

Proceedings
Of The
46th
Annual
Meeting

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NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

PROCEEDINGS OF THE
46th ANNUAL MEETING

NEW ORLEANS, LOUISIANA
1970

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OFFICERS OF THE ASSOCIATION — 1970-71

President: Carl M. Neumeayer, Illinois Wesleyan University, Bloomington, Illinois. (1973)

Vice-President: Warner Lawson, Howard University, Washington, D. C. (1973)

Recording Secretary: Robert Briggs, University of Houston, Houston, Texas. (1972)

Treasurer: Everett Timm, Louisiana State University, Baton Rouge, Louisiana. (1971)

REGIONAL CHAIRMEN

Region 1: Arizona, California, Hawaii, Nevada, New Mexico, Utah.
A. Harold Goodman, Brigham Young University, Provo, Utah. (1973)

Region 2: Idaho, Montana, Oregon, Washington.
Wayne S. Hertz, Central Washington State College, Ellensburg, Washington. (1973)

Region 3: Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming.
Warren B. Wooldridge, Southwestern College, Winfield, Kansas. (1973)

Region 4: Illinois, Iowa, Minnesota, Wisconsin.
Charles M. Fisher, MacMurray College, Jacksonville, Illinois. (1972)

Region 5: Indiana, Michigan, Ohio.
Howard Rarig, Eastern Michigan University, Ypsilanti, Michigan. (1972)

Region 6: Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia.
Frank Lidral, University of Vermont, Burlington, Vermont. (1972)

Region 7: Florida, Georgia, North Carolina, South Carolina, Virginia.
Edwin Gerschefski, University of Georgia, Athens, Georgia. (1971)

Region 8: Alabama, Kentucky, Mississippi, Tennessee.
James Coleman, University of Mississippi, University, Mississippi. (1971)

Region 9: Arkansas, Louisiana, Oklahoma, Texas.
Francis G. Bulber, McNeese State University, Lake Charles, Louisiana. (1971)

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
THE 46th ANNUAL MEETING

PROGRAM

NOVEMBER 1970

MONDAY, 23 NOVEMBER

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

FIRST GENERAL SESSION

- 9:30 a.m. Roll Call
Welcome
MAYOR MOON LANDRIEU
City of New Orleans

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
ALAN ADAMS
Executive Secretary
Phi Mu Alpha Sinfonia,
Speaker

SECOND GENERAL SESSION

- 2:00 p.m. Address: "Music, An Opportunity
for the Disadvantaged"
DR. REYNELL PARKINS
Professor of Architecture
University of Texas

3:30 p.m. **Regional Meetings**
Chairmen Presiding:

Region 1 **A. HAROLD GOODMAN**
Brigham Young University

1. **Faculty Recital Exchange Program**
WARREN SCHARF, Consultant
2. **Faculty Teaching Loads**
3. **Performance Programs**
(Load Equivalents, Fees, and Proficiencies)
4. **Comprehensive Musicianship Curriculum**

Region 2 **WAYNE S. HERTZ**
Central Washington State College

1. **"The Jazz Curriculum in Colleges and Universities"**
GEORGE LOTZENHISER
Eastern Washington State College
2. **"Equating Music Faculty Loads"** **HOWARD DEMING**
Washington State University

Region 3 **WARREN B. WOOLDRIDGE**
Southwestern College

1. **"Are We Going in the Right Direction in Music?"**
Panel:
 - a. **"Are We Simply Training People for Jobs?"**
EMANUEL WISHNOW
University of Nebraska
 - b. **"Are We Creating a Good Climate for a Future Musical Public?"**
DAVID WINSTEIN
Executive Officer
American Federation of Musicians
 - c. **"Is the University Adequately Preparing the Music Teacher?"**
ALLEN BRITTON
University of Michigan
2. **Consideration of the NASM Code of Ethics**
WARREN WOOLDRIDGE
Southwestern College

Region 4

CHARLES M. FISHER
MacMurray College

1. "State Teacher Certification Requirements
in District IV"

Illinois

ROBERT HARE
Eastern Illinois University

Iowa

JESSE EVANS
Cornell College

Wisconsin

EMANUEL RUBIN
University of Wisconsin at Milwaukee

Minnesota

RUSSELL HARRIS
Hamline University

2. "A Briefing on the Biennial Alternation of Regional
Meetings With NASM National Meetings"

LAVAHN MAESCH
Lawrence University

3. "The Problem of Musical Evaluation in College
Entrance Tests and Requirements"

ROBERT BAYS
University of Texas

4. Discussion of the Revision of the NASM Governing
Documents

RONALD GREGORY
Millikin University
MYRON RUSSELL
University of Northern Iowa

Region 5

MILTON TRUSLER
DePauw University

1. Discussion of the Revision of NASM Governing
Documents

ROBERT HARGREAVES
Ball State University

2. The Faculty Recital Exchange Program

WARREN SCHARF
Baldwin-Wallace College

3. Pop Session — Questions and Answers on
Selected Topics

MILTON TRUSLER
DePauw University

Region 6

NATHAN GOTTSCHALK
SUNY, Albany

1. Discussion of the NASM Governing Documents

2. Student Involvement in Governance

ALBERT HUETTEMAN
Otterbein College

Region 7

EDWIN GERSCHEFSKI
University of Georgia

1. "Comprehensive Musicianship Programs Begun Under IMCE — Experiments and Follow-Up"

THOMAS W. MILLER
East Carolina University

2. a. Applied Music Teaching Loads Equated
With Classroom Teaching

b. Core Curriculum Problems

c. Exchange Recitals of Faculty Between
Region VII Schools

R. F. WOLFERSTEIG
Georgia College

3. Curriculum Comparison of Region VII Schools.
Relationships of Curricula to Certification and Other
Accreditation

FRANCES B. KINNE
Jacksonville University

4. a. Effects on the Music Department Program of the
4-1-4 Calendar and Accounting for Credit by
"Courses" Rather Than "Hours"

b. Integrated Courses in Music History, Literature,
Theory

JOEL R. STEGALL
Mars Hill College

5. Acceptance by Senior Colleges of Junior College
Graduates — Transfer Credit, Auditions, Placement
Tests, etc.

DAVID JOHNSON
Truett McConnell College

6. a. Summer Session Programs —
Problems and Opportunities

b. College Admission and Academic Advancement
for the Disadvantaged Student

LAWRENCE HART
University of North Carolina

Region 8

HARRY H. HARTER
Maryville College

1. Evaluation of the Revision of NASM Governing
Documents

2. Election of Regional Chairman

Region 9

EUGENE BONELLI
Southern Methodist University

1. "The Changing Profile of the Teacher: Implications
for Teacher Education in Music"

Panel:

REYNELL M. PARKINS
University of Texas

MELVIN GRUWELL
Tulane University

MRS. FRANK CHESKY
Southern Institute for Personal and
Organizational Development

3:30 p.m. Committee on Ethics
Open Meeting

MYRON RUSSELL, Chairman

TUESDAY, 24 NOVEMBER

THIRD GENERAL SESSION

9:00 a.m. Revision of the Constitution, By-Laws, Rules of Practice
and Procedure, and Code of Ethics

11:00 a.m. "Through the NASM Looking Glass"
Commission on Curricula and Graduate Commission

Panel: THOMAS GORTON, Chairman

HIMIE VOXMAN
WARNER IMIG

JACKSON EHLERT
EDWIN STEIN

FOURTH GENERAL SESSION

1:30 p.m. Address: "The Maestro"

DON GILLIS
Dallas Baptist College

3:30 p.m. Meetings by Size and Type of Institution

Junior Colleges

NELSON F. ADAMS
Brevard College

"Music Theory and the Junior College Transfer Student"

Panel:

VERNE COLLINS
Shenandoah Conservatory

THOMAS MILLER
East Carolina University

PAUL LANGSTON
Stetson University

Independent Schools of Music **LEO HEIM**
American Conservatory

1. "The Relevance of the Curriculum to Job Opportunities" **DAVID SIMON**
Manhattan School of Music
2. "The Role of Possible Goals of the Independent and Professional Schools of Music" **JOSEPH CASTALDO**
Philadelphia Musical Academy
3. "Advising Students on Career Objectives" **ARTHUR WILDMAN**
Sherwood Music School
4. "Imaginative Programming in the Independent Schools" **MILTON SALKIND**
San Francisco Conservatory of Music

Theological Seminaries **FORREST HERREN**
Southern Baptist Theological Seminary

Private Colleges and Universities — Small **CHARLES BALL**
George Peabody College for Teachers

1. "The Music Department in the Small Liberal Arts College" **RONALD JESSON**
Augustana College
2. "The Music Department in the Black University and College" **RICHARD TURNER, III**
Fisk University
3. "The Music Department in the College for Women" **CHARLES TEDFORD**
Virginia Intermont College
4. "The Survival of the Music Department in the Private College" **CECIL RINEY**
Friends University

Private Colleges and Universities — Large **PAUL JACKSON**
Drake University

General Topic: "Updating the Music Curriculum in Private Universities and Colleges"

1. "Can Music Be a Part of the Academic Curriculum?" **ALLEN CANNON**
Bradley University

2. "The Educational Revolution and Music"
ROGER DEXTER FEE
 University of Denver
3. "Music, Moon and Man"
FRANCES B. KINNE
 Jacksonville University
4. "Constant Elements in the Music Curriculum"
HOWARD BOATWRIGHT
 Syracuse University

Tax-Supported Colleges and Universities — Small

LAWRENCE HART
 University of North Carolina at Greensboro

**"Programs for the Selection and Admission of
 Disadvantaged Students"**

Panel:

JAMES DUNCAN Southern Colorado State College	NATHANIEL GATLIN Virginia State College
WILBUR FULLBRIGHT Boston University	THOMAS MILLER East Carolina University

Tax-Supported Colleges and Universities — Large

ANDREW BROEKEMA
 Arizona State University

"Current Curriculum Concepts in Music"

Panel Leader: **RONALD THOMAS**
 Director, Manhattanville Music Curriculum
 Project College Curriculum Study

Representatives of the twelve participating
 colleges and universities

8:00 p.m. Interest Groups

- Placement**
- CHARLES LUTTON**
 Lutton Music Personnel Service
1. "References and Dossiers" **LITCHARD TOLAND**
 Eastman School of Music
 2. "Screening of Applicants for Specific Openings" **ROBERT LUSCOMBE**
 University of Michigan

3. "General Counseling of Students" TERRY GATES
University of Illinois

4. "Letter of Application, Tapes, Programs, et al." TED SAUER
American College Bureau

5. "Interview and Audition" MYRON RUSSELL
University of Northern Iowa

Church Music FRED MAYER
Oklahoma City University

1. "The Church Music Curriculum in the Tax-Supported University" JAMES PAUL KENNEDY
Bowling Green State University

2. "The Church Music Curriculum in the Church Related University" MICHAEL WINESAKER
Texas Christian University

3. "The Church Music Curriculum in the Catholic University" LEON STEIN
De Paul University

Grants and Proposals PAUL LEHMAN
Eastman School of Music

"The Problems Encountered in Submitting Proposals to and Administering Grants of Government Agencies and Private Foundations"

Panel:

WILLIAM BERGSMA
University of Washington

ROBERT BAYS
University of Texas

HARVEY PHILLIPS
New England
Conservatory of Music

MRS. LUCILLE BLUM
President, Louisiana
Council for Music and
the Performing Arts

Music Therapy RICHARD GRAHAM
University of Georgia
National Association for Music Therapy

Music Libraries WILLIAM WEICHLIN
University of Michigan
Music Library Association

"Black Music, Pop and Rock, Versus Our Obsolete Curricula" DAVID BASKERVILLE
University of Colorado — Denver

Standing Committee Meeting
Improvement of Teaching KENNETH CUTHBERT
North Texas State University

WEDNESDAY, 25 NOVEMBER

FIFTH GENERAL SESSION

- 9:00 a.m. Election of 1970-71 Officers
Report on Regional Meeting Recommendations
- 9:30 a.m. Interim Report — MENC Commission on
Teacher Education CHARLES BALL, Chairman
JAMES MILLER
ALLEN BRITTON
- 10:45 a.m. Address: "The Crisis in Music" DR. HOWARD HANSON
- 11:45 a.m. Introduction of 1970-71 Officers and Regional Chairmen
- 12:00 noon Adjournment
- 12:30 p.m. Luncheon Meeting, Executive Committee

COMMISSIONS

COMMISSION ON CURRICULA

Thomas Gorton, *Chairman*, University of Kansas
Eugene Bonelli, Southern Methodist University
Warner Imig, University of Colorado
Warren Scharf, Baldwin-Wallace College
Gunther Schuller, New England Conservatory
David Stone, Temple University
Robert Trotter, University of Oregon
Earl Moore, *Consultant*

GRADUATE COMMISSION

Himie Voxman, *Chairman*, University of Iowa
Robert Bays, University of Texas
Howard Boatwright, Syracuse University
Richard Duncan, West Virginia University
Roger Dexter Fee, University of Denver
Wiley Housewright, Florida State University
Edwin E. Stein, Boston University
Howard Hanson, *Consultant*



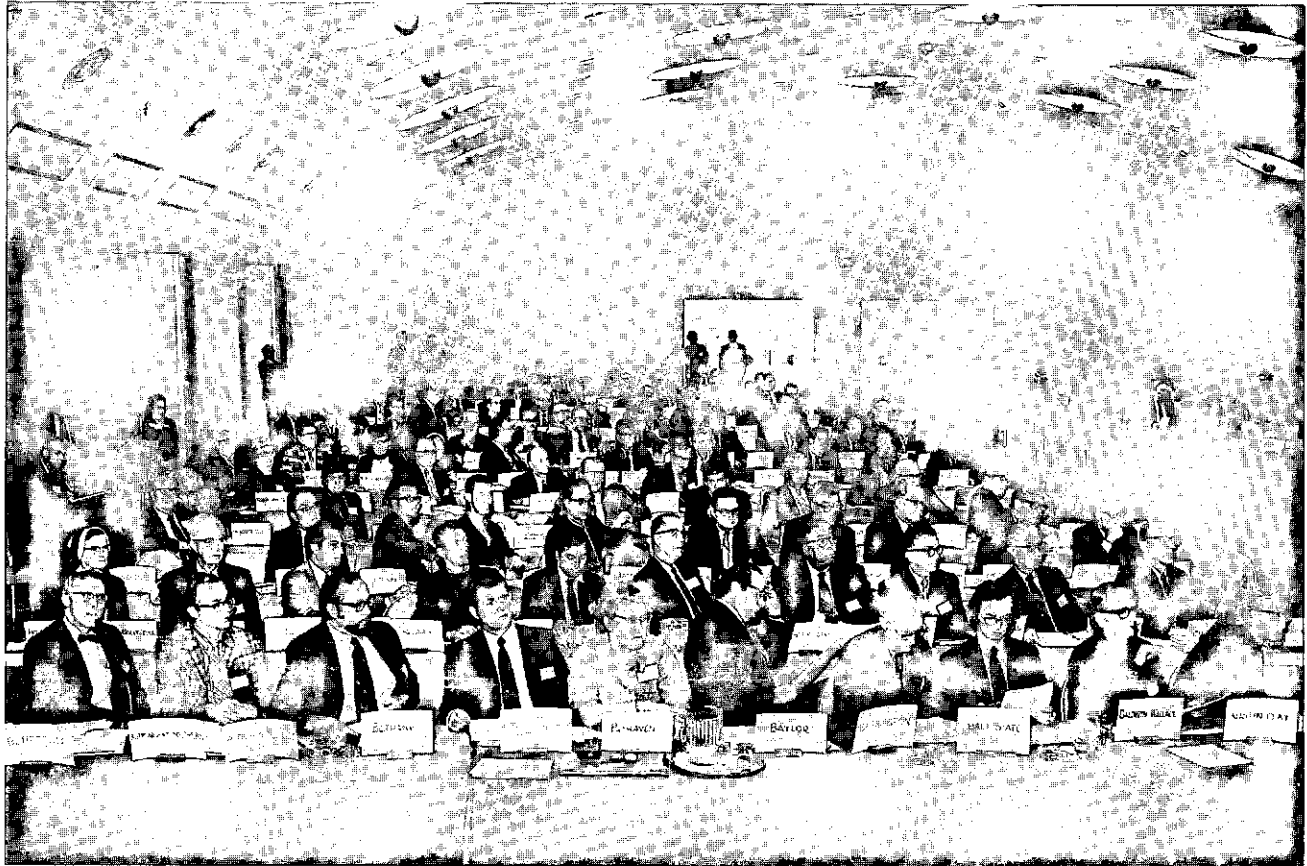
OFFICERS

Back row: Robert Hargreaves, Immediate Past President; Everett Timm, Treasurer; Himie Voxman, Chairman, Commission on Graduate Studies; Warner Imig, Chairman, Commission on Undergraduate Studies. *Seated:* Carl Neumeyer, President; Robert Briese, Recording Secretary.



REGIONAL CHAIRMEN

Back row: LaVahn Maesch, Second Vice President; Wayne Hertz, Region 2; Warren Wooldridge, Region 3; Howard Rarig, Region 5; James Coleman, Region 8; Frank Lidral, Region 6. *Seated:* Harold Goodman, Region 1; Edwin Gerschefski, Region 7; Charles Fisher, Region 4; Francis Bulber, Region 9.



GRAND BALLROOM, ROOSEVELT HOTEL, NEW ORLEANS, LOUISIANA



GRAND BALLROOM, ROOSEVELT HOTEL, NEW ORLEANS, LOUISIANA

MINUTES OF THE PLENARY SESSION

FIRST GENERAL SESSION

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

Following the traditional roll call by Recording Secretary Robert L. Briggs the membership was formally welcomed by Miss Margaret Mary Falcon, administrative assistant to the mayor of New Orleans. A cordial invitation was extended to visit historic New Orleans and a warm welcome to all was given on behalf of the mayor. Chairman Thomas Gorton then presented the report of the Commission on Curricula. Motion Gorton/Kvam to accept the report. *Carried*. The report of the Graduate Commission was presented by Chairman Himie Voxman. Motion Voxman/Scharf to accept the report. *Carried*.

