help keep the work-load at a realistic level. These part-time teachers come from the community and from neighboring colleges and communities.

Bethany's enrollment for 1969-70 is just over 650, including 70 music majors. The goal for 1970-71 is 725, which means the music department needs about 40 new majors to keep pace percentagewise. Right now these are unknowns, but if the methods above work, we will make our quota.

A SHORT PAPER ON COMPARATIVE MUSIC ENROLLMENT

THOMAS WILLIAMS
Knox College

You should bear in mind that my appearance on this panel is strictly in the role of a pinch hitter. When Mr. Huetteman called me a week or so ago, his persuasive manner was mainly responsible for my acceptance to take part in today's discussion.

Happily your chairman gave me free choice of subject and what I present is the result of a rather comprehensive study I have been conducting for the past three years. Invariably in my recent annual reports summarizing the progress of our music department at Knox College as requested by our President, I have stressed the fact that the number of music majors enrolling each year was not commensurate with the increase in enrollment of the entire student body. I further pointed to the fact that in my observation and judgment, the quality of music majors entering Knox in recent years did not measure up to the quality and talent of the music majors of a decade ago. Perhaps prompted by the recurrence, year after year of this item in the annual reports, I was instructed to take time to study and investigate the situation and hopefully come up with some answers. I accepted the assignment with alacrity, for the situation had been one which created considerable personal concern — a concern shared by our staff and administration.

After three years of study and investigation, I think I do have some answers to our problems and the answers may lead to avenues of possible solution. Basically, the study is a compilation of information gathered from numerous interviews with *guidance directors* and *counselors*, *administrators*, and *music teachers* in the Illinois high schools in the past three years. It may be that the problems we face at Knox College are not pertinent to other institutions of like size and philosophy, but after considerable exchange of information from colleagues, I do not feel that our institution is an exception to the case.

For your consideration and discussion, I give you the following:

1. The number of talented high school music students who choose to follow a career in music has not grown in ratio to the overall increase in high school enrollment.
2. The public image of music as a career is not as attractive as other professions.
3. With the advent of radio and TV, music in this day and age is being approached more for enjoyment *through* listening and *through* participation rather than as a profession.
4. The pressure of current curricula of most high schools impinges on the time necessary for the study of music.
5. In a number of instances I found guidance counselors who were former music teachers who made the change due to the work load and higher salaries.
6. Preparation for a music career is more demanding than other academic programs.
7. Our music profession has failed to adequately publicize career opportunities in music.
8. The cost factor at our liberal arts institutions looms large in the minds of many high school administrators and counselors. Costwise we find it difficult to compete with the state colleges and universities.
9. Staffwise, we have been amiss in failing to maintain active contact with the guidance counselors and music teachers in the schools of Illinois — particularly the music teachers.
10. The parental influence and pressure on students to choose a career of more prestige and better financial return is a real factor.
11. There is a concept still prevalent in high school circles in which a music career is viewed with some disdain.

Again, I must point out that the items above may not be pertinent to your schools. And further please bear in mind that these observations are solely my own and do not necessarily reflect the opinion of our department or institution.

Having presented the problems, the answers to some are self-evident. Again, from a purely personal viewpoint, I would recommend the following:

1. A short term summer course on campus for talented high school juniors to acquaint them with a music experience at the college level. This has been done with success in some areas of science.
2. An examination of the problem of attrition with attention to possible means of holding the interest of freshman majors in music as a profession. This could mean better counseling — more personal interest — or even a re-study of our music courses, particularly during the freshman year.
3. Special consideration in meeting science entrance requirements for music majors.

4. Abolishing the extra charge for private lessons for all music majors. This, I recognize, is the accepted practice in many institutions.
5. Continuation of the high school visitations and the services of ambassadors.
6. Encouraging staff members to renew contacts with music teachers in the high schools in their particular area of interest.

In closing, I invite your suggestions to these common problems. Some of the items, I feel, merit discussion.

STUDENT ADVISEMENT

WILLIAM A. RICHARDSON

Associate Dean

Oberlin College Conservatory of Music

As I was attempting to organize my thoughts and gather material in preparation for my part of today's panel, it became apparent to me that, in the area of student counseling, I could not separate faculty and administrative advisory responsibilities from the purpose and implementation of the educational standards established and maintained by our institutions. The schools represented by all of us have accepted the responsibility to provide quality training to the young student musicians enrolled in our programs. We must offer courses of study that will equip our graduates with the tools necessary for them to embark upon their intended professional careers. In addition to this, however, we have a responsibility to our profession to insure that our graduates possess the minimal qualities and abilities demanded by the various musical careers. The faculty and administrative officers of all schools of music, therefore, must attempt to clearly define these professional requirements and establish and maintain institutional standards and programs of study designed to meet these demands.

Our responsibilities in student counseling begin at the time a student applies for admission. All of us have established academic admissions requirements and administer various tests and auditions to measure a candidate's musical background and abilities. Although the level of required qualifications varies from school to school and for the different degree programs, each institution has presumably defined its minimum expectations which are reflected in the degree of selectivity in its admissions policies.

To predict success or failure in a musical career, or even in an institution's program of study, on the basis of the results of a few objective tests or a thirty minute performance audition would be presumptuous and foolish in most cases. If, however, an applicant is *obviously* lacking in musical talent and ability, it is the responsibility of the institution to

discourage the student from pursuing his intended educational goal. This *must* be done in order for us to be honest to the profession and fair to the student. At the same time we *discourage* the untalented student, however, we must *encourage* the gifted young musician. But this has to be done with care. Each institution must present the young talent with a realistic picture of the opportunities available to him *after* he receives his degree and is ready to embark upon his professional career.

Prior to assuming my present position, I served for eight years as Assistant Director of Admissions at Oberlin and was responsible for the admissions program of the Conservatory of Music. During this period I learned that most of the high school seniors applying for admission were misinformed about the demands of professional music and possessed a naïve, and overly exaggerated, conception of their different talents. When asked about career goals, the young pianist, for example, would inevitably reply that his desire was to become a concert artist, or a singer would reply that he intended to pursue a career in opera. It is difficult, when dealing with these young people, to realistically inform them of the likelihood of their success, while at the same time encouraging them to develop their talents for a career in one of the other less competitive, but interesting and satisfying, fields of music.

When involved with pre-enrollment counseling the faculty and administration of a school must be careful to separate *institutional needs* from *career possibilities* in the different areas of applied music. For example, it may be tempting to admit marginal violin talents in order to assure full sections in the school's orchestras. To do so, however, when there is conclusive evidence that these students have little chance of succeeding in music, would detract from the vitality of an institution's program, and would be detrimental to music in general.

From what I have just said I wish to emphasize that, in my opinion, the single, most important time for effective counseling in the educational development of music students is at the time they are admitted to a program of study. This is true whether the student is a high school senior or is applying for a doctoral program.

Once a student enrolls in a program of study his success or failure to meet the institutional requirements for a degree depends ultimately on his ability and motivation. The school, however, has a responsibility to provide training and establish standards that, when completed satisfactorily, will prepare its graduates to continue study for an advanced

degree or to enter a given musical profession. It is assumed, therefore, that the standards and requirements established by an institution are commensurate with those *it* feels are necessary for professional work.

An institution has the added responsibility to assist and guide a student toward achieving his goal. Throughout a student's undergraduate and graduate study, a well planned system of guidance and counseling must be available to him. To function properly in large schools, however, this system must be administered and coordinated by someone on the faculty or administrative staff, and must be organized with *two* types of counseling in mind. The first of these is counseling relating to the student's academic progress and musical development as he pursues his educational goal; and the second is counseling relating to the musical career he hopes to enter after receiving his degree. In both types of counseling the teaching faculty must be directly involved. It is imperative, however, that individual members of the faculty understand the relative importance of the two types of counseling. The ultimate goal of a student must be the preparation for a career in music, not the completion of degree requirements. There are faculty members that seem to be more concerned with preparing their students for their senior or graduate recital than for a musical profession. The awarding of an academic degree does not insure success in a career.

Although I have no hard supporting data, I suspect that career counseling is more complicated today than it was ten years ago. Young musicians coming out of our secondary schools present an interesting dichotomy. On the one hand, they generally possess a higher degree of musical background and qualifications than their predecessors, but at the same time, they are less certain of their goals. They seem to be aware of the ever increasing opportunities and challenges in professional music, but are impatient with, and skeptical of, the courses *we* have decided are "relevant" to their training. They are excited, and perhaps confused, about the expanding mediums and techniques of contemporary musical expression, yet feel restrained by the disciplines and skills necessary to understand the music of the past from which the *new* music has evolved. Because of the economic growth of the musical professions, they are confident that the "starving musician" is a relic of the past, yet they are concerned about the financial insecurity of many of America's great cultural institutions.