President Neumeier 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. Among other items Chairman Russell commented on the proposed revision of the Code of Ethics. Minimal reports of ethical violations were reported to the Chairman and processed effectively by the committee. Motion Russell/Jackson that report be adopted. *Carried*.

No report of standing committees.

Everett Timm then presented the Treasurer's report which indicated a healthy financial situation. A statement of Assets, Liabilities, and Fund Balance was provided each delegate at his or her place in the room. Motion Timm/Gerren that report be adopted. *Passed*. President Neumeier expressed his appreciation to the Treasurer, particularly in light of his own extensive experience as treasurer of the association.

The report of the Executive Secretary was presented by David Ledet. Included in his comments was a reminder of the recent move of the headquarters office within the city of Washington, D. C., to One Dupont Circle. He also pointed out that the presentation for membership of twenty-six institutions represents probably the largest "freshman class" in the history of NASM. A reminder was made that the 1971 convention will be held in the Sheraton Hotel (Prudential Center) in Boston with subsequent convention sites in Minneapolis-St. Paul followed by Denver

in 1973. The purpose is to move the annual convention about the country, geographically. Current membership now exceeds 360 institutions. 1974 will represent the fiftieth anniversary of the founding of NASM.

The report of the Nominating Committee was presented by Edwin Gerschefski. He read the proposed slate of his committee and read the names of committee members. Chairman Gerschefski outlined procedures for write-in nominees and also voting procedures to be conducted Wednesday morning.

President Neumeyer took the podium to present an official report. In this review he reflected upon the decade of the sixties as appears in the growth of NASM. Comment was made concerning the accreditation processes. A summary was presented indicating the participation of key members of NASM involved in meetings during the past year relative to cooperation with various accrediting agencies. Note was made of the rapid and continuing growth of NASM membership.

Continued close relationship with NCATE will exist through representative attendance and participation at significant deliberations. The President commented on the manner in which the current convention program had been prepared, based on extensive responses from individuals as requested. Note was also made of the work of the COPPI committee, resulting in part with the preparation of the proposed revisions of several basic documents to be presented Tuesday morning in General Session. These include the Constitution, ByLaws, Rules of Practice and Procedure, and Code of Ethics.

In closing, President Neumeyer reminded the convention of the flexible, rather than rigid interpretation of guidelines for various music curricula which is the intended philosophy of the Association. In closing, the President set forth certain challenges for the continued progress of the Association.

Meeting adjourned at 11:28 a.m.

SECOND GENERAL SESSION

The second General Session was called to order by President Neumeyer at 2:40 p.m. in the Grand Ballroom of the Roosevelt Hotel and introduced the principal speaker, Dr. Reynell Parkins, Professor of Architecture at the University of Texas. Dr. Parkins spoke on the subject, "Music, an Opportunity for the Disadvantaged." A dynamic,

thought-provoking address by a distinguished speaker was received with a standing ovation at its conclusion. (The address is printed in the Proceedings of the 1970 Convention.)

The meeting adjourned at 3:20 p.m. Delegates met in regional sessions starting at 3:30 p.m.

THIRD GENERAL SESSION

President Neumeier called the meeting to order at 9:30 a.m. Mrs. Thomas Pugh, a member of the Research Staff of the Law School at Louisiana State University, was introduced from the platform. She is to serve as parliamentarian for the session on revision of documents, including the Constitution, ByLaws, et al.

Because of the delay in arrival from the printer of certain amendments pertaining to the legislative deliberations, it was decided to reverse the order of the morning's agenda and present a panel speaking on the subject, "Through the NASM Looking Glass." Panel members were selected from the Commission on Curricula and the Graduate Commission: Thomas Gorton, chairman; Himie Voxman; Warner Imig; Jackson Ehlert, and Edwin Stein. The intent of the discussion was to provide a résumé and analysis of the Institutional Self-Survey, visitation, and subsequent Commission activities in the examination or re-examination process.

Dr. Ehlert emphasized certain salient points that assisted in clarification of the Self-Survey report form. In addition, delegates were reminded that all degree work in music, whether emanating from a music unit, an education or liberal arts division, or the graduate school must be included in the survey and in the examination.

Dr. Imig spoke from the standpoint of the official NASM visitor. Proper administrative, faculty, and student preparation are essential for an effective visit. Opportunities for talking with faculty committees responsible for significant planning are important to the examiner. The question was raised as to effective use of the physical plant. What is the nature of the product of the institution? How do your best performers sound? Job placement opportunities for graduates should be a major consideration. What innovative changes are under consideration by your planning groups? Is the institution in step with the times?

Dr. Voxman expressed concern regarding the proliferation of gradu-

ate programs with limited students, facilities, and library resources. Every institution should not attempt to be "all things to all men." Because a neighboring institution may be providing a specific graduate program might be reason enough for omitting an identical curriculum instead of attempting to duplicate it. Admission and retention policies are important factors in an assessment of the total worth of a program. Transcripts and catalogs submitted should coincide with both the Self-Survey and the Examiner's report. Analysis of the catalog is often difficult and if such a publication is already out-of-date, it should be so stated by the institution.

Dr. Stein emphasized the importance of relating work proposed and/or implemented in graduate education with the actual resources available. The Graduate Questionnaire must be completed and submitted whether for initial membership, promotion to full membership, a periodic review by NASM, or the presentation of a new curriculum. New programs too often are the product of the personal interests of a single faculty member or administrator, not always reflecting the real work and need of the program in that institution. If program responsibilities are shared by two or more departments or schools, cooperative planning is essential. There must be a compromise between "locked-in" programs with specific course requirements defined with an opposite problem of a complete lack on a definable degree pattern. The cost of new graduate programs may sometimes create a deep inroad into the financial support of the total music operation. Careful deliberation is essential.

At 10:35 a.m. a five-minute recess was called during which time copies of certain revisions of the proposed documents for consideration were distributed. Dr. Warren Scharf was invited to the platform to present the proposed revisions of the Constitution, ByLaws, and Rules of Practice and Procedure. Dr. Scharf summarized the history and philosophy of the changes proposed, emphasizing the contribution made by Dr. Warner Lawson through the work of the COPPI committee.

Motion Scharf/Kvam: Adoption of the Constitution, ByLaws, and Rules of Practice and Procedure, the provisions of all three documents to go into effect immediately upon that adoption and the three documents to supersede the current documents bearing the same titles. *Passed.*

Motion Stone/Sternberg that the amendments distributed be accepted as a part of the total consideration of documents. *Passed.*

Myron Russell, chairman of the Ethics committee came to the platform to present the revision of the Code of Ethics.

Motion Russell/Gerren that the revised code be approved. *Passed as amended subsequently.* Motion House/Hart to incorporate the amendments distributed. *Passed.* Motion Fuller/Laing to add the word "institutional" before the word "members" in Article VI in the copy of the amendments distributed. *Passed.* Motion Scharf/Hargreaves that the phrase "institutional members" be used throughout. *Passed.* Motion Laing/House to change the term "scholarships" in Articles IV and V of the Code of Ethics to "financial aid." *Motion withdrawn.* Motion Goodman/Bonelli to delete the portion referring to the "Letter of Intent" in Article IV. *Motion failed.* Motion Bonelli/Bergsma to substitute the following wording for the entire text of Article V. *Passed.*

Article V. A transferring student who has not completed a degree program can be considered eligible for financial aid during the first term of enrollment in the new institution only if the Music Executive of the school from which he is transferring specifically approves. Junior College transfers who have completed a two-year program of study or whatever part of the university parallel curriculum which is available at the Junior College attended, are exempt from this regulation.

Motion Ganz/Wooldridge to delete all of Article VIII except the first sentence. *Passed.* Motion Lane/McCormick to delete all of first sentence of Article IV except first two lines. Place a period after the word "award." *Failed.* Motion Stedman/Sternberg to substitute the following wording for the first sentence of Article IV: "Financial aid shall be awarded according to stated criteria established by the member institution and stated procedures for meeting these criteria shall be available." *Failed.* Motion Warner/Kurtzman to delete Article V as amended. *Failed.* Motion House/no second. *Ruled out of order.*

Motion Gorton/Lane to change "scholarships" in Article IV to "financial aid" and end the first sentence after the second line with the word "awards." *Passed.* Motion McCormick/Rarig to change "scholarships" to "financial aid" in second sentence. *Passed.* Motion Bergsma/Lotzenhiser to substitute the words "financial aid" for "scholarships" throughout the Code of Ethics. *Passed.* Motion Barnes/Holsinger in Article IV to strike the third line of paragraph 1 of the Letter of Intent (Footnote 1) and to place a colon after "offer." *Passed.*

Motion Lotzenhiser/Scharf to place the question for approval as amended. *Passed.* (See original motion subsequently *Passed* as amended.)

Meeting adjourned 12:08 p.m.

FOURTH GENERAL SESSION

President Neumeyer called the meeting to order at 1:45 p.m. The president then introduced the principal speaker, Don Gillis, teacher, composer, conductor, and currently in residence at Dallas Baptist College. Mr. Gillis' topic for an address was "The Maestro." He opened his remarks by displaying a baton formerly belonging to Arturo Toscanini and spoke movingly of the contribution to music and mankind by this great "maestro." His address incorporated observations relating Toscanini, the man, to Toscanini, the musician. Toscanini's conservatory training was reviewed and the story of how he was at first a violinist but later moved to the violoncello. The strict discipline of this training was reflected ultimately in Toscanini, the musician. Toscanini's first source of income after graduation was as a cellist. In 1886 through a stroke of fate he became a conductor and was no longer to play the cello. His head, at this youthful age was already filled with the scores of more than a dozen operas. In 1887 he conducted at La Scala and was thrilled to meet Verdi. A number of high points in Toscanini's life were touched upon. In 1936 he became conductor of the NBC Symphony orchestra and remained in that post until his retirement in April 1954. Hundreds of millions of people heard the music of this musical combination through the media of phonograph, radio, film, and television.

Added to the interest of the address were tape recordings of excerpted interviews with a wide variety of people who had enjoyed personal contact with this great man. Toscanini's own voice was among those heard on tape. Another interesting moment on the tape included Toscanini speaking in Italian to the orchestra, berating the players. The "maestro" sang a great deal as a means of communication in rehearsal and in performance. Toscanini always had a score in his hands at the podium in rehearsal and was constantly engaged in beating on the music with his hand or baton to the point where it was necessary to repair the conductor's musical scores regularly. He did have a sense of humor as illustrated in one of the taped excerpts. The last taped portion included a recording of the actual taping of a growing frustration in rehearsal when the "maestro" said, "I do not have to stay here," pulled from his pocket a thousand dollar watch given him by General Saranoff and flung it against the wall, breaking it completely as he stalked off. The next day he returned and was presented with a new watch by members of the orchestra — this time an inexpensive Ingersoll on the back of which was engraved, "For Rehearsal Purposes Only."

President Neumeyer announced that Dr. Howard Hanson had taken ill and would be unable to address the convention on Wednesday morning as planned. This news was received with concern and regret by all present. One of the sessions scheduled for Tuesday evening, "Black Music, Pop and Rock, Versus Our Obsolete Curricula," will be delayed until the Wednesday morning period.

Meeting adjourned at 3:00 p.m. with members dividing into separate groups according to size and type of institution.

FIFTH GENERAL SESSION

President Neumeyer convened the final session of the 46th Annual Meeting at 9:17 a.m.

Ed Gerschefski, chairman of the Nominating Committee, moved to the podium to report that the slate of nominees was on the tables at each place in the Grand Ballroom. In view of the lack of additional write-in names in terms of the minimum number required, the following motion pertained:

Motion Gerschefski/Daniel to cast a unanimous ballot by voice vote for the slate as printed. *Passed.* The newly elected officers and Commission members, to serve terms as prescribed by the revised Constitution and ByLaws, approved by the membership Tuesday morning in general session are:

President: Carl Neumeyer (3 years)
Vice President: Warner Lawson (3 years)
Recording Secretary: Robert L. Briggs (2 years)
Treasurer: Everett Timm (1 year)

(Note: In order to provide a "phasing-in" procedure, the above variations in length of initial terms was approved as part of the revision of documents. In making the motion for adoption of the revised Constitution, ByLaws, and Rules of Procedure on Tuesday, Dr. Warren Scharf, representing the COPPI Committee, added a procedural statement making it possible for the Recording Secretary and Treasurer eligible for re-election to a full three-year term if so desired by the membership upon the expiration of the terms indicated above. This action was *approved* subsequently by the delegates in attendance.)

Newly elected members:

Undergraduate Commission: Warner Imig, *Chairman*; J. Dayton Smith;
Warren Scharf.

Graduate Commission: Robert Bays; Bruce Benward.

Committee on Ethics: Fred Mayer; Reid Poole.

A panel consisting of Charles Ball, chairman; James Miller; and Allen Britton presented an interim report as a result of a study by the MENC Commission on Teacher Education. A number of statistical facts were presented as a result of the analysis of response to a questionnaire reflecting admission and retention in the teacher education program in institutions throughout the country. Reference was made to a document entitled "Teacher Education in Music," published by MENC, copies of which were mailed to NASM members by Dr. David Ledet, Executive Secretary of the latter, in October which is also the date of the publication. It was noted that although this MENC report was received with great interest at the NASM Convention it is the product of the special committee appointed by Dr. Wiley L. Housewright, past president and now vice-president of the Music Educators National Conference.

Vice President LaVahn Maesch then reported on the meetings of the nine NASM Regions. He presented the names of the newly elected Regional Chairmen, emphasizing the specific term of office of each as reflected in the new Constitution and ByLaws.

Regional Chairmen elected for a *three-year term* (not eligible for succession):

1. Harold Goodman
2. Wayne S. Hertz
3. Warren B. Wooldridge

Regional Chairmen elected for a *two-year term* (eligible for succession):

4. Charles M. Fischer
5. Howard Rarig
6. Frank Lidral

Regional Chairmen elected for a *one-year term* (eligible for succession):

7. Edwin Gerschefski
8. James Coleman
9. Francis G. Bulber

The meeting was adjourned for a brief recess at 10:10 a.m. to permit the installation of certain items of audio equipment to be used in the subsequent presentation. The session resumed with the presentation of a special program originally scheduled for a Tuesday evening group session. The change was made due to the unfortunate illness of Dr. Howard Hanson who was scheduled for an address. The program presented by Dr. David Baskerville, Professor in Charge, College of Music of the University of Colorado, Denver Campus, was entitled "Black Music, Pop and Rock, Versus Our Obsolete Curricula." Dr.

Baskerville emphasized the fact that only a fraction of the pop music heard regularly on radio and phonograph is of a quality worthy of consideration in light of this particular presentation. Every day the industry turns out 200 different "singles" and 150 "LP's." A real problem faces the music graduate who is not prepared to understand today's youth and/or 'Pop Music,' whether it be as a music educator or a professional musician faced with a type of musical notation he had never encountered in his college or university education. This is often true when a talented pianist appears for a recording session, for example, at which he is handed a 'lead sheet' containing only chord names and in some cases terms used in the 'Pop Music' profession never heard in an academic classroom.

It was not implied that music educators should no longer recognize the tremendous worth of the long heritage which is the product of the development of Western Music. College music majors should be required to take more work in the Humanities; encourage doctoral candidates to do research in Afro-American music; shorten the traditional two-year period of teaching basic music theory; teach improvisation; teach ethnic music in music history courses; teach guitar for music education majors; teach the effective use of recording and multimedia equipment; teach an orientation course called, "The Music Profession" — organizations involved in music, its professional and commercial organization today.

Taped examples of certain types of currently popular music from a list distributed to the members were played in order to illustrate points covered. The text of the music has major significance for young people. In many ways the meaning is much deeper than the words of songs popular in the 'thirties and 'forties, for example. The well-prepared presentation was received with great interest by those present.

The work of David Ledet and Walter Erley and their associates in expediting convention arrangements was commented on by the president.

The closing session adjourned at 11:30 a.m.

TREASURER'S REPORT

It is a pleasure to report that we are in good financial condition in spite of the decline in value of stock. Our investments pay regular dividends and we are not being forced to sell any stocks. We have had earnings on short-term government bonds, treasury bills and bank certificates of deposit. Recognition for our return to a satisfactory financial basis must go to our President and former Treasurer, Carl Neumeyer, and to you, the membership, who voted the necessary support several years ago.

Total receipts for the year ending August 31, 1970, including redemption of certain Treasury Bills and Treasury Bonds were \$135,487.10. Total disbursements including funds invested were \$130,825.51. The excess of receipts over disbursements was \$4,661.59 on August 31st. Of course, this amount was less a few days after September 1st when August bills arrived and were paid.

You will notice on page one that our investments now are \$35,679.12. The market value at the time of the audit was approximately \$32,500.00; one year ago they were \$24,728.13.

This report is based upon figures extracted from the professional Audit prepared by Basil M. Lee 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. This, together with the information distributed on the tables, constitutes the Treasurer's report.

EVERETT TIMM, *Treasurer*

EXECUTIVE SECRETARY'S REPORT

It is again a pleasure to have the opportunity to make a brief report from your Washington office. Since I last stood before you at our 45th Annual Meeting in Los Angeles we have accomplished the removal of the office to One Dupont Circle. The arrangement is working well and we are very pleased to be in these quarters. As you know, a good deal of my travel is in attending meetings of other musical and educational organizations. The past year has been no exception and I have represented NASM at many meetings of groups such as NMC, ACE, NASA, NCAIE, Council of Fine Arts Deans, MTNA, MENC, NCA, and others.

I am not really interested in cataloging my chores, but there are a few items of special interest. The Commissions at their June and November meetings handled record amounts of material. This time the Commission on Curricula alone made decisions on the materials submitted by 63 schools. Next June and November will be larger and we will then taper off because we will have peaked-out on this ten-year cycle of re-examinations. We have with us at this meeting what is probably our largest freshman class. As you have seen, there are 26 new Associate Members. As I usually do, I wish to remind all Associate Member Chairmen that they should apply for Full Membership between no earlier than two, but no later than five years after the original admission date. When you are ready to apply for Full Membership, please write to me for particulars.

MIHE 1969-70 is at the final proof stage.

The AAJC-NASM booklet on criteria for the two-year schools is still in the works.

Following is our plan for Annual Meeting sites for the next few years:

1971 — Boston — Sheraton-Prudential Center

1972 — Minneapolis-St. Paul

1973 — Denver

1974 — 50th Anniversary Year — The site has not been designated as yet.

Please note the following program omissions:

8:00 a.m. Breakfast — Executive Committee and Representatives of New Associate Member Institutions. Orleans Room.

8:00 a.m. Breakfast — New and Retiring Regional Chairmen. Rex Room.

Along with the many bright spots, the year has had its share of sadness. I refer in particular to the death of John Pace, the husband of our office secretary, Annette Pace.

On the brighter side, I also bring you personal regards from our great and dear colleague, Warner Lawson. This is the first NASM meeting he has missed since 1944. I say brighter because he is feeling much better. If you care to write to him, write in care of Howard University, and Mark Fax will forward it.

We wish to thank you for your programming suggestions and hope you find the meeting pleasant and worthwhile. Also we hope you enjoy New Orleans — tonight is a night off — not by proofreading error, but by design

DAVID A. LEDET, *Executive Secretary*

REPORT OF THE COMMISSION ON CURRICULA

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

Adams State College	Middle Tennessee State University
Augusta College	New York University
Biola College	North Dakota State University
California State College, Hayward	Northern Arizona University
California State College, Los Angeles	Pacific Union College
Chico State College	Park College
Cumberland College	Seattle Pacific University
Evangel College	Southern State College
Fontbonne College	Tabor College
Fresno State College	Taylor University
Iowa State University	University of Dayton
Lamar State College of Technology	Wisconsin State University, Eau Claire
Luther College	Wright State University

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

Andrews University	Oregon College of Education
Ashland College	Sacramento State College
California State College, Fullerton	St. Cloud State College
Indiana State University	University of Wisconsin, Madison
Mansfield State College	

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

American Conservatory of Music	Morningside College
Central Methodist College	Murray State University
Colorado College	Northeast Missouri State College
Concordia College	Ohio Wesleyan University
George Peabody College for Teachers	Rollins College
Hardin-Simmons University	Saint Mary-of-the-Woods College
Hartt College of Music	Salem College
Hastings College	Simpson College
Jordan College of Music	Southeastern Louisiana University
Kansas State College, Pittsburg	Southern Illinois University, Carbondale
Lincoln University	University of Arkansas
Marywood College	University of Denver
Miami University, Oxford, Ohio	University of Evansville

University of Michigan
University of Minnesota, Duluth
University of Minnesota, Minneapolis
University of New Mexico
University of Puget Sound

University of Southern California
University of the Pacific
Viterbo College
Willamette University

Action on five applicants for Associate Membership and three applicants for Full Membership was deferred pending responses to questions raised by the Commission.

One school was removed from probation; one school was placed on probation; and three schools were continued on probation.

Seventeen new curricula were considered and granted plan approval or final approval, or were not approved.

Progress reports were received from nine schools.

The Commission sponsored the yearly work-shop for examiners, led by Jackson Ehlert, dealing with every aspect of the role of the examiner. Twelve music executives were invited to participate with Dr. Ehlert in this day-long exercise which had as its purpose the training of new examiners and the sharpening of techniques of experienced evaluators.

The Commission requested President Neumeyer to create an ad hoc committee to review and rewrite the section of NASM standards which is concerned with the Bachelor of Music degree. This committee, chaired by Dr. Robert Marvel, has moved with rather incredible speed and effectiveness.

Two meetings, in summer and early fall, resulted in a first draft. This was refined further during a committee session last week and after some suggestions contributed by the Commission on Curricula, was submitted to the Executive Committee.

The Executive Committee has approved this new statement of the Bachelor of Music degree and its several patterns. The document will be reproduced and mailed to you in the near future by Dr. Ledet's office. You are urged to study the proposal carefully and to send to the Washington office your comments or suggestions. It is hoped that official action can be taken by the general membership to adopt this statement at the next annual meeting in Boston.

The description of the Bachelor of Music degree contained in the present By-Laws and Regulations has been relatively unchanged for

many years. In the view of the Commission the new statement has much to recommend it.

The new version more nearly reflects the present philosophy of the Commission, that guide lines should be given rather than an attempt made to spell out specific courses and exact credit hours. It describes the B.M. curriculum as it actually exists now in most NASM schools. This is done, we think, in a way that permits new flexibility of interpretation, and that not only allows, but encourages, creative curricular experimentation. It recognizes the need for contact with the music of our time and for scholarly knowledge of our great musical heritage. It speaks to the importance of performance in the education of all musicians.

This morning the estimable New Orleans *Times-Picayune* has an editorial on "guide-lines." Pointing out the original meaning of guide-line as "a cord or rope to aid a passer over a difficult point (as on a trail)" the paper suggests its own home-made definition: "The true guide-line is a piece of material or written outline intended to be of help. It says, in a manner of speaking, 'Follow me, and I'll help you.'" This is the spirit of the new B.M. statement. We hope that the members of the Association will find it appropriate. We await your reaction.

THOMAS GORTON, *Chairman*
Commission on Curricula

REPORT OF THE GRADUATE COMMISSION

The Graduate Commission is pleased to report and recommend the following actions:

I. *Applications for Associate Membership Approved*

Adams State College, Master of Arts in Music.
California State College (Hayward), Master of Arts in Music.
California State College (Los Angeles), Master of Arts in Music.
Chico State College, Master of Arts in Music.
Fresno State College, Master of Arts in Music.
New York University, Master of Arts in Music Education; Music Therapy; Performance. Sixth Year Certificate. Doctor of Philosophy in Composition; Music Education; Performance. Doctor of Education.
Northern Arizona University, Master of Music in Applied Music; Music Education.
Pacific Union College, Master of Arts in Music Education; Performance.
Wisconsin State University (Eau Claire), Master of Science in Teaching—Music.

II. *Applications for Full Membership Approved*

Andrews University, Master of Arts in Music; Master of Music Education; Master of Music in Performance.
California State College (Fullerton), Master of Arts in Advanced Applied Techniques; History and Literature of Music; Music Education; Theory-Composition.
Indiana State University (Terre Haute), Master of Arts in Music; Music Education. Master of Science in Music; Music Education.
Mansfield State College, Master of Education in Music Education.
New Orleans Baptist Theological Seminary, Master in Church Music; Specialist in Education in Church Music Education. Doctor of Education in Church Music Education.
Sacramento State College, Master of Arts in Music.
St. Cloud State College, Master of Science in Education, Master of Science in Music Supervision.
University of Wisconsin (Madison), Master of Arts in Music. Master of Music in Theory; Composition; Applied Music; Musicology; Conducting. Master of Science in Music and Education.

III. *Re-examinations — Continued in Good Standing*

American Conservatory
George Peabody College for Teachers
Hardin-Simmons University

Hartt College of Music (University of Hartford)
Jordan College of Music (Butler University)
Kansas State College (Pittsburg)
Miami University (Oxford)
Murray State University
Northeast Missouri State College
Southeastern Louisiana University
Southern Illinois University (Carbondale)
University of Arkansas
University of Denver
University of Michigan
University of Minnesota (Minneapolis)
University of New Mexico
University of Southern California
University of the Pacific
Willamette University

IV. New Graduate Curricula Approved and To Be Listed for Nine Schools

V. New Curricula Plans Were Approved for Nine Schools

Listing in the *Directory* will be withheld until representative transcripts of students completing each program have been received by the Graduate Commission and approval for listing has been granted.

Action on two applications for Associate Membership and five applications for Full membership was deferred pending satisfactory response to questions raised by the Commission. One school was removed from probation and action on two schools was deferred for further study.

HIMIE VOXMAN, *Chairman*
Graduate Commission

COMPOSITE LIST OF INSTITUTIONS APPROVED NOVEMBER 1970

ASSOCIATE MEMBERSHIP

Adams State College
Augusta College
Biola College
California State College at Hayward
California State College at Los Angeles

Chico State College
Cumberland College
Evangel College
Fontbonne College
Fresno State College

Iowa State University
Lamar State College of Technology
Luther College
Middle Tennessee State University
New York University

North Dakota State University
Northern Arizona University
Pacific Union College
Park College
Seattle Pacific College

Southern State College
Tabor College
Taylor University
University of Dayton
Wisconsin State University — Eau Claire
Wright State University

FULL MEMBERSHIP

Andrews University
Ashland College
California State College — Fullerton
Mansfield State College
New Orleans Baptist Theological Seminary

Oregon College of Education
Sacramento State College
St. Cloud State College
University of Wisconsin — Madison

RE-ACCREDITED PROGRAMS

American Conservatory of Music
Central Methodist College
Colorado College
Concordia College
George Peabody College for Teachers

Hardin-Simmons University
Hartt College of Music
Hastings College
Jordan College of Music
Kansas State College, Pittsburg

Lincoln University
Marywood College
Miami University, Oxford, Ohio
Morningside College
Murray State University

Northeast Missouri State College
Ohio Wesleyan University
Rollins College
Saint Mary-of-the-Woods College
Salem College

Simpson College
Southeastern Louisiana University
Southern Illinois University, Carbondale
University of Arkansas
University of Denver

University of Evansville
University of Michigan
University of Minnesota, Duluth
University of Minnesota, Minneapolis
University of New Mexico

University of Puget Sound
University of Southern California
University of the Pacific
Viterbo College
Willamette University

REPORT OF THE SECOND VICE-PRESIDENT

REGIONAL MEETINGS NOVEMBER 23, 1970

Constitutional and procedural changes unanimously approved at the New Orleans meeting were highlighted by a significant addition to regional responsibilities and functions: for the first time all regional chairmen become active participants in policy and decision making at the national level. The past several years have witnessed better organization and planning for regional meetings, with provocative, more carefully planned programs and discussions, and increased responsibility assumed by regional chairmen. Inclusion of the chairmen on the newly created national board of directors should effectively eliminate the terminal, or "dead end," aspect of regional chairmanship so frequently criticized in the past, and open the door to further service through active participation at the national level. The newly elected chairmen, together with their terms of office, are listed below.

Several recommendations, by one or more of the regions, for executive committee consideration follow:

1. Following a panel discussion entitled "Equating Music Faculty Loads," a resolution was passed by Region II requesting that the president of NASM "appoint an ad hoc committee to investigate and recommend to the membership methods of determining faculty loads which would equitably recognize a reasonable full time music appointment in institutions of higher learning and that upon adoption this become a part of the recommended guidelines for a fully accredited program."
2. Region VI recommends that the subject of student involvement in governance be placed on the agenda for a plenary session at the 1971 Boston meeting.
3. A unanimous request comes from the regional chairmen that regional meetings continue to be scheduled early during the annual meeting, and that an entire afternoon be reserved exclusively for their separate deliberations.

Two regions will hold separate spring meetings: Region II will meet during the Boise MENC Conference in March, and Region VI will meet at the Manhattan School of Music.

Several papers were presented for publication in the Proceedings of the Annual Meeting.

Attendance at the regional meetings was excellent, interest ran high, and the complaint most frequently heard was that the time allotment was much too short.

The following Chairmen were elected by the Regions:

- I. A. Harold Goodman, Brigham Young University (1973)
- II. Wayne S. Hertz, Central Washington State College (1973)
- III. Warren B. Wooldridge, Southwestern College (1973)
- IV. Charles M. Fischer, MacMurray College (1972)
- V. Howard Rarig, Eastern Michigan University (1972)
- VI. Frank Lidral, University of Vermont (1972)
- VII. Edwin Gerschefski, University of Georgia (1971)
- VIII. James Coleman, University of Mississippi (1971)
- IX. Francis G. Bulber, McNeese State University (1971)

Note: Chairmen of Regions IV through IX will be eligible for re-election to full 3 year terms after the expiration of their present terms of office.

LAVAHN MAESCH
Second Vice-President, Regions

REPORT OF THE NOMINATING COMMITTEE

The slate of nominees for the 1970 election was prepared by a Nominating Committee consisting of the following regional chairmen: Charles Fisher, MacMurray College; Milton Trusler, De Pauw University; Harry Harter, Maryville College; Eugene Bonelli, Southern Methodist University; and myself.

All NASM school representatives already have been given an opportunity by mail to place candidates on the official ballot by 5 write-in votes, as stipulated in the By-Laws, but no additional nominations have been received on this basis.

This morning you are being given a second opportunity to add to the nominee list by writing names on the lines provided on the Nominating Committee's slate which is on the table before you. These sheets will be collected after the President's Report and any music executive receiving 5 or more write-ins will be added to the official ballot, conditional upon his acceptance of candidacy.

The election will take place at the beginning of the 5th General Session on Wednesday morning and the 1970-71 officers introduced before the adjournment at noon.

The following officers were subsequently elected:

OFFICERS:

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

MEMBERS, COMMISSION ON CURRICULA:

To succeed Thomas Gorton, <i>Chairman</i>	Warner Imig, University of Colorado
To succeed Warner Imig	Dayton Smith, San Diego State College
To succeed Warren Scharf	Warren Scharf, Baldwin-Wallace College

MEMBERS, GRADUATE COMMISSION:

To succeed Edwin Stein	Robert Bays, University of Texas
To succeed James Wallace	Bruce Benward, University of Wisconsin

COMMITTEE ON ETHICS

To succeed Myron Russell	Fred Mayer, Oklahoma City University
To complete 1 year unexpired term of Gene Taylor	Reid Poole, University of Florida

EDWIN GERSCHEFSKI, *Chairman*
Nominating Committee

REPORT OF THE COMMITTEE ON ETHICS

This committee during the past year has concerned itself, in great part, with the revision of our Code of Ethics. Preceding our Los Angeles meeting the entire membership of NASM had been surveyed for suggestions on a "proposed revision" and a report was made to the convention at that time. All suggestions received at the convention and those submitted by letter, up to about May 1st of this convention year, were considered which resulted in further changes in the "proposed revision." This document was forwarded to the national office in May of 1970 for further consideration by the executive committee. Recently you were mailed a copy of the proposed revision which you will be asked to vote upon while we are in convention here in New Orleans.

Whether the revised code is accepted or rejected, it is believed that by virtue of the fact that it has been discussed so thoroughly, fewer violations will occur which should permit our member schools to go about their work with a more friendly relationship one to another.

During the year some four alleged violations were brought to the attention of this committee. Two of these were resolved to the satisfaction of those concerned and the other two are so recent that no recommendation has been made or action taken.

It is the recommendation of this committee that the Code of Ethics of the NASM, in either its present or revised form, be brought to the attention of every faculty member of our respective music departments, the financial aids office, and all others who might have some responsibility in the recruitment of either staff or students. It is in these areas that most violations occur. It is further recommended that, when your next bulletin and/or catalog is published, the code be made a part of it. And, it is especially recommended that Articles IV and V (of the proposed revision) be reprinted in the section pertaining to scholarships and Article VI be reprinted under admission policies.

GENE TAYLOR
ROBERT HOUSE
MYRON RUSSELL, *Chairman*



PRESIDENT'S REPORT

CARL NEUMEYER

Illinois Wesleyan University

There are two schools of thought on how one looks into the future. The most common American procedure is to determine where one has been, assess one's present position, and then project that line into the future. The premise is that what *will be* is based on what *is* and what *has been*. Some cultures other than our own start at the other end of the process and ask the question: Where do we want to go? The procedure is then to trace the way back and calculate what it is that must be done to get to a predetermined end. The remarkable growth of NASM in influence and service is well known and needs no review here. It seems most appropriate for us during this forty-sixth year to give particular attention to the middle of the string and to its far end as we consider some restructuring of our Association for the future. First then, may we consider where we are today.

During the decade of the sixties professional and specialized accreditation showed a very steady growth both in agencies recognized by the National Commission on Accrediting and in institutional contacts. The fields in which the Commission authorized accreditation grew from twenty-one to thirty-five. During this period of growth accredited curricula and programs grew from 3,060 to 4,140. There was also an accompanying intensity of interest in evaluative procedures. Recently the use of accreditation as an eligibility determining mechanism for federal funding and the recognized necessity for an improved system of accountability have focused much attention on accrediting processes. Several court cases have also served to bring accreditation to public attention. As a result, much self-scrutiny and re-evaluation has been undertaken.

During the year NASM has continued its own self-study and has also been active with other groups in re-evaluative processes. On one such occasion NASM was represented by Thomas Gorton, Chairman of our Commission on Undergraduate Studies, and our Executive Secretary, David Ledet, in a conference devoted to the question of *due process* in accreditation. Several representatives of the legal profession participated along with representatives of a great many accrediting organizations. The conference was sponsored jointly by the National Commission on Accrediting and the U. S. Office of Education. In all aspects of the question under consideration it was apparent that the NASM house is in good order and that our evaluative and accreditation procedures are in line with approved practices. The recent re-study of accreditation in higher education also underlines with considerable emphasis the tremendous significance and value of accreditation as a non-governmental function carried on by voluntary educational associations such as NASM.

Financially our house is also in better order than in recent years. As a result of the upward adjustment in our dues structure voted two years ago we have turned the corner. For the first time since our full-time secretariat was established and our Washington office was opened, our treasurer has been able to report a year in which there has been a modest replacement of our nearly depleted backlog of resources. The expanded services and research projects that seem so very enticing as future efforts of the Association will require additional resources and these must be found in the very near future.