The counseling of students obviously takes place on many levels and the faculty is directly involved either formally or informally. The ap-

plied teacher is in an especially crucial position. Normally classroom teachers and members of the administrative staff do not have the advantage of the private relationship that is developed between student and teacher in the studio. For this reason it is imperative that an applied teacher be prepared and willing to offer professional advice. It is his duty to keep informed about developments and opportunities in his particular applied field, to inform graduating students of opportunities after graduation, to maintain professional contacts, and to recommend students and alumni for graduate study or positions. The same thing is true of faculty members that teach primarily in the classroom but, at least on the undergraduate level, they may not have developed a close relationship with many students. In the area of career counseling, therefore, I believe that the faculty has the primary responsibility.

In academic counseling, however, the administrative staff must share the responsibility with the faculty on an equal basis. The staff member charged with coordinating the counseling system is the key person. The difficulty in a student's work may be caused by a variety of factors, personal as well as academic or musical. It is incumbent upon the advisor to be aware of these factors and to try to determine the reasons and to suggest a remedy for the problems. By close cooperation between the teaching faculty and the counseling office many problems can be anticipated and preventive measures undertaken.

Built into the regular programs of most of our schools are periodic general examinations or performance juries that are intended to measure the progress of students. Here we have an automatic device that provides us with an ideal opportunity for academic and career counseling. At Oberlin all students, regardless of their major, must perform for faculty committees at the end of their *first* year of study. The results of these Freshman Committees Examinations are used exclusively for counseling purposes. At the end of the *second* year, music education majors must pass a comprehensive examination called the Musicianship Test and all other majors must *again* perform for faculty committees. Unless these examinations are completed satisfactorily a student may not enroll for the following year. One of the most difficult and frustrating parts of my job is to inform a student that he may not continue as a Conservatory student. This is made easier, however, if the student has received careful and subtle advice and counseling during the previous two years and has been psychologically prepared for the results. But even *then* there is a danger that unsympathetic advice or tactless state-

ments may create in him an atmosphere of fear and anxiety at the time of his performance that even a highly gifted student could not overcome.

Even more difficult is the position in which the applied teacher finds himself when faced with the necessity of advising a student to leave school or to give up music entirely. This should be done at the earliest possible moment. A few minutes ago I urged caution in interpreting limited admissions data, but as soon as enough criteria have been accumulated on which to base a sincere judgment, an institution *must* inform the student. How it is done, or who should do it, will vary from case to case, but it *must* be done. To postpone a decision or to do nothing would be unfair to the student and dishonest.

Perhaps I have spent too much time today dealing with the negative aspect of student counseling, but I feel that most American schools of music, Oberlin included, have tended to encourage, through the lack of discouragement, too many marginal talents to attempt professional careers. This trend should be reversed.

A PROFESSIONAL ACCOLADE

SIDNEY HARTH
Carnegie-Mellon University

My life in music has been one of total *professionalism*: experiences that include *professional* teaching (private work and settlement schools in New York City, Bennington University, the University of Louisville, and DePaul University); a *professional* soloist's career that has encompassed appearances with most of the major symphonies of this country, recitals and tours in the United States as well as France, England, Africa, Corsica, Belgium, Holland, Russia, Germany and Poland; several *professional* conducting posts that have included the development of three community orchestras; lecture and clinic/symposium appearances that generally deal with the *professional* aspects of music, string playing and education; some *professional* music arranging; much *professional* chamber music experience as first violinist of four string quartets; the *professional* role of concertmaster of several orchestras preceded by years of sectional playing in many orchestras as diversified as the Cleveland Symphony and the Broadway pit; *professional* television appearances as performer, program annotator, and Master of Ceremonies; several albums of *professional* recordings; and a *professional* educator's administrative post currently held as head of the music department and Andrew Mellon distinguished professor of Music at Carnegie-Mellon University in Pittsburgh, Pennsylvania.

The word, "*professionalism*," above, is repeated by design and with pardonable pride. Note that my personal professionalism is of a general nature in music. As a pedagogue, I feel that tomorrow's musical creators must have a thorough training in all phases of music. The confinement of specialization can be a peril to the future creator. He should know not only his own instrument, but the conductor's art, the makeup of the orchestra psyche, the projection of his personality to potential students; he should have some insight into the composer's spectrum; the capacity to share musical experiences by common discussion; the depth to fit

into different music making experiences, and the careful nurturing of his ego to further his musical maturation.

As trainer of semi-*professional* orchestras, I certainly am in a better position to cope with these same groups in solo appearances; as a veteran orchestra player and concertmaster, I know first hand the problems of the conductor and the intricacies of orchestral accompaniments that are integral in a solo concert. My teaching and administrative roles with its implied necessary reading and planning of programs that will both interest and educate audiences can only aid in making me a better all around musician. Duties as a chamber music collaborator have only helped in enabling me to work better and quicker with other players and to realize the many underlying philosophical/social implications in constructive music making — never a one-man proposition.

Now all of this takes time and perseverance and willingness — and respect. In these trying days of youth's screaming assertion of the right to protest, we often forget the professional. Too soon is he — and he remains the cornerstone of the cultural community — too quickly is he vilified, defamed and maligned.

The young of today — and often have they dragged along a good portion of the unsuspecting and uncertain liberal and receptive adulthood — find it a simple matter to draw attention to their own efforts of meaningless and unfounded attempts at first expression by the simple device of “anything goes” — “but down with the present and the past.” (Of course, this is not a new or fresh technique nor is the protest against another generation than one's own an unnatural evolution.) To obliterate all that is past and proven is senseless and without foundation, and most disparaging of all — unintelligent.

I search in vain for the protest with meaning; for the argument with a source. I look fruitlessly to see the young *professional* emerging; in anticipation I try to discover the intellectual and technical background of the self asserted heroes of today's “cultural explosion.”

The essence of the question assigned to me calls for a bit of editorializing. I have long felt that some of our larger schools of music are practically in the management field; management and presentation of faculty and student body; a bit of unfair competition to the music managers in the country.

Education should not concern itself with “creating” careers and

opportunities outside of its local sphere of activities, which can be, of course, considerable. We all know the vagaries of making a living wage and a decent salary via music; it is not even our duty to warn students of these future perils — they know instinctively anyway. It is our basic prerogative to instill a love of music, a love of integrity in music making, a standard of excellence and a thorough background which prepares for all eventualities in a musical existence.

As for the new “era” — it will not suddenly be new — and certainly will contain a lot of the old.

I cannot believe that the means with which we make music is to be shuttled to a dry museum. Isn't all music and music making a living museum? Paying close attention to the bonafide composers who are making their mark in today's music world, I have noticed that those who have something valuable to say are well-steeped in the traditions.

To be ready for the new, one must immerse himself firstly and thoroughly in the traditions of the old. Perhaps an extra general required year of training would prove advantageous and afford the young player a chance to gain insight into standard contemporary experiences before entering into the professional life.

The process of musical evolution cannot be rushed.

America, our land of speed — our country of immeasurable wealth — our known huckstering devices — the spectator's desire for the new and the bizarre — naturally these philosophies and social phenomena have infiltrated themselves in the art world — so that today's musician, artist, writer, composer, painter — wants to be at the zenith immediately. He *must* prove himself *now*; he cannot afford the time to study, develop, assimilate, and listen. He has no inclination to garner experience and learn all there is to learn about his particular craft. So the easy way out is taken. That which comes first and easiest to mind, and along with that meandering thoughtlessness the derision of thorough craftsmanship and training.

It is high time to call for the resurgence of an army of *professional* musicians and teachers; people firmly grounded and basically educated in their art. In a word: people who *know*. Lately, the battle cry of those who do not possess the ability to think deeply or at all, has been the simple belittling of the art of professionalism. Inspiration, that somewhat elusive descriptive term, is a blessing, but a failure without

the accompanying craftsmanship, be he performer, composer, or teacher. Creating a social outcast of the generally non-respected professional musician has also been a past crime of the public and a false bitter philosophy of dilettantism that the answer to cultural enlightenment is creation solely for personal pleasure — a dangerous dogma.

Pouring further money into meaningless “new” projects and the questionable quest for “that which is untried” — along with the unfortunate accompanying political greed and graft of the present breathless governmental drives — this certainly is not the harbinger of ideal cultural improvement.

This art of professionalism will soon be a lost art if respect for its practitioners continues to wane and if commensurate living standards are not made available to them. Unless the professionals stand up to be counted — with serenity and dignity, a sorry day for the contemporary cultural scene will sadly and too soon come to pass.