We have also witnessed this morning the convincing evidence of our vigorous growth as twenty-six institutions have been admitted to Associate Membership. We now number 363 institutions in our membership.

* * *

Past-president Hargreaves has spoken to us in the recent past of a need in NASM for increased visibility and a greater outreach of service and influence. His thoughts have proven most challenging and these goals have been embraced by your officers and by the Executive Committee. You have seen through our own publications and through articles in nationally circulated journals much evidence of greater visibility and increased service. A brief report of our involvement with organizations with which we have natural affinities will make you even more aware of our opportunities for service on an ever broadening scale.

In our accreditation activities we continue to work with other agencies, both regional and specialized, in a mutually beneficial relationship. Very recently our Association has been invited to participate in a Spring 1971 conference announced by the National Commission for the Accreditation of Teacher Education. The matter for consideration at this conference relates to a specific standard in the revised guidelines for NCATE evaluative procedures. This section calls upon institutions of higher education to be acquainted with and give serious consideration to the recommendations of learned societies and professional organizations in the various teaching fields. In the call for the conference it is made quite clear that it shall be concerned with this topic which has been of such great interest to NASM and to organizations representing other disciplines. The stated purpose shall be "to determine . . . that subject matter competence of the teacher is as adequate as his professional preparation."

The central theme of the recent Annual Meeting of the American Council on Education asked the question "Higher Education for Everybody?" Both your President and Executive Secretary were privileged to represent NASM. Position papers dealt with the theme from the viewpoint of open admissions, dimensions of quality under conditions of equal access for all to post-secondary education, and the problems of finance in the face of the anticipated demand for educational services. The major issues were dealt with soundly and sometimes provocatively. Throughout the sessions there was great emphasis on the necessity of planning for post-secondary educational programs for a student population both larger than and different from the one traditionally served. The young adult culture inevitably relates to higher education because its institutions are the domicile of a growing proportion of its members.

You will be pleased to know that five NASM representatives were in Princeton just two weeks ago as participants in the project to revise the Graduate Record Examination in Music. Thomas Gorton, Bruce Benward, Kunrad Kvam, Warner Lawson and Donald McCorkle were also joined by our past-president, C. B. Hunt, whose current responsibilities as Dean of Graduate Studies at George Peabody College qualify him uniquely for just such an assignment.

Recently your President and Commission member Warren Scharf had the opportunity to explore with representatives of the Music Library Association areas of common interest and of mutual helpfulness. NASM continues as an affiliate organization of the National Music Council

with Past-president Hargreaves serving on its Board of Directors. Joint efforts with the American Association of Junior Colleges through a committee under the leadership of Eugene Bonelli have brought to completion copy for a joint publication which will provide guidelines for junior colleges in the further development of music programs in this rapidly growing segment of higher education. Abundant opportunities on a continuing basis exist for NASM to work with MTNA and MENC. Evidence of the latter will be apparent in a report scheduled at this meeting. Indeed the challenge of visibility and outreach continues to engage the best efforts of the Association.

* * *

It seems appropriate now that we consider for a few moments the opportunities we shall have to work together here for these next two days. In planning for this, our Forty-sixth Annual Meeting, our efficient Executive Secretary has incorporated many of the suggestions that were submitted when you responded to a request several months ago. It was the consensus of delegates that you desired an opportunity to again meet with your counterparts in groupings suggested by the size and type of institution you represent. It was also your desire that a number of specific topics for discussion be included in meetings where you might assemble according to your interests. Both of these suggestions have been incorporated and much planning by chairmen and participants has gone in to preparation for each of these sessions.

Also in an effort to be responsive to your needs and suggestions a general session will be devoted to the work of our two Commissions under the title "Through the NASM Looking Glass." While the results of the deliberations of these dedicated groups are regularly reported to the Association as a whole, we have rarely given them an opportunity for more than a summary report of recommended actions. On the premise that an appraisal of our institutional strengths and weaknesses may provide insights for us all, a panel discussion designed to reflect in greater detail the work of the Commissions has been included.

May I also speak specifically of our general session tomorrow morning. You are already well informed of the work of our Committee on Plans, Projects and Improvements. This group, referred to as COPPI, was established with a charge to look to the future. While the committee has certainly not been exclusively engaged in a re-examination of our internal structure it has given much thought to this matter and to recom-

mendations which provide for the continued vital involvement of our membership in the affairs of our rapidly growing organization. You will recall that as a result of the work of the committee we were presented with a report a year ago which we accepted in principle. Now at this meeting we will be considering changes in our governing documents designed to implement many of those recommendations. Furthermore, certain proposed amendments have been included which will provide the flexibility for the implementation of other recommendations in the days ahead.

We will also have for our consideration a revised Code of Ethics which reflects not only the original work of our elected Committee on Ethics but the refinements in that document growing out of the open discussion in which we all participated a year ago. When our Association was founded in 1924 one of the objectives was to establish means for fruitful inter-institutional relationships. We have enjoyed a continuation of that genuine concern over the years. The adoption of the new statement, with whatever further refinements may be agreed upon here, will constitute a commitment to practices compatible with the highest ethical standards of our profession.

You will receive in the very near future a restatement of the suggested program for the degree Bachelor of Music. The present statement, adopted many years ago, no longer reflects present practice and needs to be replaced in our publication at an early date. This will come to you as a progress report inviting your reactions and looking toward adoption in our Annual Meeting in November 1971.

* * *

Before closing permit me to share with you a concern. It has been voiced in a variety of ways also by many of you. Very simply stated it is that, at least in some quarters, NASM activity in curricular matters is interpreted to be restrictive. This impression persists in the minds of some in spite of our avowed and published purposes "to provide a forum for the discussion and consideration of problems important . . . to the advancement of standards in music in higher education" and our purpose "to establish standards of achievement with no desire or intent to curb or restrict an administration or school in its freedom to develop new ideas and to experiment or to expand its program."

On numerous occasions in the past there has been stated from this platform at our Annual Meeting and demonstrated many times through

the work of our Commissions that it is the desire of the Association to encourage innovation, to stimulate institutional studies designed to keep programs vital, to recognize exemplary programs. We here assembled all know this. We have even had reasonable success in interpreting this favorable attitude toward change to our peer organizations in higher education, yet we have apparently been less successful in interpreting this attitude to our own faculties. In what may be a most detrimental form, this misinterpretation of restrictiveness seems to have not only been tacitly permitted to exist but may have resulted directly from statements by our own members. Recently both your President and Executive Secretary have heard statements by faculty members that would indicate their belief that NASM would not look favorably upon curricular change. We all know that this is contrary both to the intent of our service-oriented organization and contrary to actual practice. I trust that this erroneous impression is not widely held and that, where it is discovered to exist, we each will accept the responsibility to correct it. Guidelines we have; immutable prescriptions we do not.

* * *

In the past twelve months since we last met there have been many seminars, workshops and dialogues reflecting the occupation of all in higher education with the mounting problems of our day. Beyond the meetings there has been a plethora of books, articles and speeches. Although much hand-wringing has characterized the approach to solution of problems there is also woven into the fabric of current discussions much of a positive attitude toward the challenges that present problems suggest. Perhaps we in the arts, because of the tremendous dedication of our students and faculties, have been less disturbed than our colleagues in other disciplines by the turmoil of the present scene, yet the challenge is ours as well. We do indeed have a glorious past of great accomplishments. We are today enjoying a vigorous growth and are in a position to extend our services and influence. However, in an atmosphere intense with debate about the mission of the university and the quality of its academic program, our Association must continue to revitalize its own spirit so it may serve as an effective resource in the days ahead for all of our member institutions and all of our students. Certainly we may and should look to history for trends and precedents that will help predict what dimensions of quality will be sought in the future. While it is useful to attempt to predict what will happen, it is even more important to decide what we think ought to happen and to

take the steps necessary to advance those goals. As John McHale has said:

There is . . . no future other than as we will it to be. If we conceive of a future state as desirable, we tend to orient ourselves toward it and to initiate the courses of action necessary to its attainment. Of course, willing a future connotes more than wishful thinking; it involves an action-oriented commitment to the future in ways that transcend past constraints and present obstacles. The latter are often more apparent than real in our current affairs, where lip service to change is the norm that conceals even the strongest investments in the status quo.*

*John McHale, *The Future of the Future* (New York: George Braziller, Inc.)

MUSIC: AN OPPORTUNITY FOR THE DISADVANTAGED

REYNELL PARKINS
University of Texas

Who are the disadvantaged? They are a minority of our people who have not shared in the American dream. Some people want to ignore them because they are a minority. I believe this is a serious error because the minority is vital to the life of the majority. A patient who dies in the hospital did not do so because a majority of his body was in poor health, but rather because a minority failed. His heart, a minority failed; his lungs, a minority failed; or his kidneys, or his brain — each crucial, but each a minority. I am saying the reason the dissident minority is important is that it may very well cause the death of the majority. I am saying that the matter is urgent because there is so much that is good in this society, so much to be saved, that we cannot long risk the cancerous effects of a dissident minority.

The advantaged and the disadvantaged are products of the American technological society. That society functions on a Dunn & Bradstreet value system of accounting. Assets minus liabilities equal net worth. Both the advantaged and the disadvantaged have been taught to see and to value themselves in Dunn & Bradstreet terms. The advantaged or affluent equate themselves with their possessions of cars, radio, TV's, degrees, social and fraternal organizations and memberships in traditional major denominations. A person is equal to what he possesses. This error in using our capitalistic system of value as the standard for human value has led the affluent to moving meaninglessly from one material thing to another and has led our nation to value itself annually in terms of its gross national product. The affluent suffer from meaninglessness.

The disadvantaged are persons in the Dunn & Bradstreet society who value themselves like the affluent — in terms of their material assets. They see and know that they have no assets, they possess

nothing and conclude that they are nothing. Seeing themselves as nothing, they want nothing, seek nothing, struggle after nothing, live for nothing, ask for nothing, are seen by the affluent as nothing and achieve nothing. We call this a lack of psychological motivation.

Both societies err in denying the basic intrinsic value of all human beings.

Who are the disadvantaged? They are: (1) poor whites; (2) Indians; (3) Mexican Americans (4) blacks. Let us take a brief look at each. The *poor whites* are the real silent suffering majority. The *Indians* have the advantage of increasing awareness and the ownership of land, the reservations. Psychologically and organizationally, the chicanos and blacks have more going for them. Let us take a deeper look at the disadvantaged, especially chicanos and blacks. Music teachers must know the history of both groups before they can use music for the disadvantaged. The *Mexican American* is the product of the Spaniard and the Indian. While he was oppressed by the economic system, he was nevertheless considered to be a person under Spanish law. When Columbus tried to enslave 500 Indians that he took to Spain, the priest Bartolome de las Casas, 1474–1566, intervened with Queen Isabella and said that the Indian was a person. Church and State were not separated so when the Church spoke, the State listened and Queen Isabella declared that the Indian would never be the slave of the State. She indicated that the groups that should be used for slavery would be the very groups that had been used in the past . . . the people of Africa. Thus, the Mexican American, even though he may be poor, has never had the slave experience the black American has had. The music teacher should know that Isabella required that *black slaves* be taken through the preaching and hymns of the Christian missionary in order to calm the wild, resisting beast of Africa. Blacks are saying that music was used as a tool for their enslavement. ??? The music teacher also needs to know that slavery of black America is unique in the world because it is the law that said black people could be sold as chattel to a white owner. It was the British common law that made it possible for me to be owned personally by a white slavemaster and because I was his personal property, his chattel, I no longer had the protection of the federal government; no longer had the protection that the Indian had from the Spanish government; I no longer was baptized or confirmed or given in marriage; I was no longer a man under the law. I was economic goods to be bought, sold, used and traded. And, music teachers need to know that in order to meet the needs of the

slave trader of this country, my home was destroyed, my family torn apart; that my father is not home today because he has not been home in 200 years and my mother is dominant in the black community because she is the one who has had to carry the burden of the community for 200 years.

We have taken a very brief look at you, the affluent teacher, and at the disadvantaged whom you are to serve. We have also gotten a glimpse of the history of Spanish-speaking children and black children in order to give you some idea of what the child brings to your classroom. Let us now take a look at your field of music and examine its tradition and goals. After we do this, I shall offer specific proposals as to how music must be adapted in order to serve and give opportunities to the disadvantaged.

Traditionally, music is a closed system in which you prepare performers, composers, and listeners. Music is an end in itself. People serve in one of the three categories. In recent years, music has experienced judgment because it has made itself into a god to be served. The listeners are gone. Every symphony is in trouble. You have been unable to prove to the federal government that you are entitled to a fair share of funds appropriated for the arts. How then should you evaluate any system? I believe that systems, be they educational, financial, sanitation, transportation, etc., are developed because we want to serve mankind. The Good Book says that the Sabbath is made for man and not man for the Sabbath. I say to you that systems are made for men and not men for systems. The issue for this convention is — does music serve people or do people serve music? The time has come when music must be the servant of all people, especially those who are least in our society. I believe that music can be a teaching method or teaching device. I am not speaking of teaching music, rather, I am speaking of teaching by the use of music. I believe that much of the basic content in our curriculums can be put to music. Sesame Street is a good example. The multiplication tables, mathematical formulas, chemistry formulas, historical data, sociological concepts, history and civics can be put to music by your students. The recent hit, *Bo Jangles*, is a biographical sketch of the life of Bill Robinson, a black musician and dancer originating from New Orleans and one of the earliest blacks to perform on screen and stage. No credit was given. Prior to the Civil War and on up into the early 1900's, minstrel singers were one of the most popular of all entertainment groups. Originally these minstrel groups were composed of blacks and later imitated by whites. This knowledge would

help many blacks resolve their resentment to the white men blacking their faces to sing the songs born of the blacks' own "soul" music. I believe that the new role of the music teacher is to be a team teacher with the math, the English or the history teacher to write the lyrics for the content of the new curriculum. This makes your field a part of the interdisciplinary process of teaching by music.

What are the advantages? Monotonous, oral, rote drill plagues every teacher. Every teacher knows you teach once and drill fifty times. Music is the only field in which drill and practice are accepted at all levels. The high school band and the symphony accept the necessity for constant practice. Group participation is more natural. Variety is easier in choral work. The field of music would give the teacher more flexibility while dealing with basic content. If the content were put to music, then the classrooms could become giant bass and treble clefs. Children would be up and active rather than sitting like robots in a chair. Each child would become a whole note, half note or quarter note and, as a part of the piano keyboard, would have to perform while singing the content. You can see the implications here for teaching racial harmony and that blacks and whites can function harmoniously and are dependent on each other. It is also a way by which sharps and flats, especially sharp and flat students, can relate and be transposed. The child who has to go up and down according to the time of the piece will soon internalize what an eighth is and how two-eighths is equal to one-fourth. He is learning fractions both intellectually and emotionally. This kind of classroom will utilize the energies of the children and reduce disciplinary problems. The child would come to know that he is an integral part of the group and essential to the group's success. He would come to know that if he is absent from school, then his note, the middle C, is missing and affects the entire class. This experience would be valuable for the disadvantaged child in terms of his self image. The black child has been taught the negative meaning of the word "black." Motivate him by short term goals and the taste of success.

The disadvantaged come to school from a world of music. This is so because the advertising industry knows that its success depends on effective teaching for the sale of a product, and within a short period of time. Advertisers have made effective use of music as a teaching device. Consequently the disadvantaged child knows all the latest hits and musical jingles by which he persuades his mother to buy a product. Coca-Cola makes its profit by selling its product through music. Music teachers must do likewise.

At this point, I wish to approach your field of music as a microcosm of the major issue in our country, and that is democracy. The disadvantaged have joined the white middle class in rejecting the past. They do not know Beethoven or Bach or Wagner. They do know Tom Jones, Glenn Campbell, Andy Williams, the Smothers Brothers, Leslie Uggams, Joann Baez. They do not know Beethoven's "Fifth Symphony" nor the "Recitative" of "Elijah." They know *Hair*, *Hello Dolly*, and *He Ain't Heavy He's My Brother*.

The time has come when American public schools must return to American history and find the reason for their existence. I must do this for you at this point if you are to understand how music ties in to democracy. We tend to blame the problems of our people on the Communist party. We tend to claim communist conspiracy for college campus disorders. We tend to blame communism for all problems of our self-created society. I will concede the existence of communism and communist conspiracy; I will concede the presence of Cuba ninety miles off our coast; I will concede Russia's desire to bury us. I will concede anything any American wishes to say about communism. To me, it is irrelevant. My issue, however, is that being anti-communist does not create democracy. My issue is that we have been more anti-communist than we have been pro-democratic. I believe the best answer to communism is a viable active democracy. It seems to me that if after our children are born in our hospitals, nurtured by our food, vaccinated and immunized by our drugs, after they go into our tax-supported, bond-issue schools, fed from books written by Americans and chosen by white, middle-class book committees, indoctrinated into a white middle-class curriculum; and after they are baptized and confirmed in white middle-class churches by white middle-class ministers and priests who were trained in white middle-class seminaries; if, after all of these things, our children, at the age of 18, encounter a communist in the world or a radical faculty member on the university campus and they immediately collapse, then the answer is not to say that it is a communist conspiracy, but the answer is to look at what we have done to them in your schools for 18 years. It seems to me that while America talks about democracy, the democratic process is not used and not taught anywhere in the society of our young people. We teach all kinds of subject matter but we do the teaching with a realization of John Dewey's concept that you learn by doing. We learn to write by writing, we learn to speak by speaking, we learn to draw by drawing. No where are we taught the democratic process by doing. There is no

place in the curricula of our schools, no place in the social life of our youth, no place in the church life or in the civic life of our children and youth where you can identify democracy at work. I believe that music is better able to teach democracy than any other facet of our educational system.

The fathers of our country were concerned that America was not becoming a democracy and they made certain observations which are highly pertinent to our society today. John Adams believed that liberty cannot be preserved without general knowledge among the people. Thomas Jefferson wrote extensively that he felt that a state system of schools was necessary because the only safety for freedom was an enlightened and educated population. John Madison took the position that a popular government without popular information or the means for acquiring it is but a prologue for a farce or a tragedy or perhaps both. Knowledge will forever govern ignorance, he said, and the people who mean to be their own governors must arm themselves with the power which knowledge gives. Rousseau attacked the artificial class distinction of his day and felt that supreme power of a democracy belonged in the hands of the common people. Pestalozzi raised many questions about the training of the ordinary child and claimed that his aim was to produce in each child and man the same personality and dignity and make that child aware of his full inherent powers. John Locke believed that all children were equal at birth and that anything that went wrong in our society was not due to genetics, despite what Dr. Jansen is saying today, but was, rather, due to what we did to the child after he came into our environment. All of these men, including Carter and Comenius and Ralph Waldo Emerson and Thoreau, took the position that instead of the United States emerging into a democracy, this country had, instead, European enclaves. There were German enclaves, Italian enclaves, French enclaves, Czech enclaves, Polish enclaves and English enclaves; black enclaves and chicano enclaves. Each of these little entities had their own little churches and church music and their own little church schools. So, these men said that as long as this is what America did, we would never emerge into a sense of nationalism, we would never become a democratic country in which the uniqueness of the country would be a sense of national unity with maximum freedom and diversity for the individual. These men were saying that there is not a problem of nationalism in Japan because the people are all Japanese and they argue about internal applications with a sense of national unity. The same is true of China, France, Italy, Russia and

other countries of long ethnic histories. The United States is the only country that has said we will take young people of different racial, social, political and economic backgrounds and weld them into one country . . . a sense of national unity but personal diversity. The early fathers were saying that this was impossible to achieve unless these young people had a common experience to unite them. They looked at the churches and saw that every church was so determined to keep its own theological views about the doctrine of man that the church could not be a unifying force. Since there was no unifying force, either, in our colors or our ethnic backgrounds, the early fathers decided that the place for this unification should be in the elementary schools — the common school — to provide a common experience, to provide a common background for all American children which would nurture a sense of national unity. It was also agreed in the early 1800's that this unification in the common schools would be done at the expense of local people by levying local taxes and be under local control. Therefore, the federal government has had little to do with elementary school education until quite recently.

We have not permitted black children, white children, chicano children, Indian children, Chinese children, poor children or rich children to have the common experience of being American children. It was to compel this acquiring of a common experience that the early compulsory school attendance laws were passed early in the 19th century. We have so effectively circumvented that law that I deal daily with white students who, for the first time in their entire lives, are in a classroom with a black person. I deal daily with black students who have been so isolated and insulated from white people that they have an almost paranoid psychotic hatred of everyone white. We, as educators, have not provided the common experience for our youth; we have not given them a sense of participating in a national experiment in human history; we have not given them participation in an American dream.

Blacks and whites don't mean the same when they speak of neighborhood schools.

The choral group or the string ensemble or the symphony could be a microcosm of democracy. It could be a democratic group with a common goal as their basis of unity, and maximum diversity for the participants. The first violinist is an artist in his own right but his best function is not to be a soloist but rather to help the group achieve its

goals. The conductor or the teacher may not be a violinist but his leadership is accepted because the group believes in the process by which he was chosen. He, in turn, knows that he is useless without the group. Our classrooms of music can demonstrate democracy at work for the have's and the have-not's. Our original question was whether music serves our democratic system or whether it serves autocracy and dictatorship.

Finally, no discussion of music for the disadvantaged would be complete without dealing with your attitudes as teachers. The only feature of education that has not changed in a million years is a teacher ready, willing and able to teach and a student who wants to learn. The curriculum and all of our gadgets are merely vehicles by which a human being relates to another human being. The nonverbal communication that takes place in the classroom will reflect your attitude and affect your ability to reach and to teach. Middle-class education tends to function intellectually. It tends to deny the existence of feelings. The need for sensitivity training has come about because the middle class has repressed their feelings. The disadvantaged, however, have been left out of the educational process. They function on emotions. They can tell intuitively when they are in danger. They can tell whether you love them or not. If you convey love, they may work for you. If you convey rejection, they will give you hell. The child who comes from a history of nothingness with a self image of being nothing and from a society of having nothing to a classroom where he meets a teacher who sees him as nothing, that combination cannot be creative. Music is an opportunity for the disadvantaged only if the teacher really cares. The key to Martin Luther King's success was that he combined intellectualism with emotion. He was understood emotionally by most blacks and intellectually by most whites. The disadvantaged child usually receives an intellectual response to his gut-level emotional question. Music is one of the few items in our curriculum that can address itself to the head and the guts simultaneously. This requires physical presence. The final joy for the field of music will not be found in the number of people it has made into performers and composers. The final joy will be in taking teeming masses yearning to be free and working with them so harmoniously that they can emerge as one people, one nation, unified on national goals and so diversified that diversity will not be a disadvantage.

What is black?

WHAT IS BLACK?

Like acrobats on a high trapeze
The colors pose and bend their knees
Twist and turn and leap and blend
Into shapes and feelings without end
Then there is a section for colors:
What is purple? Gold? Black? Brown? Blue?
Gray? White? Orange? Red? Pink? Green? Yellow?
What is black?

Black is the night
When there isn't a star
And you can't tell by looking
Where you are.
Black is a pail of paving tar
Black is jet.
And things you'd like to forget
Black is a smokestack
Black is a cat
A leopard, a raven
A high silk hat.
The sound of black is
"Boom! Boom! Boom!"
Echoing in an empty room.
Black is kind
It covers up
The run-down street
The broken cup.
Black is charcoal
And patio grill
The soot spots on
The window sill.
Black is a feeling
Hard to explain
Like suffering but
Without the pain.
Black is licorice
And patent leather shoes
Black is the print
In the news.
Black is beauty
In its deepest form
The darkest cloud
In a thunderstorm.
Think of what starlight
And lamplight would lack
Diamonds and fireflies
If they couldn't lean against black.
"How would you know that you are white
If there weren't a black person in sight"

BLACK MUSIC, POP, AND ROCK VS. OUR OBSOLETE CURRICULA

DAVID BASKERVILLE

University of Colorado, Denver Center

Musicians of every earlier epoch have greeted the new music of their time with suspicion and mistrust. When we examine this matter historically we find that the trouble always appears to have come from the youngsters. It seems the kids invent the heresies; their elders resist. But eventually the defenders of the status quo lose this contest, and the young musicians take over — for awhile, only to be displaced themselves a generation later by their own progeny, who, in turn, commit still newer heresies, and the recycling begins anew.

And so it is today. Except that this time around the situation is reversed. The music Establishment struggles for survival today, while the musical heresies committed by the young are enthusiastically received. Their sounds rock and roll around the globe like a sonic boom, drowning out everything else in their path. An entire generation of music lovers has been electrocuted.

We lack precise labels for this music. Perhaps the most satisfactory term would simply be "youth music." I include under this term Afro-American music, and all the styles today influenced by black Americans: jazz, blues, country and western, rock, pop, and soul. I would agree with Henry Pleasants — that at this point in music history we find ourselves in the Afro-American epoch.

Except for a handful of jazz artists, the traditionally schooled musician seldom finds in Afro-American music anything of serious interest. But in the mid-1960's, strange things began to happen in pop music. Here and there, rising from the ocean of pap and *kitsch* there began to appear some music of remarkable quality. And in the last two or three years, the best recordings in the youth music field unquestionably rank with any other music of our time.

Now you may not agree with this appraisal if your exposure to youth music today is limited to chance encounter on your car radio, or perhaps accidental leakage from your daughter's phonograph, or a school dance. You and I would agree that nearly all of that music is unimportant. Rather, I refer to a very select repertory, possibly the top 1% of today's music. Before you make your own value judgment of youth music today, make sure you have heard the kind of music indicated on the list I have prepared for you. When you hear this music I feel confident you will agree it is worthy of serious investigation.

Even if none of this pop repertory was first-rate, study of it belongs in our schools just on the basis of its massive social impact. Never in the history of Western man have music and human behavior been so closely related. The sounds that rock the planet today underscore the revolution. If we, the musical experts don't help explain what's happening at least in our own field, we are indeed in serious trouble.

Let's take a closer look at some of today's youth music, the best of it. There are two principal reasons some of it is of high quality. First, truly imaginative musicians, largely self-taught, are helping create it; second, the increasingly sophisticated electronic hardware now available to create ever-new sounds. A few months ago in Chicago, Robert Moog told me his present synthesizers are in the "Model T" stage. These kinds of equipment, combined with multi-track recording, is resulting in a music that makes Stockhausen sound like Puccini.

Since nearly all Afro-American and youth music today is electronically generated, perhaps the whole genre should be referred to as "electronic music," a term already familiar to us from the realm of "Serious" music.

When we leave the campus and look at the outside world of music we perceive that nearly everything that happens out there is based on the phonograph record. Every seven days the recording industry produces 200 singles and 150 LP records. The demands of the market, of course, exceed the creativity of its suppliers. The countless millions of people listening to countless millions of phonographs and radios today add up to a time exposure to music that boggles the mind. Today we still hear earnest music educators tell us our objective should be to "bring music to every child." Today, in this age of the disc jockey and Muzak, no one can avoid music. Unfortunately, the good Lord did not provide our bodies with earlids.

Marshall McLuhan tells us this new world of instant, world-wide communications has created what he calls a global village. This electronic communications network links us all. The effect on music is *total*. American and British youth music reaches every corner of the globe. The juke boxes and radio stations in Tokyo or Timbuktoo play about the same music we hear in Chicago or New Orleans. Afro-American music, American and British youth music blankets the world — and threatens to put the rest of us out of business — unless we move quickly and wisely.

One of the unexpected effects of the current revolution is described by Margaret Mead in her most recent book, *Culture and Commitment*. She tells us we see in the young today the first generation in history that in many respects knows more than its elders. Any music educator who enters into a discussion of pop music with a youngster today soon discovers the kid knows more than he does.

One of the reasons youngsters are often well-informed, at least about *their* music, is that they take it so seriously. Go to a pop concert and watch the faces of the young girls as they listen to artists such as, say, Simon and Garfunkel. They look like they are personally witnessing the second and third coming of Christ. Music for millions of young people today is the focus of their emotional lives, accompanies their puberty rites, and is loved with a fervor tantamount to religious ecstasy. What a magical moment this might become of music educators could discover the source of this emotional fervor, and perhaps expand this musical receptivity to include some of the repertory we know and love.

We live in a time of crazy contradictions: the radio disc jockey today has more influence on the musical life of your community than the entire music department of the state university. While our symphony orchestra musicians have to go on strike for even plumber's wages, the financial world of youth music grows four times faster than the Gross National Product.

Another item: in 1969 pop music record sales topped one billion dollars, an increase of 400% over 1960. During the 1960's sales of "Serious" music recordings plummeted from 12% of the market to less than 5% last year. While a concert in New York City of post-Webern music would be considered a big success if it drew 200 or 300 persons, in up-state New York the folks around Woodstock still argue about whether last year's rock festival drew 300 — or was it 400,000 youngsters? More astonishing than these statistics is the fact that the

music educators of the land, those among us who are supposed to be the leaders, have taken almost no part in this revolution. We do not influence it; we have no control over it. How could musical events of such magnitude come to pass without the musical Establishment becoming involved?

The simple fact is that everyone today, the hip and the square, the freaks and the straights, have been caught up in, and indeed trapped by, what Arthur Schlessinger, Jr., calls "the velocity of history." No man today can keep abreast of change, not even in his own field. The world changes more in a decade than it used to change in a century. These changes are incessant, accelerating, and irreversible. They account in part for the radicalism of youth. Kids perceive a world that changes every day, a world that probably won't be here tomorrow, so why invest any faith in it? Why get involved in it? So the kids work out a life style of their own, and a music of their own. Thus, this giant gap between us. The kids reject everything and everybody over the age of thirty. And so our music, our baby, part of the old culture, gets thrown out with the bathwater.

Besides the gap between the two worlds of music is the ugly schism between blacks and whites — what three Presidential Commissions have identified as "the white problem." The rising up of black Americans in the 1960's is certainly our most significant national event since World War II. But we music educators are as inept in dealing with this situation as nearly every other segment in American life, black or white.

A short time ago the House of Representatives Committee on Education recommended combat pay for ghetto teachers. Our schools spend five years preparing a college graduate to go out in the world and teach music. Let's look at one of them: a young music education major has just received her master's degree from a first-rate university. She gets a job in a ghetto school. She has no luck getting the kids to sing the songs she learned in college. There's no piano in the room. A guitar would come in handy — but no one at college taught guitar. She puts an LP on the phonograph of the *Peer Gynt Suite* — and watches the black kids yawn in her face. When it gets to *Anitra's Dance*, some of the kids laugh out loud at the incongruity, the ludicrous mis-match of cultures. Some youngster might even be nervy enough to holler, "Hey, teach! How about some James Brown!" And our bewildered teacher, if not already in tears, may muster enough courage to inquire, "Who's James Brown?" Then the whole class laughs at her.

Let's look at another recent graduate of one of our best schools of music, this time an outstanding young pianist who has just been awarded the degree Doctor of Musical Arts. He prefers performing to teaching, heads for the big city, and lands his first job, a record date playing in a studio orchestra scheduled to accompany a pop singer. He arrives early to examine the music, and is astounded to discover that nearly all the piano parts contain no notes at all — just letter-name chord symbols — G⁷, B dim. ⁷, F#¹³(-⁹). Our young pianist has no idea what he is expected to play. *He can't function.*

One of his parts is marked "Funky fills ad lib." Now our D.M.A. knows all the standard musical signs in four languages, but when he encounters the everyday nomenclature of today's working musicians, *he cannot function.* He can ask another sideman what "funky fills" means, but as for playing ad libitum, never in his eighteen years of preparation for this moment had any music teacher taught him how to improvise. No one at college told him that most professional pianists today must know how to improvise, in a variety of styles.

The reason our ghetto teacher and our pianist — and thousands like them today — suffer humiliation and failure (not to mention unemployment) is because many of our schools of music are preparing their graduates for a world of music that isn't there anymore.

Yet, it is unfair to claim no updating has occurred in our college music curricula. One impetus for change came from the Tanglewood Symposium. Another was the MENC recognition of the National Association of Jazz Educators. *Here and there* guitar study is beginning to get recognized. Some of our college choral directors are as hip as the Fifth Dimension, and certainly more versatile. Possibly the most progress is found among our colleges who are discovering more effective ways of preparing their graduates to teach in big city schools. But the fact remains that most of our schools of music maintain a majestic indifference to the dominant musical culture of our time.

Some critics of this inertia are urging educators to "embrace rock; give Bach a sabbatical." Allen Hughes, music critic of the *New York Times*, advises this. But who among us is prepared to abandon what he knows and get entangled in a world of music he cannot control? To paraphrase Winston Churchill, who among us is prepared to preside over the liquidation of his musical empire?

Rather than abandon European art music, I would suggest we take

a fresh look at our curricula and see if we can discover whether our priorities are in order. This might be a reasonable suggestion, in that we are concerned here with nothing less than survival in our own profession.

Take a little trip with me, if you will: imagine for the moment that there is no such thing as a school of music. It hadn't been invented yet. Then suppose the federal government came along and, in all its wisdom, laid upon us a huge research grant, instructing us to go out across the land and examine every aspect of our musical life. Our research teams would talk to musicians in all fields: opera, symphony, pop, music education, C. & W., rock. And the musicians active in those fields would be asked to tell our research experts what they had found important to know and be able to do to function effectively in their particular field. We would at the same time take a careful census of how many musicians were active professionally, full- or part-time, then ask the Bureau of Labor Statistics to formulate some projections on how many jobs might be coming up, say in the next 10 or 20 years.

After we had gathered all this information we would study it carefully, perhaps invoke the aid of computers, and proceed to construct a system of music instruction that would most efficiently meet the educational needs of the next generation of aspiring musicians. Would our new creation resemble what we presently call a school of music?

Since no one is going to give us an opportunity to re-invent music education, the best we can do is try to make the present system work better. I submit that our first move in this direction should be to re-examine our æsthetic and redefine our objectives. As you know, our schools of music have a European cultural orientation because most of us have believed, at least until recently, that the most worthy music has come from that part of the world. Even the folk songs we teach are nearly all European. Let us hope that school children and all Americans continue to study and enjoy European art music. And let us also hope that no one will be so presumptuous as to attempt to change our personal taste and musical preferences.

But as music educators we must acknowledge that electronic media have created an entirely new generation of music lovers. They bypass middle-class European music, and opt for their own—new sounds that express, for good or ill, the new culture. We need not approve this music, but we must familiarize ourselves with it, teach it, and respect it for what it is: the music that is most expressive of the world we live

in today. What ever our personal tastes, as professional people we must meet the youngsters and the public where they are — or abandon all pretense of being any real influence on the music of our time.

To this end permit me now to make some specific suggestions NASM members might consider in adjusting their courses of study to the new reality:

1. College music majors should be required to take more courses in the humanities. Robert Hutchins reminded us long ago that nothing is understood in isolation. We might risk a few less credits in counterpoint in favor of deeper study of how music and human behavior relate.
2. Encourage doctoral candidates to do their research in Afro-American music. If we begin with the teachers of teachers, we can do a better job of preparing our graduates to teach in urban centers — teach some of the music that speaks to students today.
3. Shorten the traditional two-year requirement in theory. Try turning your young composers loose earlier to express themselves and their time.
4. Teach improvisation, a technique expected of nearly all performers today.
5. Broaden your history and literature courses to include ethnic musics, and Afro-American music. These subjects are tragically under-researched, but we have enough information now to establish college-level courses.
6. Teach guitar — not only the dominant instrument of the time, but unquestionably the most effective teaching aid your music education people could have.
7. Establish courses in “music engineering.” There are jobs waiting for broadly-trained musicians who can handle the sophisticated new recording equipment today.
8. Offer an orientation course for all music majors that might be called “The Music Profession.” Our graduates need to know where the jobs are, where they aren’t, and about copyright law, publisher contracts, how BMI, ASCAP, the AFM, and MENC and NASM function.