I salute the trained knowledgeable craftsman; I look to him for inspiration and guidance; I know him to be the truly great teacher of the young, the uninitiated and the knowledgeable public.

Some of this incredibly awesome power is talent, time and experience, but more of it is motivation and direction.

STUDENT INVOLVEMENT IN POLICY DECISIONS

WILLIAM F. LEE
University of Miami

Are music curriculums meeting the challenge of today's students?
Are curriculums relevant to the various aspects of 20th century music?

"Relevant," "Relevance," "Black Courses," "White curricula," "Green transcripts," "Yellow tainted syllab;" — All words and phrases which are a part of today's journalistic jargon. But the fact of the matter is simple, gentlemen — *we've blown it!!*

I believe that history will reflect music in the academic world, covering the past twenty years, as a Rip van Winkle.

The following comments appeared in an article in the *New York Times*. The author, Dr. Larry Austin, is an old schoolmate of mine (the 40ties), teaches at Berkeley, is rising rapidly as a serious composer, and is the editor of the magazine *Source*. Among the observations by Austin were these:

"From my own experience, I saw that the music education we perpetuate in schools today is not real music education, but an education about music functioning as a socio-historical phenomenon. If we accept the thesis that music is art and that we should educate our children about music as art — as a growing, ever-changing creative phenomenon — then we are educating our children improperly. Real art is concerned with social utility only as a by-product, not as its essence.

"Important art achievements have always come about through rejection of past assumptions and proven ways, through radical innovation. With intimidating historical models built into every music course, historical procedure and scholarly analysis are taken by the students to be directly applicable to the creation of music! The result is often the abortion of original ideas about art in favor of yet another academic syndrome — neoclassicism. I don't advocate ignorance of the past artistic accomplishments of man, but I do advocate the overthrow of the 19th-century academic cult of worship of past musics, the end of 20th-century excesses of musical erudition, and the return to the music education of the young primarily as artists.

"What I hope for is that we can teach our children to have an open ear for all music — of the past, of the present, of our own culture, of other cul-

tures. Instead, the masterpieces of the past are presented as the music of today's cultured and moneyed elite: the opera-goers, the symphony-goers, the owners of expensive sound systems. Children are impressed constantly to aspire to this sort of 'good music' as a cultural reward of the 'good life.'

"The irony must be cruel for ghetto children when they're told by their teachers and others that they should appreciate and cultivate a taste for 'good music.' Understandably intimidated and confused, they return to their homes and the 'bad music' of their transistor radios, adding yet more bitterness to their lives and toward 'the society of the good life.'

"Though music educators won't — can't — admit it, most realize that the music of our culture is not the music of the privileged classes in the concert halls. On the outside in the real world, a synthesis of the music of diverse cultures is taking place — mass-culture music. Our children are acutely aware of this phenomenon and are keen to be associated with it. By turning a small dial, they can experience classical Indian music, jazz, folk songs of Appalachia, hard rock, blues bands, the Nashville and Detroit sounds, gospel music, slick commercial music, Latin and African music, anything. This music has relevance to our children. It can't be ignored or called 'bad music.'"

The music curricula, with which we now all work, were basically conceived and implemented in the late twenties. Forty years and dozens of political, economic, and artistic crises later, the same basic curricula are in operation having gone through periodic major and minor tune-ups, replacements of parts and an occasional oil change.

Have we indeed been too close to the trees to see the forest?

For how long will we continue to prepare multitudes of students for concert careers when multitudes of opportunities for concert careers are non-existent?

How many of our schools are giving to every undergraduate music student even one full year devoted to 20th century music of all kinds?

How many of our schools and distinguished music educators still deny the legitimacy of the saxophone and the classical guitar?

Why are only 17 NASM schools involved with the exciting interdisciplinary field of music therapy?

For how long will we shun the fact that music, in all of its aesthetic and commercial implications, is this nation's eighth largest industry, with virtually thousands of opportunities for employment open to qualified young people who are trained in matters of the copyright law, import and export regulations, the retail and wholesale business of music?

Why are we not deeply involved in providing the recording industry, the radio and television studios, the "real" world around us, with stu-

dents of the knowledge and capability to perform all styles of music from C.P.E. Bach to D.A.V.I.D. Baker?

Who is to train and provide the desperately needed piano-tuner-technicians in the final quarter of the 20th century?

How many of our schools, and to what extent, are offering a degree or providing in-depth training for young people in the flourishing American Musical Theatre?

Are we taking full advantage of existing multi-media equipment, programmed learning, and other hard ware and soft ware?

How can we escape the 8 semester or 4 year traditional pattern to allow each student to move through the undergraduate years at his own pace?

Who is providing the kind of training to meet the increasingly diminishing field of the music librarian?

Are we broadening our offerings in Music Theory and Literature to allow for our students to have an understanding of Eastern as well as Western music?

And finally, how can we best take advantage of the largest segment of young people in the history of our country interested in music and I mean in all kinds of music.

Yes, we've really blown it and the answer does not lie in another revision nor overhauling of the same academic motor. If we are able to back away from the trees and see the forest, we may take a broad view of our pre-college level clientele and try to conceive what opportunities may be available to them after graduation in the seventies, eighties, and nineties.

Perhaps music curricula in the future will tend to consist of certain core courses for all degrees (with *at least* 50% of emphasis on *all* music of today) followed by a gradual emphasis into various fields of music specializations. There should be inherent in such an approach, a great deal of flexibility to enable individual students and advisors to jointly plan their curriculums and future. Many colleges of Arts and Sciences across the country have already taken the initial steps in this direction.

Yes, we've blown it!! But, since it's said to be better the second time around, we need not be known as the Rip van Winkle of the academic world in the next two decades.

THE MUSIC CURRICULUM — TRADITIONAL OR INNOVATIVE

HERBERT E. OWEN

Mankato State College

1. The teacher is the key to a curriculum's success. A good teacher is skilled and well informed, up-dated, sensitive and creative. It wouldn't make any difference if the curriculum were perfect—it still requires the innovative teacher to breathe life into it—the curriculum is just so much dried ink without that kind of a teacher.

Charles Ball reminds of this in a recent article entitled "The Answer Lies in Improved Teaching." (ME Journal, Oct., 1969)

2. I would identify three critical areas where we need the above kind of teaching:

- a. The elementary area where approximately 80% of the music is taught by the general elementary teacher.
- b. The secondary area where we need a specialist in general music to teach at least some of the approximately 80% of the students left out of our select bands, choirs, and orchestras.
- c. The area that would provide the talented professionally-bound music student with the opportunity to receive more depth training in Music before he enters a college or conservatory Music program.

What has been pointed out is not new. Our research is speaking to us loud and clear. Numerous articles have been written; voices have been raised at professional meetings, the MENC has a commission on teacher education.

I had a first hand exposure of this in a sabbatical tour last winter quarter of some selected Music schools around the country. Most everyone was sure something needed to be done (and quickly) but few seem to be willing to say just what should be done.

Even at this NASM meeting we heard men like Charles Mark, President of the Los Angeles Co. Arts Center Council and Music Center speak of:

- a. The Music programs that have been removed from California Public School Systems.
- b. The possibility that five major Symphony Orchestras may fold at end of this season.
- c. The problems that opera is having — that the Met may not be able to open for another season.

We hear the concerns that this new generation has “turned us off” and “tuned us out” along with our ideas and ideals about Music.

We could go on and on about this but Paul A. Haack (*ME Journal*, November, 1969) has already declared that we have an “action gap” What we need is action!

The action I would suggest would be to attack the problem at its sources with the teacher training institution assuming the responsibility for both the problem and the action to resolve it:

- a. Revise the certification of elementary teachers so that the Music must be taught by qualified musically trained teachers.
After some recent first-hand experience at teaching some classes in fundamentals of Music for elementary teachers, I am convinced that all general elementary teachers should not be expected to teach Music. For all of them to teach Music is not only bad, but worse than bad. More harm can be done by poor teaching than none at all.
The general elementary teacher already has enough to learn without having to be skilled in the specialized area of the arts.
- b. We need to train general Music teachers specially skilled at teaching at the elementary and/or the secondary levels.
Here is where we can reach both the musically talented and the interested consumer. Healthy attitudes toward Music can be developed early in the elementary level. The talented students can be discovered. More of the secondary “consumers” can be reached this way. If healthy attitudes can be learned at the elementary level it is likely that more of the students will continue their interest at the secondary level whether they perform or not.

We must keep in mind the importance of changing the attitude towards the arts in the minds of the consumer. He is the decision maker of the future — the school board member, the city councilmen, the legislator and the congressman.