Now don’t ask me where you might find the money to do these things. But perhaps some re-assignment of funds can take place as our entering students discover the diminishing job opportunities in the traditional fields of art music and music education. Enrollment of students in these areas may drop. In this shift, perhaps faculty time, physical space, and money can be transferred to setting up the kinds of courses that meet the music revolution head on.

In this age of campus unrest and bomb threats, let us hope we move forward while we still have time.

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*—of special interest

REQUIREMENTS FOR STATE CERTIFICATION OF TEACHERS IN REGION IV, NASM

STANDARD SPECIAL CERTIFICATE MINIMUM REQUIREMENTS, EFFECTIVE SEPTEMBER 1, 1967

ILLINOIS

The minimum requirements for this certificate are for applicants applying not as graduates of Illinois Approved Entitlement Programs or out-of-state recommended NCATE Programs.

The Standard Special Certificate is valid for four years for teaching and supervising the special subject or subjects named on the certificate in kindergarten through grade fourteen. This certificate may be issued to graduates with a Bachelor's Degree from a recognized college who present certified evidence of having earned credits as follows:

	<i>S. H.</i>	<i>Qtr. Hrs.</i>
A. General Education	42	63
1. Language Arts	6	9
2. Science and/or Mathematics	6	9
3. Social Science (including a course in American History and/or Government)	6	9
4. Humanities	6	9
5. Health and Physical Education	3	4½
6. Additional work in any above fields and/or Psychology (except Educ. Psychology) to total	42	63
B. Professional Education	16	24
1. Educational Psychology (including Human Growth and Development)	2	3
2. Methods and Techniques of Teaching	2	3
3. History and/or Philosophy of Education ...	2	3
4. Student Teaching in area of specialization ..	5	7½

	<i>S. H.</i>	<i>Qtr. Hrs.</i>
5. Electives in professional education may be taken from the above fields and/or guidance, tests and measurements, methods of teaching reading, and instructional materials to total	16	24
<i>Note:</i> Those who have had five s. h. (7½ qtr. hrs.) of student teaching experience need not take student teaching in the field of specialization.		
C. Areas of Specialization*	32	48
*A Special Certificate in guidance will be issued to an applicant who has the required 32 s. h. (48 qtr. hrs.) in guidance and possess a Standard Elementary, High School, or another Special Certificate or who has a Supervisory Certificate		
Music Specialization: work includes (1) applied music; (2) music theory; (3) conducting; (4) history of music; and (5) methods and materials for general public school music.		
<i>Note:</i> Courses which are counted as general education may also be counted as part of the hours required for the area of specialization.		
D. Electives	30	45
Total	120	180

ROBERT HARE
Eastern Illinois University

A REPORT ON CERTIFICATION OF MUSIC TEACHERS IN THE STATE OF WISCONSIN

I. GENERAL CERTIFICATION REQUIREMENTS

A. *Elementary* (1-8)

1. Bachelor's Degree
2. Professional Education Sequence minimum 26 sem/hrs, including:
 - a. Methods
 - b. Psychology of Learning
 - c. 5 sem/hrs Student Teaching

B. *Secondary* (7-12)

1. Bachelor's Degree including 34 sem/hr major or 22 sem/hr minor as described below. (II, C, 2.)
2. Professional Education Sequence minimum 18 sem/hrs, including:
 - a. Methods (Some in Major)
 - b. Psychology of Learning
 - c. 5 sem/hrs Student Teaching

3. Recommendation From the Preparing Institution
 4. For Kindergarten Certification: Kindergarten Methods and Student Teaching in Kindergarten
 5. Minimum of 22 sem/hrs concentration in one area permits Institution to recommend extension of this certificate to Grade 9.
- C. *Junior High School.* Secondary Licenses with Jr. H.S. limitation may be issued to persons recommended by their preparing institutions as having completed special Jr. H.S. programs. These must meet secondary certification requirements.

II. SPECIAL FIELD OF MUSIC

A. *Three Certification Types Issued*

1. Music, K-12 (Area #500)
2. Instrumental Music (Area #505)
3. Vocal Music (Area #510)

B. *Special Regulations*

1. "Licenses in the special fields (e.g., Music) may be restricted to certain grade levels or to certain subjects within a field." (*Certification Standards for Public School Teachers . . . etc.* Wisconsin Dep't. of Public Instruction, Document 10000-17, p. 11.)
2. Certification in a combination major (Area 500, 505, and 510 "combined") may be obtained through a 50 sem/hr "combination" major.

C. *Special Field Requirements: Music Area 500, 505, or 510*

1. Bachelor's Degree from Accredited Institution.
2. 34 sem/hr major, or 22 sem/hr minor if credits for a major or a Master's Degree in the field of certification is earned within 7 years.
3. "Professional Education" Sequence. 18 sem/hr Minimum, Including:
 - a. Educational Psychology
 - b. Child Growth and Development
 - c. Curriculum
 - d. Teaching Methods
 - e. Student Teaching

III. TEACHER CERTIFYING INSTITUTIONS IN THE STATE OF WISCONSIN

A. *State Schools (1-12)*

1. University of Wisconsin — Madison
2. University of Wisconsin — Milwaukee
3. University of Wisconsin — Green Bay
4. Wisconsin State University — Eau Claire
5. Wisconsin State University — Platteville
6. Wisconsin State University — River Falls
7. Wisconsin State University — Stevens Point
8. Stout State University — Menomonie
9. Wisconsin State University — La Crosse

10. Wisconsin State University — Oshkosh
 11. Wisconsin State University — Superior
 12. Wisconsin State University — Whitewater
- B. Private Schools (13-32)**
13. Alverno College — Milwaukee
 14. Beloit College — Beloit
 15. Cardinal Stritch College — Milwaukee
 16. Carroll College — Waukesha
 17. Carthage College — Kenosha
 18. Dominican College — Racine
 19. Edgewood College — Madison
 20. Holy Family College — Manitowoc
 21. Lakeland College — Sheboygan
 22. Lawrence University — Appleton
 23. Maran College — Fond du Lac
 24. Marquette University — Milwaukee
 25. Milton College — Milton
 26. Mount Mary College — Milwaukee
 27. Mt. St. Paul College — Waukesha
 28. Mt. Senario College — Ladysmith
 29. Northland College — Ashland
 30. Ripon College — Ripon
 31. St. Norbert College — West De Pere
 32. Viterbo College — La Crosse

EMMANUEL RUBIN
University of Wisconsin — Milwaukee

STATE CERTIFICATION REQUIREMENTS IN MUSIC

MINNESOTA

Minnesota has only one certification in music, Kindergarten through Grade 12. The State Board of Education has no published standards for certification in music; instead, it approves the educational program in any particular college on an individual basis.

Minnesota has had no music consultant in the State Department of Education over the years. This situation has now been changed: since last June 1970 a music consultant is listed among the offices in the State Department of Education and the position has been filled with an excellent person, Dr. David Price. Dr. Price has already begun the tremendous task of putting music education in Minnesota on a more profes-

sional level. Music certification in Minnesota will probably have a more substantial report in a few years.

RUSSELL G. HARRIS
Hamline University

GUIDELINES FOR THE PREPARATION OF TEACHERS OF MUSIC

IOWA

INTRODUCTION

A. *Preface*

Music is one of the significant cultural achievements of the human mind. It is a part of our heritage; it is a force in our daily lives; it provides us with a means of personal expression. Music educators in large measure control the destiny of music in the lives of Americans in the coming generation. The leadership role in the Arts in American society, therefore, is emerging as the responsibility of educational institutions.

B. *Purpose of Guidelines*

As a result of this emerging responsibility the following guidelines have been developed by Iowa music educators for the purpose of helping teacher training institutions to:

- Select and screen potentially good music teachers
- Assess the needs of students who plan to be music teachers
- Provide criteria for the development or evaluation of teacher preparation programs by the institutions of higher learning.
- Provide minimum standards by which the State Department of Public Instruction may evaluate the teacher preparation program of institutions seeking accreditation and the competencies of individual applicants seeking certification

It should be understood that these objectives can be achieved through a variety of programs and courses of study within the colleges and universities of the state.

C. *Desired Outcomes* (Implies criteria for selection and screening)

Upon completion of a music education program, as expressed in the

guidelines, the student should possess the understandings and competencies necessary to be a good teacher and also:

- be a sensitive musician
- have a real interest in young people
- be cognizant of the responsibility for identifying and guiding talented students into the music profession
- be aware of the importance of providing experiences for all children which would develop positive attitudes, appreciation and understanding of music
- have developed a professional attitude towards teaching
- be aware of the need for continued personal and professional growth and enrichment

Teacher education institutions must necessarily assume the responsibility for recruiting and retaining such individuals who give early evidence of having the potential for developing these qualities.

GUIDELINES

1. THE PROGRAM SHOULD PROVIDE THE OPPORTUNITY FOR PROSPECTIVE TEACHERS OF MUSIC TO DEVELOP COMPREHENSIVE MUSICIANSHIP

1.1 *Understandings*

- of the elements of music — melody, rhythm, harmony, form, timbre, expressive qualities, and style
- of the various forms and mediums of music literature through listening, analysis and performance
- of the influence of social, political and cultural events in history upon the composition and structure of music
- of the aesthetic quality in music that can absorb the mind and emotions and provide a satisfying experience to the individual
- of the relationship of the fine arts — dance, drama, art, literature, music — between themselves and as man's expression of himself and his world
- of the arts as a formalized, highly organized expression that has intellectual and emotional value
- of the need to establish criteria leading to the development of value standards and to the basis for critical analysis of the past and present artistic efforts of man

1.2 *Skills*

- in listening to music with discrimination, understanding and sensitivity
- in sight reading (vocal and/or instrumental), ear training, and dictation
- in sight reading, harmonizing and improvising simple song or instrumental material on the piano
- in voice production and the ability to use the voice in a functional manner
- in the perception and analysis basic to the development of artistic taste and judgment

- in performance, developed to a high degree of excellence, in a major area. The college should state the requirements in terms of musical and technical standards
- in the basic performance abilities necessary for his teaching speciality whether it be choral, instrumental (band and/or orchestra) or general music. (It is implied that the instrumental major will have experience with wind, percussion, and string instruments.)
- in the ability to creatively incorporate the elements of music as evidenced in programing, arranging and limited composing

2. THE PROGRAM SHOULD PROVIDE PROFESSIONAL PREPARATION LEADING TO COMPETENCY IN TEACHING

2.1 *Professional Education*

- develop a philosophy of education encompassing the total school program
- develop an understanding of the psychology of learning and child growth and development
- develop an understanding of the importance of proper relationships in planning and working with teachers and administrators
- develop and demonstrate an understanding of the strategies for teaching
- develop competency and understanding in the use of educational media

2.2 *Music Education*

- develop a philosophy of music education and an understanding of the place of music in the total school program
- develop an understanding of the characteristics of child growth and development and their implications for teaching music
- develop an understanding of the *sequence* and *continuity* of experiences in the school music program K-12 including both the academic study of music and its performance (vocal and/or instrumental)
 - a. development of objectives
 - b. selection of learning experiences
 - c. selection and organization of materials to implement the learning experiences
 - d. selection of appropriate evaluation instruments and procedures
- develop competency in methods of teaching including planning lessons, units of instruction, courses of study, use of audiovisual materials, and evaluation techniques for general music classes and performing groups
- provide basic preparation from which teachers can develop special competencies for work with gifted, disadvantaged, or pre-school children
- foster an awareness of the cultural needs of our society and the æsthetic needs of man

2.3 *Field Experiences*

The prospective teacher of music should have two basic kinds of field experiences:

- observation and participation where possible in actual school music programs concurrent with the professional courses in music education

- student teaching near the conclusion of his formal degree program in which the students' activities will range from further observation and limited teaching to the assumption of full teaching responsibility for a number of classes. Student teaching assignments must include all areas and grade levels for which certification is desired
3. THE PROGRAM SHOULD PROVIDE EXPERIENCES TO HELP THE STUDENT FIND MEANING IN THE AREAS OF HUMAN EXPERIENCE

3.1 *General Education*

- develop, through disciplined inquiry, the ability to think, to feel, and to form value preferences concerning each of these areas of meaning
 - a. communications (language and mathematics), the means by which meanings are expressed
 - b. empirics (physical, biological, behavioral sciences), the search for universal order in the empirical world
 - c. æsthetics (the arts), the appreciation of subjective feelings evoked by the unique in sounds, sights and/or situations
 - d. ethics and world views (history, religion, philosophy)

RECOMMENDATIONS

- A. Iowa state certification for music teachers should provide for three types
- General — Vocal . . . K-12
 - General — Instrumental . . . K-12
 - General — Combination (Vocal and Instrumental) . . . K-12
- Prospective teachers wishing to be certified in both vocal and instrumental areas should show concrete evidence of having had specific preparation in both areas. Such additional preparation may require more than the four years usually allotted to the earning of the baccalaureate degree.
- B. Classroom teachers should be endorsed to teach music at the elementary level only if they have completed courses in music methods and materials and display proficiency in the skills and knowledge necessary to the development and implementation of a music program.

THE PROBLEM OF MUSICAL EVALUATION IN COLLEGE ENTRANCE TESTS

ROBERT E. BAYS

University of Texas at Austin

It is a common practice today for American colleges and universities to require applicants for admission as freshmen to submit scores on nationally standardized examinations. The two examinations most widely used for this purpose are the Scholastic Aptitude Tests (SAT), provided by the Educational Testing Service, and the American College Testing Program (ACT), provided by Science Research Associates.

We in the arts are often critical of these tests because we feel they are weighted in favor of students whose interests and backgrounds lie in the physical and social sciences, and put students in the arts at a distinct disadvantage. In preparing these remarks, I wrote both the sponsoring organizations mentioned above, asking them, “. . . are you now or have you at any time considered including questions in the arts . . .” The answers from both were identical — in effect, that any passages included relating to the arts are occasional reading passages that are intended to measure reading comprehension skills, not knowledge of the arts, *per se*. Both organizations stress that these examinations are designed to measure *only* verbal and mathematical reasoning ability.

The College Board Achievement tests, available in certain academic areas and used for admission and placement in some institutions, measure knowledge of specific subject-matter widely taught in secondary schools. To date, there have not been Achievement Tests in art or music, “principally because of the difficulty in assembling tests in these areas that would be appropriate for a broad spectrum of secondary school curricula.”¹

The problem here, I think is neither the content nor the goals of these nationally standardized examinations, but rather a clear recognition

¹From letter of October 9, 1970, addressed to the speaker, from Margaret A. Thorne, Program Director, Educational Testing Service, Princeton, New Jersey.

of what they are, what they can and cannot do. It is not getting at the heart of the problem to attack the sponsors and authors of these examinations, who from the inception of their programs have urged more caution and a more limited application than is common in our institutions.

Most of our schools base admission on two criteria: academic performance in the high school and scores on the SAT and ACT. While we tend to place more emphasis on high school grades, we know that instructors and schools vary considerably and that this does not offer a common base for comparison. Therefore, the standardization of the examinations is seductive and we are easily tempted to use these scores as the single most important criterion. Neither criterion takes into account the student who has spent his time practicing or painting. In effect, he is seriously penalized.

There are several obvious reasons for this situation:

1. Evaluation in quantitative terms is simply easier. Under the pressures of mass education, the American university finds it difficult to evaluate individuals as such. In spite of lip service paid to the need to admit "creative" students or those who may not fit the traditional academic mold, it remains very difficult to gain admission for the brilliant performer but indifferent scholar.
2. We in the arts are victims of a game of oneupmanship called academic respectability, which has as one of its ground-rules the evaluation of schools by the SAT or ACT profile of its freshman class. This may be (or seem at the moment to be) very beneficial for *institutions*, but it not necessarily so for *people*. It protects the institution from the necessity of instructing by guaranteeing it only students who are capable of teaching themselves. It also promotes a homogeneity in the student body that makes things easier for everyone, especially administrators and record-keepers.
3. A dilemma is posed by the fact; on one hand, that the American university has become the major patron of the arts in our society and on the other, very much still with us, the idea that it is only respectable academically to *talk about* the arts, not to *practice* them. The performing arts are still a little uncomfortable in the academic world. Those dedicated to this view see it as entirely logical to expect *every* entering student to make a high score on measures of "verbal and mathematical reasoning."

I am obviously suggesting that the problem is not standardized examinations, but rather the insecurity of institutions and the sheer press of numbers that have led to their misuse. The cure lies within the institutions themselves. We have a job of educating to do on our administrations, admissions committees and our colleagues outside the arts.

There are encouraging signs on the horizon. I hear increasingly from colleagues in other academic areas recognition of the limitations of nationally standardized examinations and even grade point averages as *sole* criteria for admission. A College Entrance Examination Commission issued a report this fall calling for major revisions in the SAT, pronouncing them "insensitive, narrowly conceived, and inimical to the interests of many youths. . . ." The Commission urged additional assessment of "musical and artistic talent; sensitivity and commitment to social responsibility; political and social leadership; vocational, technical, and mechanical skills; and characteristics of temperament."

This is a big order — it may be impossible via a quantitatively scored, nationally standardized examination. But it is encouraging to know that the problems are widely recognized and solutions are being sought by those serving a variety of academic interests.

STUDENT GOVERNANCE

ALBERT HUETTEMAN

Otterbein College

In terms of structure, representation, and scope of responsibility, the new government at Otterbein College is the most advanced in the entire establishment of higher education. In principle it comes closer than any other extant model to establishing a genuine academic community with all members participating in the deliberative and legislative processes which determine major educational policy.