The need for more specialized teaching in these two areas is all the more critical when we recognize the changing school scene. The small school is disappearing with the consolidation movement. More schools are experimenting in the attempt to place more emphasis on the individual needs and interests. Our students are facing a future where there will be more and more need for creative interests to overcome the boredom of more and more time on their hands.

The creative Music teacher that we described above, is one to serve many of these students in stimulating their creative interest and developing a healthy respect for the arts.

The experimental school should also offer the musically talented student the opportunity to pursue much more in Music than to be a singer in a choir or a clarinet player in a band or orchestra.

Our colleges, in providing the leadership for this kind of action will need a curriculum program that will train Music teachers more fully and yet more particularly along these tracks:

- a. General Music,
- b. Instrumental,
- c. Vocal.

The area of General Music may be expanded to include Music for the special education classes and the therapy areas.

The curriculum will also call for a student teaching or internship program that will give the student some meaningful experience. Perhaps such a curriculum will extend the training beyond the traditional four year plan.

Whatever the curriculum plan may be, it must produce the teacher who can effectively implement it. Together this teaching program must relate to both the talented and the consumer. Music and the arts desperately need both to survive and to grow.

THE MUSIC CURRICULUM— TRADITIONAL OR INNOVATIVE

WAYNE S. HERTZ

Central Washington State College

In this day of difficulty of communication caused by so many interpretations of meaning, it might be well to consult the dictionary to determine just what we might mean by "traditional" and "innovative." Webster's 3rd International Dictionary defines tradition as: "An inherited or established way of thinking, feeling, or doing; a cultural feature preserved from the past." Webster defines traditional as: "Following or conforming to tradition: based on an order, code or practice from the past." Oxford Universal Dictionary defines tradition a bit more forcefully: "A long established and generally accepted custom, or *method of procedure*, having almost the force of a law." Traditional is defined as: "Handed down by, or derived from tradition."

Innovate, according to Oxford means: a) to bring in, or introduce novelties; b) to make changes in something established. Oxford describes innovative as "having the character of innovating — revolutionary." Webster states that to innovate means "to introduce as, or as if new"; innovation: "something that deviates from established doctrine or practice"; and innovative as "introducing innovations."

If we are traditionalists, it is quite safe to state that we are "forcing" a traditional approach which is dictated *only* by concepts from the past. If we are innovative, we are introducing novelties, we are revolutionary, or we are deviating from established doctrine or practice.

One wonders whether we really mean traditional or innovative. Maybe we are using the wrong words. Surely one cannot live in this present day and teach solely on a traditional basis. Yet, there must be considerable "traditional" teaching going on in music, or this topic would not have been suggested. One sees "gimmicks," novelties might be an appropriate term, being injected into practically every field. Is there a "gimmick" way of teaching music?

I can envision the possibility that to make a specific point concerning the many varieties of contemporary sound that a "novel" approach could be most profitable. However, to secure the basic understanding of what music is all about precludes the suggestion that it can be secured through gimmicks or innovations.

In order to "fortify" my own thinking, I turned to several of my colleagues, all specialists in some form of music and music teaching. Mr. Paul Creston answered the traditional vs. innovative by stating: "It should be neither traditional nor innovative but *progressive* or *developmental*. Traditional is regressive, or standing-still, and innovative is changing without necessarily developing."

In answer to "Does our curriculum reflect the creative, historical, and analytical interaction in Music?" Mr. Creston states, "It tries to, but does so in jumbled fashion. Creativity should be dealt with in a creative approach, history in a historical approach, and analysis in an analytical approach. When a student is taught analytical harmony through creativity, all sorts of misconceptions are created in his mind." Dr. G. Russell Ross believes we are reflecting the answer to this question by stating, "Emphasize the teaching of music theory as a creative exercise, and give the student the opportunity for learning through much listening and analysis and performance of original works."

Another question is posed: "Shall we keep the separate courses or substitute an integrated music core?" Dr. Joseph Haruda states: "To me, the successful synthesis of learning is in mastering the several parts and then putting them together so that each may relate in a significant way. 'Core' programs have many times resulted in general knowledge but very little of the specific. Some disciplines, such as theory, must be learned as a separate entity and, after these are mastered, may then provide a better insight for relating to the 'whole'."

Dr. Ross says: "I'm personally biased against the 'integrated' type of course because of the great danger of both teachers and students losing their perspective. Teaching and learning in a 'separate course' environment does not exclude the 'breadth approach,' at the same time the strong motivation characteristic of a well-taught class or course leaves no lingering doubts in the student's or instructor's minds as to the purpose of why they were there."

Mr. Creston states: "Keep the separate courses, each in charge of a specialist in the field who also has a full-rounded training. Unless

specialization is controlled by knowledge of the general field, the specialization is of a narrow perspective and not a part of the whole. I have always believed in 'Jack of all trades but master of *one*'. A nose specialist is not ignorant of every other part of the human body. A theorist should not be ignorant of history, acoustics, performing arts or composition."

Somewhere in this milieu of confusion concerning the traditional or innovative, we must come back to the teacher. As one who has the responsibility of hiring new and additional staff, where does one find the "progressive" teacher who is cognizant of the responsibilities thrust upon him, know the "whole field" of music? Are we not training far too many specialists who could care less about the whole spectrum of music? How do we train the specialist who is "a Jack of all trades and master of one?" Then we might have the "progressive" curriculum instead of either the "traditional" or "innovative."

I believe the answer to b) and c) are quite self-evident: b) performing organizations serve talent, and talent in turn serves the organization. c) Studio techniques serve the large group most effectively — our problem is to rid ourselves of the inept conductor who does not understand the music, or the instrument, and who is unaware of the potential or limitations of both. For choral people, please consult the September-October issue of the *Choral Journal* and the article written by Morris J. Beachy entitled "Are Choral and Vocal Studio Rehearsal Techniques Compatible?"

HOW DO WE CREATE AN INSTITUTIONAL ENVIRONMENT THAT MOTIVATES THE STUDENT TO CULTURAL AND AESTHETIC DEVELOPMENT?

DALE JORGENSON

Northeast Missouri State College

I have chosen to concentrate on the "institutional environment" section of the question phrased by Miss Waldorf rather than the "formal programs" part because I believe the aloofness from the total campus environment on the part of musicians is part of the problem in the musical education of students. I have also stayed on a fairly theoretical level, for which I can correctly be accused of dodging the practical issue. However, again I feel that part of the problem is related to our philosophy rather than a "how-to-do-it" manual.

Last week, two years after its success on Broadway, we finally had opportunity on our campus to see Tom Stoppard's play, *Rosencrantz and Guildenstern Are Dead*. While this modern commentary on Hamlet can scarcely be considered *theater of the absurd*, it does suggest that we live in an utterly absurd world without any answers and in which we walk in a meaningless maze which finally reaches its coda lacking any satisfactory resolution of our lives' basic dissonances and problems. This emphasis on posing questions without answers in all media of modern art suggests the evolution of our aesthetic expectations from the teleological to the absurd, largely within the scope of our own lifetimes.

Among the numerous explanations of man's tendency to create artistic constructs, one of the most often recurring theories refers to the belief that man by nature desires a teleological world, or one which has meaning and in which the various parts resolve into a unified and purposive entity at some time and place. Most theistic world views include at least some of this concept of order and posit a human intelligence which gravitates toward the orderly cosmos. Since the external and real world consistently demonstrates pain, evil, ugliness, and the final ab-

surdity, death, thoughtful and sensitive man tends to create his own little microcosm — synthetically but sincerely — in which his work of art can provide for him the order and purposive teleology his real world denies him. The creator and the perceiver can both find some escape from the brutality of reality in art, and the teleological theory has led some critics to consider the fine arts — like the Bolsheviks considered religion — an opiate or a mere anesthetic to life. Schopenhauer's theory of pessimism in which death, sleep, and music were preferable to the realities of wakeful life was a variation on this theme. Even Freud's emphasis on the subconscious seems in some ways to be a development of this concept, since his theory suggests the striving from the subconscious for an order not attainable in real life.

Schiller and Herbert Spencer developed the so-called "play theory" of art, in which the practice and enjoyment of music, theater, and paintings are considered psychological extensions of the child's pretend-world where all elements can be controlled to suit the over-purpose of the individual playing the game.

Teleology was compatible with the world of the Renaissance, with the staunch Lutheran-Leibnitzian cosmos of old Bach, and even the enigmatic descriptions of a basically conformist Elgar. The belief in social evolution of the nineteenth century substituted other factors for some of the churchly theism, but the belief in the perfectibility of man, the belief that each individual had a true *raison d'être*, and the delight in well-ordered behavior of the young all enhanced the dean of students' doctrine of *loco parentis*, the quasi-Gothic or pseudo-Georgian architecture of the developing American campus, and the tacit doctrine that students should be educated and civilized to take a proper place in an orderly society.

The period after World War I upset western concepts of the perfectibility of human beings, the theistic credo from the prophet Habakkuk, "The Lord is in His holy temple; let all the earth keep silence before Him," and the "everything's all right, Jack" of western society. If God was alive at all we were merely "waiting for Godot," man was capable of two world and brutal wars within a generation, and human existence seemed no more than a cruel trick played on suffering man by a sadistic natural environment.

A partially new and tough æsthetic doctrine which proclaimed that art should not seek to escape from reality by creating its own order, but should be honest in reflecting the realisms of existence through the

brutality and bluntness of literal descriptions replaced for many artists what they considered soft-headed and nostalgic grasping for order and purpose. Since Kandinsky, laymen were shocked when major art prizes were awarded to painters for their non-paintings of dots or dashes or other nondescript non-representation. The theater followed with its anti-purpose anti-plot and its phrase, "Theater of the absurd." The non-music of chance, cacophony of accident, and apparent ugliness rounded out the world in which the environment seemed hopelessly polluted, the New Morality had crowded out fixed ethical standards, man was intent on being eternally hateful to his brother, and God's funeral was a matter of history.

One way in which the conflict between the goals of music departments and the purposes of students might be contrasted is to say that the teleological and absurd doctrines are in vigorous conflict on the campus. To the students on many of our campuses, we who represent an academic music tradition are contentedly standing in an obscure corner talking to ourselves and imagining our own little play world, oblivious of the currents of change characteristic of real life drama going on just outside our carpeted studios. The gulf pointed out in the Tanglewood Symposium between student culture and the academic music tradition brought home to all of us the impossibility of just hoping the nasty world will go away. Whether our personal philosophies think we were put here by God's will or by an accident of biology, our confrontation with usefulness takes place at this point and not in a more manageable world of our imaginations.

One thing we can do — and that is to be honest. In our broadmindedness, or awkward attempts to ignore the Gap and be good fellows, we like to act as though we were equally at home with the contrasting worlds of absurdity and order. In my own opinion, it is ultimately hypocrisy to embrace chance music and John Cage in one breath and the highly teleological world of Schönberg's row on the other. And dishonesty is one thing which we are told our highly moral young consider an abomination. We need to get our music and our thinking headed in the same general direction and then take our stand as to which points on the compass we espouse.

For students to develop an æsthetic sensitivity and appreciation requires cultivation and osmosis from an environment friendly to such an enterprise. One concept of great vogue among psychologists just now — including Carl Rogers, the Stanford Center for Continuing Research,

and the Creativity Workshops such as those sponsored at Buffalo — is the emphasis upon development of the creative and affective personality. Musicians may remember the *Affektenlehre* of the rococo period with some trepidation, but should be happy that the emotional nature is receiving an emphasis in all kinds of problem solving which is beginning to place on the senses the same kind of emphasis we in the arts have been suggesting for a long time. Max Birnbaum in *Saturday Review* of November 15 says:

During the 1960s, public education discovered the emotions. Cognitive learning and skill training, the traditional components of education, no longer satisfied the needs of a generation that had experienced the civil rights revolt, the widening generation gap, and the increasing confusion of teachers, administrators, and school board members about ends and means in education. The result was a growing interest in various approaches to affective learning that assigns to the emotional factor in education a role as important as — or, perhaps more important than — the traditional substantive content and skills.

So perhaps it's respectable to have goose pimples about beauty after all! Music departments should certainly not leave their own field now and desert it to other disciplines after having held the ground for all these years! Here is a trend, for a change, which can be used for our purposes. Or have we become so intellectually respectable and so objective about music that we wouldn't be caught in public with goose pimples over beauty?

When my rural midwestern campus was established in 1867 it was considered to be in an ideal location — far from sin and temptations of city in the northeast Missouri cornfields. In contemporary society it has a great disadvantage compared with the urban university where the action is, and obviously the problems of maintaining an environment conducive to æsthetic developments and relevant to contemporary culture are very different on the two types of campus. Many original land grant institutions have grown to where they can maintain a steady diet of musical, theatrical, artistic, and social activity which might rival the offerings of most cities, but the small campus must work at it pretty hard. A music department cannot undertake the task by itself with the limited budgets most of us have to spend. One midwestern campus has encouraged the sculpture students to create oversized and overstuffed op sculpture over the campus — conversation pieces as stimulating to thought on a small campus as Picasso's piece in downtown Chicago. Small campuses need good faculty artists and faculty ensembles more than more active music-producing schools — quartets and trios and

quintets in residence, and at least one genuine artist in residence who is free to develop, to show the genuine joy of creation or performance, and who can live and work with students in informal contacts. Bless the state arts councils which have recently made some such experiences available to many small schools.

But we must not get away from the problem of student culture. Do we try to ignore it, to stare it down, or outlive it? (we have tenure, and the students, hopefully, will be gone in four years!) The influx of students into visual art programs during the past four years while music enrollments have grown much less might reflect the easier bridge between popular art and the academy than that which exists between popular musical culture and the university School of Music. Our own Lyceum series, long staid enough for the most conservative music lover of former days, now enjoys student representation with the privileges and benefits appertaining thereto. Students are put on the committee by the Student Council Government, not the music department. One young lady new to the committee expressed initial surprise at the older members' preference for the St. Louis Symphony over a pop artist because "a lot of the kids know it's longhair and they won't come." When urged to consider the fact that the series existed for more than mass entertainment she was quite amenable to the idea of the symphony and the opera and some concert artists along with her nominations from a different world.

Interestingly enough, the fellows with the slob appearance who might well be considered "absurdists" are the very ones who enjoy and encourage the art of order. While we have surrendered some of the Aristotelian whole-man concepts once cherished by liberal arts colleges, we need at least to be consistent with our own philosophy: to understand that music is one of the humanities, and to teach it as such rather than as a disembodied, mechanical discipline of motor techniques. We have not been noted in the history of American education for our broad views of the undergraduate curriculum; perhaps we have insisted upon injecting more and more of less and less into the education of the music major until we have helped to undercut the very purpose of what we need to be doing. Granted that we do not dignify our art by producing dilettantes; we need enough time to give an authentic music education and that is most difficult in a college or university setting. But we have no right to forget that our best performers and creators have a societal obligation broader than musical, that their music should contribute something to the humanities, and that the service courses we teach non-

majors are as basic to the building of a cultural environment as Theory 230 and Performance Practice 400.

I am a teleologist, I believe order is a virtue, and I think civilization consists at least partly in acquiring purpose in life, discipline for the individual, and a sensitivity to the beauty of order. But we cannot ignore the world in which we live, and while we attempt to inculcate technical proficiency and intellectual mastery of materials, perhaps our real genius lies in restoring respectability and joy in the experience of the æsthetic goose pimple.

Vachel Lindsay, who also lived in a small midwestern town and often groaned about it, was talking about a different age and problem but still said it for our students:

Let not young souls be smothered out before
They do quaint deeds and fully flaunt their pride.
It is the world's one crime its babes grow dull,
Its poor are ox-like, limp and leaden-eyed.
Not that they starve, but starve so dreamlessly;
Not that they sow, but that they seldom reap;
Not that they serve, but have no gods to serve;
Not that they die, but that they die like sheep.

MOTIVATION OF STUDENTS FOR CULTURAL AND AESTHETIC DEVELOPMENT

CHARLES M. FISHER
MacMurray College

When asked to speak on one of four topics suggested for this panel, I chose the question: "How do we create an institutional environment and/or formal programs that motivate the student to cultural and æsthetic development?" Because, at the time, this seemed sufficiently obscure that one might generalize his way safely through the subject. However, when confronted with the process of formalizing a statement, I found not only that there were some specific points which ought to be made, but that an opportunity was presented to air some of my favorite prejudices regarding the importance of the Performing Arts in the process of higher education.

As a representative of a Private Liberal Arts College, I assume it was in the interest of "cross-fertilization" that I was asked to serve on a panel for tax-supported colleges and universities. Perhaps there was the assumption that procedures for attaining cultural and æsthetic development in a private school might somehow be more successful, or at least might receive more emphasis than in tax-supported institutions generally.

I am not at all sure this is actually the case, but I would like to discuss briefly with you some of the "practical" approaches with which I am familiar for the motivation of cultural and æsthetic involvement on the campus. Since it is doubtful that any of these approaches will be new to you — and to avoid the possibility that my remarks may take on *only* the quality of "fertilization" — I would like to dream a little with you about a Utopian situation in which æsthetics would receive their rightful recognition in the academic community, for I firmly believe that some of the approaches which are, at present, impractical in our educational milieu, are really of greater importance for our consideration here.