My opening lines are taken from Earl J. McGrath's new book entitled *Should Students Share the Power?* (Philadelphia: Temple University Press, 1970). Other publicity, such as articles in the *New York Times* and national network television commentaries, similarly notes the uniqueness of the Otterbein governance plan, but fails to describe its structure. My intention in this brief period is to outline our governance structure and to provide an opportunity for you to ask questions.

The idea for the inclusion of students in the governance of Otterbein College began several years ago, but concrete action first occurred in the Spring of 1969 when the faculty and Board of Trustees voted to consider a new governance plan. Three committees were established: The first was a Board of Trustees Committee headed by the President of the College which barely functioned. The second was a committee of students who, surprisingly, proposed a plan almost identical to the plan that was finally adopted.

The third committee, a faculty committee and the real working committee of the governance plan, was chaired by the Academic Dean and included an elected representative from each of the five academic divisions plus the President and Vice-president of the Student Senate. Their weekly committee meetings were open to faculty and students and, from time to time, certain faculty members were invited to help solve problems which fell into their areas.

The committees were charged with developing a system of government in which Administration, Faculty and Students were bonded into

one community. The structure of the various committees and governing bodies was to be based solely on the type of expertise required by the particular governmental task; numerical equality was not an issue.

A general disagreement on the interpretation of this philosophy led to the defeat of the first plan submitted by the faculty committee. This plan proposed a bi-cameral system of governance consisting of a Campus Senate composed of a voting majority of students, and a College Senate composed of a voting majority of faculty. The Campus Senate was to concern itself with non-academic affairs, while the College Senate was to concern itself with academic affairs. An Academic Council, consisting mainly of administrative personnel, would serve as the judicial body with veto power over both the Campus and College Senates. The College President had final veto power over all governing bodies including the Board of Trustees. However, a majority of faculty felt that a bi-cameral system perpetuated the old division between Administration, Faculty, and Students.

Re-directing their efforts toward a unicameral system of governance, the faculty committee began working more closely with the student committee. Their joint effort produced the final document in only three months. In May of this year, 90% of those faculty members voting approved the document; 75% of the students voted and approved it; and in June, 99% of the Board of Trustees approved it with minor alternations.

In our new unicameral system, the Board of Trustees remains the ultimate legal authority of the College. Reduced severely in number, the Board will eventually consist of 30 members of which three are faculty and three are students.

The main legislative body of the college is the College Senate. The Senate consists of all full-time faculty members and all administrators and administrative officers. Student representation consists of one student elected by the majors in each department, and an additional number to balance the number of faculty voting in any one year. The additional number are elected at large by the student body. The total voting membership in the Senate this year is 182.

The main judicial body of the College is the Administrative Council which consists of the President, the four Vice-presidents, six faculty members and six students. One of the permanent sub-committees of the Council is the Budget Committee which includes the Council mem-

bers minus four of the faculty and four of the student members. This committee decides the operating budget of the College and, of course, approves all departmental budgets.

Other judicial bodies include the Judicial Council, consisting of three faculty members and four students, and the Appeals Council with three faculty members and three students. These two councils deal mainly with infractions of College regulations by students. The Appeals Council also hears and judges appeals of grades by students.

All of the other standing committees are similarly structured, the number of administrators, faculty, and students on each committee being determined by the type of expertise required by the duties of the committee. Nevertheless, I draw your attention to the fact that students help decide on curriculum through a Curriculum Committee including the Dean and two faculty members and one student elected by each of the five academic divisions. Students help decide on faculty hiring and firing, faculty raises in salary and rank, and have access to the Dean's confidential files through the Personnel Committee. This committee includes the Dean, five faculty members elected to three-year terms, and two senior students.

Students also help decide who will be admitted to the Teacher Education Program through the Teacher Education Committee including the Chairman of the Department of Education, two faculty members from the Department of Education, three other faculty members, one junior student already admitted to the Teacher Education Program and one other student.

An interesting footnote with regard to this committee is that no one from the music department was elected to the committee despite the fact that 98% of the majors in our department are Bachelor of Music Education students.

The departments on campus have also been restructured. The majors in a department elect student representatives equal in number to one-half of the full time faculty in the department. The representatives attend the departmental meetings with full voting privileges and have the right to offer a motion relative to any departmental decision. The implication of this By-Law is that any unilateral decision made by a department chairman may be overruled by a majority of faculty and student representatives.

The new governance plan at Otterbein College has been in operation

for only eight weeks; thus, any judgment on its effectiveness would be premature. However, I will share with you some observations based on activities to date.

The new government has begun slowly, its pace a result of at least three factors. First, the plan was designed to begin in April, the month designated in the By-Laws for all elections. Since elections had to occur this fall, an adequate plan of orientation could not be implemented. One result of this change of schedule was confusion over eligibility for membership on the Senate as well as the various committees.

The second factor is directly tied to the first. Because of the change in schedule, there was a considerable delay in establishing a Rules Committee to interpret the By-Laws. In fact, for a short time there was even a question as to who had the legal authority to establish the Rules Committee. Once established, the committee declared two major elections illegal because ineligible people appeared on the ballots.

The third factor was the resignation, late in October, by the Academic Dean to accept a Presidency at another institution. The Dean was the key figure behind the governance plan. It is felt by many on campus that the College has lost not only one of its most powerful leaders, but also the one person who could best perpetuate the true intent of the new governance plan.

Other minor problems centered around elections. Although election to committees is supposed to be open to the entire campus by nominating petitions, those faculty members who have the most exposure through the teaching of large classes were elected to the key committees. The same may be said for the students elected to committees. Those who were well-exposed through participation in sports, theater productions, or are officers in large fraternities and sororities were elected.

To a lesser extent, departmental elections suffered the same fate. For example, one of the music department's representatives is a freshman voice major. His election appears to be based upon notoriety through his participation in the Freshman Talent Show where he won a prize singing folk songs dressed in mod clothes including love beads and bare feet (this, by the way, is his normal dress). He has made little contribution to the meetings and many students have already voiced their discontent with him.

Like most campus governments, our governance plan centers around the various committees. Inasmuch as the committees have been in

operation for only a few weeks, and since the Senate has not been confronted with any major issues, we have yet to put the plan to a realistic test. Nevertheless, some of my colleagues report that student representatives on their committees are beginning to realize that any decision affects the entire campus, not just the interested parties. Perhaps given time we may be bonded into an ideal academic community

THE RELEVANCE OF THE CURRICULUM TO JOB OPPORTUNITIES

DAVID SIMON

Manhattan School of Music

Consideration of employment after graduation should be an important factor when we structure the curriculum. The connection between the major lesson, performance requirements, other music courses, and that of conditions currently in our profession should be balanced. To do this effectively it is essential to recognize certain subtleties.

If one aspires to be an improvisational artist it does not automatically follow that the major lesson should devote itself to improvisational music. Many distinguished musicians in this field have studied along traditional lines while developing their improvisational skills as a self taught study. Self study makes great demands on a musician's ears and it is therefore not surprising that stage band musicians generally hear a good deal more than many symphony musicians.

On the other hand, the improvisational musician will in most cases go to the symphony player for instruction when seeking to develop a greater exploitation of his musical potential.

The point I am attempting to make is that the major lesson with the master teacher as it has been and continues to be taught in the conservatory is still the shortest distance to the musicianship required for any music job, be it teaching, playing commercial music, or any kind of music.

Not all major departments fit this formulation. There are for example percussion majors who are not particularly interested in playing timpani in an orchestra. They seek to emulate some supremely gifted percussionists who specialize in mallet playing and still others who perform fabulously in many styles of music, on the traps and on a variety of instruments.

I don't think conservatories are justified in taking the position that

since we don't teach that sort of thing — let them go elsewhere. If the musicianship is of a high order and is related to the practical aspects of obtaining employment then we ought to begin thinking about curricula change.

So far then, I recognize two views that can be applied to current practices: One that I strongly share is that for the most part, major study, theory-harmony-counterpoint and other related music courses such as conducting, etc., represent activities that are relevant to job opportunities. This commitment to the conservatory tradition is best understood when we recognize that after admission most freshmen require extensive training in basic technique for the acquisition of facility in the performance of any kind of music. Other courses such as traditional harmony provide the mental discipline necessary to intelligent judgment. The student should be given the opportunity to limber up with musical calisthenics just as Brahms used to do counterpoint exercises every morning for most of his adult life. Musicians need to be sufficiently informed so that they may know as much about what paths to reject as well as areas and goals worth pursuing.

The other view is that we must supplement fundamental training with a wide spectrum of courses that give recognition to current practices in the music profession. For example, while we may take the position that one's quality as a music teacher will be commensurate to performing ability and musicianship we must realistically recognize that there are other areas of knowledge necessary to successful pedagogy. Today's public school music teacher needs tremendous technical and intellectual resources to establish a classroom decorum that will allow the music lesson to go forward. In the field of improvisational and stage band music some conservatories are giving recognition to the importance of this training by having a stage band and additional related courses on the elective level. Those who would detract from this training are quick to point out that the stage band is little more than a latter day swing band, an ensemble that has practically gone out of existence in terms of interest and especially in terms of employment. However they neglect to understand that it is virtually impossible to work in commercial music, recording studios, in a theatre pit, and many other places where the money is, without some solid experience in this branch of music.

I must confess that at this moment I too have reservations about the complete utility of the stage band. For while it improves the skill of the practitioner, it attracts those who are already familiar with the

idiom. The problem can only be solved by incorporating features of this idiom into the departments of ensemble, music theory, and ear training as required rather than elective courses.

The fact that music students need much more basic training leads me to believe that specialization of newer courses should come at the upperclass or graduate level. This approach could be considered in all the other areas as well. Advanced composition techniques, teacher education, piano accompanying, commercial writing, the performance of contemporary repertoire, etc., could all be brought more and more into focus as the student approaches or enters the graduate level. As a matter of fact some of these procedures are currently in force at Manhattan. We have initiated a vocal and instrumental piano accompaniment major on the master's level, and teacher education at Manhattan has been open only to graduate students since its inception almost twenty years ago.

We recognize that a certain number of our graduates are fortunate enough to find jobs directly related to the major study. Another group at the far end of the spectrum, defect from the profession altogether. Some are reluctantly forced to do so because of the lack of jobs in a highly competitive field. Others gravitate toward careers that offer steady employment or better pay or both.

There are also those who join the ranks of the teaching profession, from the private lesson through the public school on up through the college level. I make no distinction of one kind of teaching over another despite the fact that students interested in teaching claim college work as a first choice almost every time. Unfortunately we have enough evidence to know that many performance oriented musicians become teachers because they cannot get jobs in performance. Because of this condition we see teachers who have a certain disinterest and even active dislike for their work. These frustrated feelings are often inflicted on the students. I often feel that the music teacher, particularly in the public school, is either dedicated or a cop out. I mention this because I feel that curricula development in teacher training should be directed toward eliminating such negative attitudes.

Other music major graduates develop fine careers in jobs that require musicianship in greater or lesser degrees. Such activities are too numerous to name. They run the gamut from free-lance activities to executive positions commanding impressive salaries.

It seems to me on the basis of the dispersive careers among our alumni we should be shortchanging today's music student if we neglect the academic curricula. Music majors require the most advanced academic programs administered by the finest talent available. The solution to the question of interesting professionally orientated students who feel they have little time and interest in the liberal arts is to have programs given by instructors who have exceptional understanding of their subject and their student's motivations. At the Manhattan School of Music we have been fortunate in having the services of some of the most learned scholars and younger talents from the important colleges and universities located close by. In addition to this happy circumstance we are developing an inter-disciplinary program that we hope to initiate next academic year.

To summarize "The Relevance of the Curriculum to Job Opportunities;" there are, to my mind, three guiding principles for the conservatory college.

1. The retention of the major lesson with the master teacher and the maintenance of traditional training for musicianship and facility as a prerequisite for any job in the music and/or music related professions.
2. The training in specific areas related to contemporary practices in the music profession to be required study within existing departments with specialization delayed until the near graduate or graduate level.
3. Careful attention to superior academic studies that will interest and involve music students, so that they may enjoy the intellectual resources and enrichment necessary to the development of a useful, satisfying, and meaningful life, as well as a career.

CULTURE — A REGIONAL PLAN

JOSEPH CASTALDO

Philadelphia Musical Academy

Almost every performing arts organization, professional and educational, is in serious financial trouble. Our orchestras, conservatories, theatre and dance companies reel from one economic crisis to another; that is, if they manage to survive at all. The seemingly logical solution to this problem is more or new funding. However, and at the risk of sounding heretical, the proposition put forward here is that our problem is not truly economic.

Our deficits are in fact only a symptom of a deeper problem, namely, the improper use of our available pool of talent and the wasteful allocation of the substantial sums already being spent on cultural activities.

The case for this view can be most clearly made perhaps by examining other solutions most usually put forth. First and foremost is the federal aid solution. Everyone agrees, it seems, we must have massive federal aid if we are to save the arts. Second is the foundation "seed" money approach. The idea of the latter is to pry more money out of a community by a challenge grant which has to be matched.

In both these cases, though, one has to wonder to whom the money should go. Looking objectively at what we lump together as culture in any given city or region can only produce dismay at the appalling contradictions and duplications one finds.

Here is a profile of one city's musical culture: It has one major orchestra, but it also supports 10 or 12 amateur and semi-professional orchestras. The latter's chairs are often taken by musicians from the major orchestra, or by the members of a pool of jobbers who play in one orchestra after another. It has two opera companies, neither of which has its own orchestra, chorus, or for that matter its own principals. They do substantially the same repertoire, sometimes within weeks of each other. It has five conservatory-like schools; all follow different

educational philosophies, while claiming similar goals, and all draw on the major orchestra for faculty.

This picture of musical higher education is further clouded by the many colleges and universities in and around the city which offer musical training. The variety of educational postures in these institutions is enough to make even the most avowed pluralist run for cover.

There are also, of course, hundreds of private piano, vocal and instrumental teachers of varying quality, none of whom is licensed or certified. It has three choirs of professional stature but not professional status, and, of course, a plethora of amateur and church choirs. Many composers, conductors, theorists and musicologists live and work within the city but no organization represents them.

Public, parochial and private schools offer musical training on the elementary and secondary levels, each educationally different from one another, and each funded differently. In addition, there is a Settlement Music school funded publicly and non-profit and myriads of corner store music schools which are profit-making. The list can go on and on — especially if one added the organizations which do not yet exist but are desirable.

It is not, by the way, the amount of activity being questioned here, only the evident duplication and disorganization. Anyone serving as the person in a federal agency or a foundation, charged with the distribution of funds in such a city, would obviously find it a task loaded with despair.

Another solution to the financial problems of performing arts institutions that some organizations have taken is the merger; usually the merger of a small institution with a larger one (in effect a sub-merger) or the merger of a school of art with a school of music plus a school of business. Consortorium is a favored word today. This road, however, tends to erase an institution's individuality, certainly its heritage, and does not solve the financial problem, only passes it on.

In the idea of merger is, however, I believe a notion that is usable; one that would aid us in solving our financial problem and that would at the same time bring some order into the chaos previously described.

What is proposed is a vertical integration of those elements in a region which are related. The structure would include both professional

and educational institutions. To put it another way, it is obviously time to view cultural activities systematically and totally.

If sewage, fire and crime control is the proper concern of government since they sustain standards of life, then Music, Art, Theatre and Dance, which sustain the quality of life, must also be the concern of a city's leadership.

It is difficult to foresee the exact configuration of such a reorganization as it would apply to each individual city. A good deal of research and study should precede any recommendations for implementation. Here, however, in bare outline is a model for the musical life of a cosmopolitan area.

Visually we can use the pyramid. At its base is musical training for every child of elementary school age. Every child, for it is here from ages 6 to 13, that the disciplines and skills of musical training best serve the child's total development. Enough literature exists to prove the effectiveness of such training and its transfer value. Those who show talent and the necessary motivation would then have the opportunity to enroll in a secondary school devoted to specialization in music. Those students not specializing or going to other high schools would have available to them concerts and courses in music but their educational aim would be esthetic rather than professional. Upon successful completion of the high school, the student would go on to the conservatory for his professional finishing.

The various professional groups which would exist at a minimum would be a symphony, a theatre orchestra for opera and ballet, a symphonic wind ensemble, a composers' and conductors' group, choruses, and chamber ensembles.

Each segment of this structure should have its own directors and individual boards of trustees from which it would send elected representatives to an overall governing board. This board would have the power to levy taxes, seek private funds, set contractual arrangements, and would pass on the budgets of each organization it governs.

The many benefits that would result from such a system are too numerous and obvious to detail. One example should suffice. Suppose every member of the performing groups was contracted not only to perform but to also teach. In this way the present cumbersome 52-week season could be pared; every musician would be guaranteed a yearly

living wage; and the educational institutions would save a good deal of their direct labor costs.

Such a system is of course also loaded with pitfalls, but they are lesser evils than those we now labor under. We live in a world that sorely needs the civilizing influence of the arts. That is our task . . . Only when we have properly organized our resources and cut out the appalling waste now evident can we accomplish the job.

ADVISING STUDENTS ON CAREER OBJECTIVES

ARTHUR WILDMAN
Sherwood Music School

I intend to touch upon only a few of the most crucial aspects of this topic.

Not long ago, the Illinois Certification Board sent us a computer print-out of the salaries of those of our Music Education graduates who are teaching in Illinois schools. The information given was encouraging.

It made me wonder whether our Applied Music graduates have been doing equally well, and I made a survey of those who have been graduated within the past fifteen years. This brought some reassurance, but it also aroused concern over the number of Applied Music graduates who have already left the musical profession, and are now social workers, secretaries, office managers, piano technicians, and workers in other fields.

These Applied Music graduates are successful, yes, and they are earning good incomes, but not as musicians. Obviously, they were not satisfied with what they found to do in music.

What can we do in our career counseling to reduce the number of these mishaps?