But first, here in outline form are some practical means of stimulat-

ing participation in the Arts. Since I suspect that most of you are already employing these tactics in some form or other, I will not dwell on them. However, if the implementation of any of them are of interest to you, I hope you will bring up questions in the discussion period which will follow this session.

1. *Early identification of students with interest in the Performing Arts:* Each Fall before arriving on campus all entering Freshmen and Transfers fill out a music questionnaire, indicating their past musical experience and their interest in musical participation while in college. All whose answers show any musical background are invited to specific auditions during orientation, and most qualify for membership in one of the performing ensembles on campus.

2. *Performing Ensembles:* In addition to the major vocal and instrumental ensembles, we find quite a bit of interest is stimulated by the formation of small vocal and instrumental ensembles and by opera workshop productions.

3. *Applied Music:* While applied music is, of course, required for all music majors, a definite effort is made to interest all qualified non-majors in private study.

4. *Concert Series:* A major concert series brings name artists and ensembles to the college community. On our campus, this series is supported, in part, by student body funds. Consequently, students are admitted on ID cards. In addition to this major concert series, a series of visiting and exchange artists and lecturers are brought from other campuses. Campus-wide advertising of the Music Department Faculty concerts and weekly student recitals draw attention to and interest in musical performance.

5. *Special Events:* A Fine Arts Festival, if not an annual event, should occasionally be mounted, stressing some particular period, composer, or featuring some aspect of the arts. Other special events such as workshops and clinics give emphasis to the importance of excellence in performance.

6. *The offering of both required and elective courses in aesthetics:* While such involvement of the student is apt to be quite superficial, in our required Humanities course in Music and Art, we find that each semester there is some "fall out" in the form of a few students (out of about 150) who are "turned on" enough by their exposure that they elect further courses in the arts or even begin applied study in music.

If you think, however, that requiring participation is the answer, you may find yourself in the predicament of the man who said he would give his right arm to be ambidextrous. You can't have it both ways, for experience with required courses in Music and Arts leads me to believe that at least as many students are alienated as are won for the Arts in this way.

7. *Integration of major performances with other aspects of campus life:* Major choral programs are given in the context of worship services, such as Christmas and Easter Vespers. A Madrigal Dinner is proving to be one of the most popular programs of the year in many Midwestern schools. This year both a Concert Choir program and a Band Concert will be features of the new College President's inauguration ceremonies.

Listening to live performance is stressed in the Humanities course, as both individuals and ensembles demonstrate the music of the period being studied. Also, credit is given in Humanities for attendance of certain concerts each semester.

I'm sure each of you can supplement these rather standard procedures with many equally or more effective practices being used at your own institutions and I hope you will share those you find most successful during the discussion period.

I would point out that by attention to the above procedures over the past four years at MacMurray — even though the total college enrollment has decreased by 18% — the following statistics indicate an opposite trend in the Department of Music:

Enrollment in Applied Music up 65%
Enrollment in Ensembles up 67%
Enrollment in Music Classes up 128%
Number of Music Majors increased 60%

Above and beyond the foregoing promotional ideas which, as I have said, are not very unique, there lies what I feel could be one of the greatest potential incentives for involvement in the aesthetic culture of the campus: Namely, *A Greater Academic Recognition of the Performing Arts.*

In our colleges and universities today there is an over-intellectualization of the learning process which has resulted in the down-grading of participation in the Performing Arts as a means to even their understanding, to say nothing of the negation of the possibility that such

participation might contribute to the students' understanding of life and of himself — certainly a most desired aim of a liberal education.

At best, in most institutions of higher learning, participation in the Performing Arts is accorded the status of extracurricular activity. If credit is offered, it is generally not *academic credit*, and the amount of credit allowed has little bearing on the amount of time spent, or the learning accrued from such participation.

It is my contention that the preparation of any great vocal work, for instance, where such preparation includes a thorough study of the text, an understanding of the period and style of the composer and full insight into the expressive qualities of the music when well-performed — that, in such preparation, there is possibly more in-depth learning than in any academic classroom situation.

Here, we are educating not only through intellectual understanding but also we are involving the emotions and æsthetic responses in the learning process in a way which will make lasting impressions on the lives of the participants. This is quite in contrast to the normal cramming of factual information which can be discarded after the next semester exam.

In the last year of his phenomenally-productive career, Ralph Vaughan Williams was honored by a school in Norfolk which named one of its houses for him. In response he wrote: "To the students of Swaffham. I am very much pleased to think that one of your houses is to bear my name. I am myself a musician, and I believe that all the Arts, especially Music, are necessary to a full life. The practical side of living, of course, is important, and this, I feel sure, is well taught in your school: such things teach you how to make your living. But *Music* will enable you to see past facts to the very essence of things in a way which science cannot do. The Arts are the means by which we can look through the magic casement and see what lies beyond." — Spoken like a poet with a poet's feelings, and though our present culture breeds a sophistication which frowns on "feelings" as a legitimate part of the learning process; yet, as each of us examines the great truths we have fully assimilated into our lives, we realize that "feelings," "emotional sensitivities," and even dramatic physical sensations have been involved in the process of such "revelation." And all really meaningful learning should be on the level of revelation if it makes a difference in our understanding of and response to life.

In his article, "In Praise of Festivity" (*Saturday Review*, October 25), Harvey Cox makes a wonderful case for the revival of Festivity and Fantasy in our culture. He states: "Western man has gained the world with his rational calculations and cautious sobriety — but how will destiny treat a civilization that has lost its capacity to dance and dream?" He holds that he have developed our productivity at the expense of millions of other people in poor nations, not only have we ruined countless rivers and lakes and poisoned our atmosphere, we have also terribly damaged the inner experience of man. We have pressed him so hard toward useful work and rational determination he has all but forgotten the joy of ecstatic celebration, antic play, and free imagination. His shrunken psyche is the result, as Man is essentially festive and fanciful, and to become fully human he must again learn to celebrate — to sing and to play.

Most works of art are either celebrations of the past or fantasy (hope) of the future. The Performing Arts celebrate and fantasize events and ideas in a way which give them a permanence in our consciousness far beyond the mere intellectualizing of such events and ideas. In consequence, I am persuaded that the educational *Establishment*, in academically classifying the Performing Arts with physical education and basket weaving, is denigrating one of the most effective *modus operandi* of the educational process.

Therefore, if we as Music Educators can be allowed to fantasize a bit, one of our dreams ought to be of the time when the Performing Arts receive genuine academic recognition. There is no doubt they are worthy of such recognition, regardless of how *fantastic* the idea may seem in the light of the present educational temper.

An "institutional environment which will fully motivate students to cultural and æsthetic involvement" will not be forthcoming until this fantasy of academic recognition of the Performing Arts becomes a reality.

ON SECURING MORE EFFICIENT APPLIED MUSIC INSTRUCTION

*Remarks by JOHN COWELL
University of Arkansas*

When Robert House sent out his request for ideas on subjects to introduce what we thought were most on peoples' minds, I suggested, "Responses to Increasing Resistance by Administrations of Universities to Ever Increasing Demands for Applied Music Instruction." The many requests for some variation of the applied music theme resulted in our topic which asks us to discuss various approaches toward more efficient applied music instruction. If anyone can add to these, I wish he would. Let me summarize:

1. Multiple keyboard labs for all keyboard proficiency needs to take care of piano proficiency, keyboard harmony, music in the elementary classroom, and even some keyboard ensembles. Along with this is the development of a new type of instructor, one who specializes in the electronic piano class, a teaching specialty our larger universities should now be developing.
2. Class instruction for proficiency in all areas required for Music Education majors. These would be strings, woodwinds, brass, percussion, and voice. This method of teaching basic acquaintance with techniques has perhaps been going on the longest.
3. Limit private instruction by regular faculty to majors only in lessons that earn at least 2 credits per hour of instruction time. Require all secondary applied music instruction to be given in classes of at least 3 persons. However, permit some private instruction of worthy secondary applied students to be given by graduate assistants as a part of their training and because the cost per credit hour is considerably lower.
4. Try to place sufficient credit value on major applied music instruction so that (a) this major subject is not undervalued in the student's allocation of study time in a university, and (b) administratively we have as many credit hour/dollars to show per applied instructor as possible.

However, you all know that this is only the beginning of the story of the cost accounting scare our upper administrators are throwing at us more and more these days. The Director of Institutional Research in each institution does his computations each semester or quarter and comes out with horrifying facts like the apparent faculty/student ratios

in music being 1 to 8. What we are faced with is a constant job of educating our presidents and deans and directors of institutional research. We at the University of Arkansas have suggested that an asterisk be placed next to the cost per credit hour statistics on Music that refers the reader to a table and report showing all of the non-credited activities of faculty and students in Music. This not only includes ensembles in which many performers are not registered or are on an audit basis, but it also should include as accurate as possible count of the total audience of each ensemble or playing group or unit faculty or student. As a recognition of the university's function *in extension*, the body count of these audiences represent classes that can be turned into quasi credits. By this system, our large or celebrated ensembles suddenly emerge as large earners of credit hours or equivalent credit hours per instructor. Faculty time spent in school visits, clinics, and master classes must also be shown in this manner.

At the conclusion of all this, one needs to make the point over and over that the applied music instruction is at the very backbone of the performance side of music both as education and a cultural outreach in the American university.

Remarks by PAUL LEHMAN
University of Kentucky

Nearly every university today has an office of institutional research, charged with the responsibility for making certain that the university is making the best possible use of its resources. These offices are staffed by cost-accountability specialists, cost-effectiveness analysts, and other management-oriented personnel, who regard the university as an integrated production system, like a factory, where there is an input, a process, and an output. The output of the university, according to this line of thinking, is credit hours earned. The input is money in the form of instructional time, facilities, and equipment.

When one computes the cost of producing a credit hour in the various schools and departments, music normally comes out with a relatively high figure, due, in part, to the cost of one-to-one instruction in applied music. The music administrator can respond to this problem in a variety of ways. He can acknowledge that it exists and seek to justify it. He can take the position that instruction in certain subjects is inherently more expensive than in other subjects, and that one must simply accept this condition. He can point out that, because of the high cost of

laboratory facilities and equipment, instruction in the laboratory sciences is also expensive.

Theoretically, the administrator can respond by reducing the input, but this entails either reducing salaries or increasing instructional loads and is not actually a viable alternative. Thus, the only alternatives open to the administrator involve modifying the instructional process in some way so as to increase the output. He can either reduce the amount of time for each lesson or adopt some form of group instruction. A remarkable number of schools have been experimenting recently with the latter procedure. The typical pattern is to devote a portion of the time to private study and a portion of the time to study in groups. The balance between one and the other can shift between the two extremes.

In some institutions the cost-benefit ratio represents no problem. However, in those where it does the situation is likely to get worse before it gets better. As instructional costs increase it is quite possible that some of the members present today will find it necessary to initiate some form of group instruction within the next decade.

Résumé of Comments by LAWRENCE HART
University of North Carolina, Greensboro

It is interesting to observe, and a little disconcerting to me, that most of our discussion thus far regarding "efficiency in applied music" has dealt with budget problems. I hope that we will not lose sight of the more far-reaching problem of *efficiency in teaching*. President Robert Hargreaves remarked at an earlier session in this conference that we are "forced to use imagination in the assignment of applied teaching." Doubtless the pressure stems primarily from the high cost of the traditional one-to-one relationship in applied teaching. Hopefully, however, the imagination we are forced to use will bring about some revisions in the teaching of applied music which will be to the advantage of the students we intend to instruct.

There are positive values in group teaching, programmed instruction, electronic laboratories for secondary and functional piano, which require our attention. The combination of private and class instruction is not new: my own instruction as a piano major was treated in this way 35 years ago. Many teachers, in many institutions, preferring group teaching for pedagogical reasons have regularly used this kind of scheduling.

In the School of Music which I represent we recently completed a self-study which examined space, instruction, utilization of student and faculty time, and other factors. One of the recommendations resulting from the joint student-faculty study was the implementation of group teaching in the major or principal instrument (1) as a means toward improved instruction and (2) as a means of reducing faculty and studio schedules. I think we are successful on both counts. Budget problems will always be with us. I hope we can concentrate on the positive aspects of efficiency in applied instruction.

MUSIC AND THE GENERATION GAP

Remarks by LLOYD BLAKELY

Southern Illinois University, Edwardsville

Of prime concern in any discussion related to youth music of today should be a consideration of the motivation which might cause us to deliberate upon the possible inclusion of such youth music in the curriculums of the elementary and secondary schools of this country. We must bear in mind that there will always be new youth movements. With such movements inevitably comes a new music. We witnessed for example in the 1940's the teenage fad of wearing the large bow tie — symbolic of the Frank Sinatra peak. Today the dress is radically different, symbolic of the protest movement, the hippie crowd, and the general element of revolt. Fads come and go; it should not be assumed, therefore, that we must always "latch on" to the latest fad and incorporate it within our serious endeavors within the music curriculums of the schools.

We should be extremely concerned with the fact that the music industry (merchants, retailers, publishers, manufacturers, etc.) are keenly interested in this movement and would be most anxious to see us incorporate today's "youth music" in the schools, particularly in that this would open a large and *profitable* market for the sale of harmonicas, guitars, and so forth.

We must be extremely cautious that this very strong influence does not dictate our professional standards. Obviously we must always be concerned with the interests of those students we serve. But we must take the long-range viewpoint and be extremely cautious that our professionalism is not based upon emotionalism or a fad of the moment.

It is significant that the Music Educators National Conference has just within the past three years accepted jazz as a legitimate "department" within our professional organization, this after a time span of more than 25 years! Perhaps it is then that 25 years hence (from 1969) we might desire to incorporate another "department" of rock, soul music, or whatever.

Remarks by HYMIE VOXMAN
University of Iowa

We are indeed living in interesting musical times. Bach, Beethoven, and Brahms have been urged to move over and make way for Rock and Roll. It has been suggested that classical music can only be kept alive by massive transfusions by professionals from other media — film, lights, electronically produced sound. The Youth Music Institute held at Madison brought into sharper focus the growing estrangement between youth and the music educator in the public schools. Like many symposia, it has provided us with more new questions than answers. One in particular intrigues me — is our concern primarily the fear that we are doing such a poor job that students are not attracted to what we have to offer, or do we have a guilt feeling that a transcendental art form has matured without our help and cognizance and now demands its rightful place in the musical sun? The question must be answered before we can react intelligently and effectively.

Whatever the answer, we must recognize that one of the great appeals of Rock & Roll is the opportunity “to do one’s thing” — to be *creative*. I feel that the fostering of creativity has long been one of the weakest areas in both pre-college and college music education. In many respects we have done a remarkably good job of training our students to *re-create* — as is attested to by the superb ensembles we routinely produce at various levels. Many teachers have and are meeting the challenge of developing creativity, but this cannot be said to be true of the typical college or university graduate. For years we have acted upon the premise that performing the best music and listening to the best are the most effective ways of teaching taste discrimination — a prime goal of all music education. I believe that more emphasis on *creativity* would yield as good if not superior results. I feel it is the best possible approach to an effective working relationship with the young from kindergarten up. Properly organized, such emphasis will enable the student to arrive at his own taste discriminations on the basis of understanding derived from experimentation in rhythm, form, harmony, melody, and timbre. This is true learning as opposed to quality judgments imposed from above. The student who develops his sense of values in this way will have a better understanding of what music is and what one needs to know to create, perform, or listen intelligently and can for himself judge why some music is better than some other music. We may even reach the point where the polarization of our music is minimized if not eliminated!

Remarks by FRANK LIDRAL
University of Vermont

One of the basic tasks of schools of music is to prepare students for jobs in the profession. It seems a fair question to ask how well the job is being done. Contrast today's musical situation with that of fifty years ago!

In 1919 the main sources of musical employment were theater orchestras, music education, church music, dance bands, the concert stage, symphony orchestras, opera, and the music industry at large. Preparation was fair to excellent in all areas except dance bands and the music industry which were deplored and ignored.

In 1969 the main sources of musical employment are country and Western, rock and blues, pop music, ethnic and folk music, music education, church music, TV and radio, the music industry at large, and serious music. With some notable exceptions, students are still being prepared for the same jobs that existed fifty years ago performing 90% of the same repertory.

There exists a serious and growing dichotomy between the music people listen to and serious music today with the result that the percentage of the population attending concerts of serious music is beginning to decline. The percentage of college music majors in the total college population is declining. High school music teachers are alarmed at the steep decline in participation in musical organizations between the freshman and senior years. Even elementary music teachers have difficulty communicating with their students especially in the large urban areas. Symphony and opera are facing severe economic crises, and the concert stage is rapidly approaching the same state.

Four recommendations for coping with these problems follow: (1) the "common practice," or museum, approach to theory, literature, and performance should be largely replaced by instruction in contemporary modes of expression; (2) many different kinds of music should be investigated during a student's preparation including non-Western, ethnic and folk, pop, musical theater, and commercial (including Muzak!); (3) instruction should be offered on instruments in common use such as guitar, accordion, electric organ, etc., and in contemporary styles including country and Western, pop, commercial, etc.; and (4) students should have the opportunity to prepare for the music industry including publishing, manufacturing, managing talent, and running profitable music stores. Music must relate to the needs and philosophy of the society in which it exists to survive as a viable force in that society.

ANALYSIS OF REPORT ON
CERTIFICATION, RECIPROCITY, AND
ACCREDITATION FEASIBILITY STUDY
BY THE NATIONAL COMMISSION ON TEACHER
EDUCATION AND PROFESSIONAL
STANDARDS, NEA, AND
RECOMMENDED STANDARDS FOR
TEACHER EDUCATION
BY THE AMERICAN ASSOCIATION OF COLLEGES
FOR TEACHER EDUCATION
C. B. HUNT, JR.

The TEPS study is a result of a directive voted by the 1968 Representative Assembly of NEA. The "Recommended Standards" constitute the November, 1969, edition of the NCATE Standards prepared by the "Evaluative Criteria Study Committee" of AACTE. The latter document will be presented to the AACTE national meeting in February (March?), 1970, for adoption.

A curious conflict is implied in the opening statements in these two documents. TEPS paper states that it has been directed "to study the feasibility of establishing within NEA an Office of Certification and Accreditation with the responsibility to establish standards for accreditation and certification." AACTE's "Standards" assert that all accreditation in teacher education "is the exclusive responsibility of the NCATE." The first edition of AACTE's standards ("Standards and Evaluative Criteria for the Accreditation of Teacher Education") was published in December, 1967. Pilot runs were conducted by NCATE during the 1968-69 year. Thus, NEA directed TEPS to conduct its "feasibility study" after NCA had given AACTE its directive and just before NCATE started its pilot runs using the new Standards.

What does this mean? One can only arrive at certain conjectures. NCA chose AACTE rather than NEA as "the profession" to which

NCATE must be responsible. NEA's 1968 directive to TEPS came just as several NEA "departments" chose to separate from NEA, the mother organization. By selecting AACTE rather than NEA, NCA placed the authority in teacher education accreditation in the colleges and universities which train teachers. NEA is apparently basing its new push in accreditation on the assumption that control of both accreditation and certification should be in the hands of the classroom teachers who hold majority control in NEA.

THE TEPS STATEMENT

Some interesting comments appear in this document. "The Commission believes . . . that the teaching profession wants to and must assume responsibility and accountability for its own destiny. It continues to believe that the profession is ready and able to govern itself. . . . The teaching profession is an entity." As usual, "responsibility" in such statements implies "authority." Through TEPS, then NEA is seeking authority for 1) accreditation, 2) certification, and 3) teacher placement through its national central office called the "Association of Staffing for Colleges, Universities and Schools (ASCUS)."

NEA makes the proper gesture of "cooperating" with AACTE and NCATE in 2 on page 2. It states the desire for legal standing of its work in 4 and 5a on page 3. On page 4 (6a and b) and in lines 5 and 6 on page 5, the NEA-TEPS statement draws a design for increased influence (control?) by practitioners" when it calls for "better balance of school instructional personnel" on both "the policy making body" (obviously NCATE's Council) and on "accrediting teams." "It is imperative that NCATE be strengthened . . . [by being] more responsive to the views of its practitioners."

RECOMMENDED STANDARDS FOR TEACHER EDUCATION

The NEA-TEPS design will take time to accomplish, but is a real force to be observed. The AACTE-NCATE Standards will probably be adopted by both AACTE and NCATE by at least the summer of 1970 and will have immediate effect on all teacher education accreditation. The following are impressions gathered by reading the new recommendations and comparing same with the December, 1967 edition.

The November, 1969, version of the Standards are clearer and less obtuse than those of December, 1967. There are still some vestiges of confusing terminology — but, all and all the 1969 edition has benefited

from some careful editing. The use of "humanities" and "humanistic studies" is still there, but only after some definition of meaning. "Symbolics of information" remains as a tribute to some committee member who thus performed his duty to "innovation"!

The Introduction again speaks of the "exclusive responsibility" which NCATE has in this area. "The freedom of institutions to move toward higher levels of excellence should be encouraged and supported by national accreditation" — This statement is followed by an even stronger admonition that "accreditation becomes incompatible with its own purposes" when such freedom is restricted. All of this is commendable and is followed through generally in the "Basic Programs" (undergraduate) portion. NCATE's dependence on the regionals for "reasonable assurances" points simultaneously to a strength and weakness in the document — a strength in that NCATE thus recognizes some of its limitations — a weakness in that regionals apparently do not offer assurances at a dependable depth.

If the undergraduate curricula of an applicant institution were evaluated by an intelligent and sympathetic team the institution would probably suffer no ill effects. The document is permissive enough to permit intelligence to prevail. There are problems of interpretation which, in the hands of defensive and insecure educationists, could cause difficulty. For example, the only area for which there is a defined minimum amount of credit is "general studies," for which "at least one-third" of the credit must be served in "symbolics of information, natural and behavioral sciences, and humanities." Note the omission of the arts.

The major field ("Teaching Specialty") is still submerged in the "Professional Studies Component . . . to direct attention to the central importance of appropriate subject matter in a teaching specialty in the professional preparation of the teacher." The same definition of content is included in the 1969 version, namely "content to be taught to pupils and supplementary knowledge from the subject matter of the teaching specialty and from allied fields that is needed" for perspective and flexibility.

Control of teacher education by professors of education is implied rather than stated implicitly. The unit "responsible" must be "composed of persons who have experience in and commitment to the task of educating teachers." This leaves to the visiting team, the V and A etc. to determine what this "particular unit" is. Any guesses?

The "Basic Studies" section comes out in favor of excellence in faculty, frequent contacts with public schools, flexibility, and adequate library, but does not define these areas satisfactorily. As accreditation which "represents a common floor of acceptability" the NCATE Standards might help some weak institutions and would probably not harm strong ones.

CURRICULA FOR ADVANCED PROGRAMS

This section covers all graduate work for teachers and "other professional school personnel" through the doctorate. It is interesting that control through all graduate degree levels seems now to be in NCATE's domain, in contrast to practices of the 1954-65 epoch in which only the undergraduate area was mandated to NCATE by NCA.

Objectives for all graduate work accredited by NCATE are to be "expressed behaviorally." The text makes it obvious that "behaviorally" is related primarily to "methodology."

There are some good points in the section on graduate education. The document favors the granting of graduate credit only for graduate level work, one-half of graduate programs in exclusively graduate courses, some period of full-time residence, and faculty preparation "in each field of specialization which they are teaching." On balance, however, the graduate standard is, at best, cumbersome if not anti-intellectual or anti-discipline. It constitutes a bold attempt by "the education faculty" to take over the authority ("primary responsibility") for "initiation, development and implementation of advanced programs" in all graduate areas of teaching, administration and "other professional school personnel." While the undergraduate standard is minimal and, in many respects, innocuous the graduate standard is dangerous and certain to be detrimental to the training of music teachers and music administrators. A few illustrations may point up these concerns.

Studies "common" to graduate curricula are to be "content for the specialty, humanistic and behavioral studies (Education, *not* humanities), theory relevant to the specialty, and research." The statement that "identification of these categories does not preclude [meeting] the needs of individual students" looks good until two pages later it is obvious that "programs of study for all students . . . have common elements, [only] the mix . . . will vary."

The "humanistic and behavioral studies" in all advanced curricula

are once again “to provide a set of contexts in which educational problems can be understood and interpreted” (identical wording for both undergraduate and graduate levels), though now “at a level beyond that required for the initial preparation of teachers.”

Institutions are expected to give “due consideration” to guidelines submitted by learned societies and professional associations “with special interest” in teacher education curricula. No recommendation for resolution of conflict between these societies and NCATE standards is suggested in the document.

“The education faculty” is to have “the primary responsibility for initiation, development and implementation of advanced programs.” This is direct and obvious. The faculty in other areas, say music, are not to initiate, develop, or implement graduate programs in teacher education. This, combined with the “common” areas of “teaching specialty, humanistic and behavioral studies, theory (and this is *not* music theory), and research,” will prohibit the continuance of the MME as propounded by NASM.

FUTURE ANNUAL MEETING SITES

THE FORTY-SIXTH ANNUAL MEETING
OF THE
NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
WILL BE HELD AT THE
ROOSEVELT HOTEL, NEW ORLEANS, LOUISIANA
23-24-25 NOVEMBER 1970

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