We cannot solve the problem by telling all students to major in Music Education. Too many make that decision already on their own. There is good evidence that the students who are admitted to Music Education should be screened more carefully as to personality factors.

Jobs are fewer now in the schoolrooms. The work is more difficult because of unrest. Now, more than ever, we need teachers who find it easy to communicate, and natural to control and direct a group. If our Music Education students are not selected for these abilities along with intelligence and talent, they may not survive even the rigors of practice teaching.

We all know that it is possible not only to measure scholastic aptitudes, but also to make some determination of vocational potentials. A student can be tested and told, for example, that he has natural qualifications for becoming an actuary, but that he would less easily succeed in becoming a salesman.

No doubt at some future time High School transcripts will show not only subjects, grades, standings, and scholastic aptitudes, but also what has been discovered about the lines of work in which the students might be most at home. What we in the music schools need most often to know is whether the student might make a good teacher, and if so, whether he would be most effective in schools or in a private studio.

Until such information comes to us with the new student, or until we administer the tests ourselves to Freshmen at entrance, we must provide the best guidance we can out of common sense and a regard for human values.

Our greatest problem will continue to be the gifted student who expresses a reasonable wish to become a concert artist, opera singer, or composer. We cannot flatly discourage all such ambitions. Our art can live and evolve only if we continue to have distinguished performers and composers, and we know that these will emerge in limited numbers from among our students.

The exceptionally talented and ambitious students are usually well aware that in the fields which they have in view, many are called but few are chosen. Many of them remark that if they do not succeed, they can always teach. But it cannot be taken for granted that they have the temperament for teaching, or that they will actually enter the teaching profession if they are disappointed in their other ambitions.

We used to think of security in terms of private enterprise and the acquisition of personal wealth. Now we think of it more often in terms of a salaried position, payroll deductions for hospitalization and Social Security, and the building up of pension rights.

It is for this reason, I think, that rather few students seem to be planning definitely for a career in private teaching. This is regrettable, because that is where so much of the best work can be done, and that is where earnings above the average can be realized.

There is some counsel which we can give to all our students with full confidence that we are serving their best interests.

We can advise them all to avoid a specialization which is too narrow, and to seek a broad range of training and experience, so as to multiply their ways of fitting into the economic scheme in a musical capacity.

We can direct them toward extracurricular activities which will help them to discover themselves. The student who takes charge of a junior choir, or a Sunday School class, or a Scout troop will learn quickly how well he would fit into school work. The student who privately teaches a few individuals to play or sing may be amazed to find that he is having fun.

We can urge all students to look over the whole field of musical employment, and to help them in this we can give them the little folder, "Careers in Music." Brief though it is, it may change the direction of a student's thinking.

We should encourage all students to be flexible in their expectations, and to believe in their personal adaptability. In some cases, it will be clearly indicated that we should advise employment in a music-related field. We all know numerous well trained musicians who are now doing administrative work for concert organizations, schools, publishing houses, manufacturers and stores which offer them some scope for the use of their musical training. Most of them seem to be successful, and they are much happier doing something which is related to music than they would be in some other environment.

IMAGINATIVE PROGRAMMING FOR THE INDEPENDENT SCHOOL OF MUSIC

MILTON SALKIND

San Francisco Conservatory of Music

I was mildly amused to read recently of the concerned mother who asked a store clerk — isn't this toy rather complicated for a small child? The clerk answered, "It's an educational toy, madam; it's designed to adjust the child to live in the world of today. No matter how he puts it together, it's wrong."

I am quite taken with Albert Einstein's less cynical comment that 'imagination is more important than education.' Philosophers from Aristotle to Hume have viewed imagination as an adjunct to knowledge, as the necessary bridge to perception and thought, and even as the originator of ideas 'beyond the facts.' In the arts there is no question that human imagination has been the major factor in the development of our cultural heritage.

However it is one thing to speak of the philosophic concept of imagination. It is quite another to institutionalize imagination. Resistance to change is ever-present. There is often a commitment to method rather than to goal, the lulling security of job-tenure, the near-neolithic sameness of teacher-training schools. Obviously all this tends to militate against the constant need for that kind of alert awareness which is vital to the training of young musicians.

The training of talented young musicians who will become professional artists requires a singular kind of attention. It is highly concentrated and intense, precisely because the nature of any art demands an extraordinary level of intensity. This is the significant strength of the independent school of music. Because of the demands of a rigid discipline which requires a block of time (no less than 3 to 4 hours a day) devoted solely to becoming a skill-executant of an instrument, it is incumbent upon us to see that this block of time be supported by courses that will enhance and make execution more intelligent. For this reason

our programming and curriculum cannot remain static. They must be rejuvenated and updated whenever possible.

For the independent school of music this becomes a double-barreled threat. It means reconciling the blinding force of professionalism on the one hand, and the overweening demands of accreditation on the other. I sometimes wonder if this can be done. It is a job of enormous magnitude and scope. It means that we have to recognize first that training requires time and devotion, but also that we cannot manipulate that time — or another way of saying this is that there are no short-cuts, no innovative ways of becoming a first-rate musician. That is not to say that the teaching cannot be innovative, imaginative, and flexible — quality teaching is basic to professionalism. At the same time it is becoming increasingly clear that our cultural institutions and we as artists must undergo constant self-examination in terms of fitting into the latter half of the 21st century, and many of us are leaning heavily on 18th and 19th century concepts!

We need to look hard at our relationships with our communities, with our audiences, and with performers and composers. I think it is urgent that we come to terms with all of these questions, because we may well discover that in abandoning some outdated ideas, in shedding outmoded methods, we may uncover a fresh identity.

I believe that all schools of music *have* to generate a wider scope of influence than they are now doing. Their impact has always been in the area of performing musicians. This of course must continue, but I am sure that we must begin to address ourselves to the larger question of very young children and music. I happen to respond positively to Buckminster Fuller's theory that all children are born geniuses and remain that way for at least 10 minutes! Just as we provide the major source for symphony orchestras and opera companies, we should be more sensitive to who is providing us with students and how they are being trained before they ever get to us. We all know that thousands upon thousands of talented young people are being completely ignored. We do not yet recognize that children are our greatest natural resource, and until this happens we will fail to recognize artists as a national asset.

In San Francisco we are continuing for the second year our Foster-Student Program, in which some of our advanced students go into a black neighborhood and teach a musical instrument to a child once and sometimes twice a week on a one-to-one basis. In addition to forming

a close relationship to a young teacher outside the school and outside his family, the child is occasionally brought to the Conservatory for concerts. We find that this program not only helps us to identify talent, but it also provides the child with an important emotional outlet. It also engages our own Conservatory students in the very significant problem of learning how to teach. And I believe it is far better to learn to teach under these circumstances than in what may well be the sterile atmosphere of a pedagogy class.

This past summer we experimented with another ethnic group. We bussed in 45 young Chinese children from our Chinese ghetto to the Conservatory every day for one month. They were taught musicianship, class piano, string classes, chorus, and were given a daily faculty concert. In this program we identified 5 outstandingly gifted children, and 12 whom we considered highly musical. Naturally we had to raise the money locally to put them all on scholarship, and in September the Bank of Canton in San Francisco picked up the scholarship of one very gifted student for the entire year.

I might add that this excursion into our Chinese community led us to another area of interest. We discovered that Chinatown has dozens of music clubs to which Chinese people go every evening and play Chinese instruments. In pursuing this further with the Chinese Cultural Center in San Francisco, I decided to engage a young Chinese composer who is now teaching for us a survey course in Asian music, and will soon start an Asian Music Ensemble. We hope to involve the Chinese community in this effort through cooperation with the Chinese Cultural Center.

This year the San Francisco Conservatory signed a contract with the public schools in San Francisco for some of our students to teach instrumental music to small groups of public school children. Again the advantages are obvious — our students are getting a very real picture of music in our public schools. The children are enjoying good instruction in small groups of 3 or 4, and we are discovering more talent.

For high-school students we have established a scholarship chamber music program, in which talented instrumentalists are coached in the various aspects of chamber music. They are given performance opportunities, and the net result has been that the community now has a good number of young chamber musicians who love to perform and who in turn inspire their peers, and in addition they are developing a more sophisticated chamber music audience. This program is funded by a

local patron who happens to passionately adore chamber music. This same patron also funds a 6 week seminar each summer at our Conservatory for twenty outstanding string players who form 5 string quartets and coach with the Lenox Quartet, in residence with us during the summer. This is an all-scholarship program, and in addition each student who is selected on an audition basis receives a stipend of \$500.

All piano majors for the first time at our school study contemporary piano music with a phenomenal young Japanese pianist now in residence at the Conservatory. They of course study the familiar repertoire with their major teachers. It is my own conviction that students must be exposed to a variety of teachers, and I think it is far better to study contemporary music with someone who knows it, understands it, composes it, and furthermore loves it, than to labor with someone who may well feel hostile to it. I also happen to believe that no one should graduate from a conservatory without the experience of having played contemporary music and without the experience of working with a living composer.

This year we will continue our experiment of last year with a separate January term, during which we cancel all academic classes. Students continue their private instrumental lessons, attend and perform in Master classes, and spend the remainder of their time practicing. We try to bring in established artists from outside our own area — again to expose them to other approaches. Our New Music Ensemble, funded by a Ford Foundation grant, has this year been outstandingly successful, performing to large and enthusiastic audiences. They have been invited to tour the Scandinavian countries for three weeks this March and will also record for a German recording company.

Let me say that the programs I have described to you are programs that I have found compatible to the San Francisco Conservatory of Music and at the same time compatible to our own community. What works for us does of course not necessarily work for all other independent music schools. What I do find disheartening is that those very things that we are doing and to which we devote a great deal of time and effort in order to fund, are things that are not particularly imaginative in the very real sense of the word. These are programs that developed out of a community need and also out of a need to define our role within the community. It is sad that, small as we are, we have to go to disadvantaged areas. But in another sense it is both challenging

and rewarding to realize that we are influential in keeping talent alive, nurturing, preserving, and fostering it wherever we can.

The conservatory's aim is the fullest development of individual potential, and its training provides an alternative to the mass education against which so many students are now rebelling.

JUNIOR COLLEGE MUSIC: THE TRANSFER DILEMMA

VERNE COLLINS

Shenandoah Conservatory of Music

About the same time the R. J. Reynolds Company began telling the American public that "Winston tastes good like a cigarette should," newly formed junior colleges were springing up all over the country. Most of the new junior colleges had an open admissions policy and enthusiastic supporters proclaimed that higher education would now be available to all high school graduates who wanted it. At first the typical junior college music department was primarily a service department offering courses in music appreciation, band, and choir to non-music majors. Ambitious music faculty members who had themselves been music majors at the undergraduate and graduate levels felt they could contribute more and achieve more professional satisfaction if the music offerings were expanded to include music theory, applied music, and possibly even a music major. Often it was possible and the proud music faculty members were not shy about telling people of their success.

As the two-year music student sought transfer, the faculty assisted and their recommendations might be summarized as "This student plays good like a music major should." At first most senior colleges accepted the junior college transfer in the same way transfer students had always been accepted. If the grades were satisfactory and if the courses in both schools were parallel, the transfer was accomplished. Some senior colleges actively recruited the transfer student to compensate for the attrition in their own student bodies during the first two years.

It was not long, however, before the senior college personnel who had for some time criticized the grammar at R. J. Reynolds began questioning the quality of the junior college music major. Some senior colleges now required auditions and theory proficiency examinations of transfer students. Some who had replaced their own music theory, literature and history courses with comprehensive musicianship or a

similar three or four year course, required all transfer students to begin at the freshman level. The justification was simple. The junior college music classes were not parallel to the new and improved senior college music curriculum. R. J. Reynolds responded to criticism by asking, "What do you want, good grammar or good taste?" Junior colleges ask, "What do you want, a good two year program or a curriculum which will transfer?" In each case the easy answer is "both." The similarity between music and tobacco has obviously been contrived and has served its usefulness, so it is better to leave Winston's problems to people who really care about cigarettes.

The problems of the junior college music transfer program are not solved by an easy answer. Of course, both a good two year program and a curriculum which will transfer are needed. The question is how can a junior college develop a two year program which is of both high quality and acceptable transfer. The first step is to develop that two year program which is obviously of high quality. Faculty, facilities, and graduation requirements are all important. In this age of specialization, can two people, one with a piano and voice background and the other with an instrumental background, equipped with a record player and a piano (both probably of uncertain vintage), meet the needs of the music major for two years? No! Can three people, one with a voice and theory background, one with a piano, history and literature background, and one with an instrumental and education background meet the needs of the music major for two years? Maybe for a few students in limited curricula, but if the instrumental person was a trombone major, for example, it would be unlikely that he could teach oboe at the college level. Can four teachers meet the needs of the two year music student? Again the answer is maybe, depending upon the interests of the students, the facilities, and the curricula offered. The answer will remain the same no matter how many teachers are added or how much equipment is purchased. The junior college, like the senior college, must not only have enough teachers to cover all the courses in the curriculum, it must offer only those curricula which are appropriate to the faculty and the facilities. No matter how conscientious the faculty or how ambitious the department chairman, a program of unquestioned high quality can be developed only when these conditions are met.

The second step is convincing the rest of the academic world that a good two year program has been developed and that the transferring student is worthy of consideration. At this point a defensive attitude

will serve no useful purpose and recommendations of transfers which are exaggerated will only come back to haunt the junior college. Fortunately there are ways in which the junior college can achieve recognition. In fact, the process of achieving recognition can be a direct result of the original planning and development of the instructional program. During the entire process the college can receive expert guidance and assistance.

The method of achieving recognition referred to here is the application for and securing of accreditation by a nationally recognized accrediting agency. In this case it is membership in the National Association of Schools of Music. Those who have undergone the process of self-study and evaluation by NASM know that the process is not one of subjecting the applying institution to a pass or fail test. It is rather a process of assisting the applying institution in improving its instructional program so that the program will really fulfill the goals and objectives of the institution itself. During the past two years, NASM has been working with the American Association of Junior Colleges to formulate guidelines for two year music programs. An *ad hoc* committee charged with formulating these guidelines included the executive secretaries of both organizations, the chairman of the NASM committee on junior college music, deans of junior colleges, chairmen of two year music departments, and as in my own case, administrators who had worked in both the two and four year situation. The guidelines developed will be published sometime next year, and along with a similar document developed by the Music Educators National Conference, should provide valuable assistance to junior college music departments.

A second and very practical way to achieve recognition of a program and facilitate transfer is to design the two year program with the help of particular senior colleges with the intention of sending the majority of transfers to those institutions. The senior colleges selected should share your general goals and objectives and should be similar enough in political, financial, and ethnic nature that transfers will feel comfortable in the new environment. Ideally the transfer should be accomplished without requiring the student to adjust to different living arrangements, academic requirements, social regulations, or financial demands. Co-operative arrangements with individual senior colleges do require personal contact, negotiation, and sometimes compromise, but the result can benefit both institutions and more important, the student.

Sometime today a handsome young couple will appear in a tele-

vision picture and admit that while you really don't have to choose between good grammar and good taste, they have been saying "Winston tastes good like a cigarette should" for so long that it — well — seems like an old friend. In other words, if you do something wrong often enough it can begin to seem right. In the academic community the difference between the right curriculum and the wrong curriculum is not always clear, but one thing is certain. Repetition becomes habit and habit becomes tradition. Some junior college music departments are making mistakes. If the departments become defensive and introspective, the mistakes may become habitual and even traditional. Fortunately this does not seem to be the case. This meeting is evidence that junior college personnel are vitally concerned about the quality of their programs. The high quality of music instruction in some of your schools indicates that you are not only aware of current trends, you are setting trends. It may not be long before junior colleges, instead of copying the first two years of the senior college program, will be setting examples which will be copied by senior colleges. It will be interesting to see.

COMPREHENSIVE MUSICIANSHIP AND THE TRANSFER STUDENT

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Comprehensive Musicianship courses developed from experiments initially conducted under the auspices of the Institutes for Music in Contemporary Education (IMCE), an arm of the Contemporary Music Project. The Northwestern Conference on Comprehensive Musicianship held in April 1965 provided the impetus for a new curricular design to form the core of a basic education for the musician, replacing traditional fragmented offerings in theory and music literature. As an integrated course, it became the foundation of the music major curriculum for all aspirants for the B.M. degree, regardless of the eventual specialization.

Before the unique problems of the transfer student can be discussed and understood, it is necessary to detail a few of the principles of Comprehensive Musicianship courses. Foremost is the principle of integration. In addition to the integration of various elements of theoretical study (harmony, counterpoint, form and analysis) skill development in ear training and sight singing was incorporated. The point of departure became authentic music literature rather than contrived examples "representing" music of the common practice eras. Thus study in music literature and music history automatically became the premise of Comprehensive Musicianship, making it impossible to teach Comprehensive Musicianship in isolation from the main currents of the historical evolution of the art of music.

A second major principle concerned the study of contemporary music, long neglected in traditional theory courses. In order to implement the study of contemporary music, the broadest possible definition was accepted, namely music of all eras actively being performed and heard in this time. Thus, Comprehensive Musicianship became concerned with principles common to earlier music alive today through per-

formance, recording, and example and today's music composed and performed by today's musicians. The vastly expanded musical repertory of the mid-twentieth century could not be ignored, and any course purporting to be comprehensive was obliged to consider music literature of all style eras.

Finally, the major implication in the evolving definition of Comprehensive Musicianship was that some means had to be found to synthesize *subject matter* and *process* — the literature of music and manner in which it is studied. Obviously, this implies that the student is not merely a receptacle for the learning of facts about music nor the development of specific skills practiced in isolation. The *process* of learning to be a comprehensive musician had to be brought to bear on the practice of making and judging music. Thus, the substance of such a course became clear: it must concentrate upon those tasks required of the practicing musician.

The predominant emphasis in our courses in Comprehensive Musicianship centered around four principal avenues of musical study: 1) analysis, 2) composition, 3) performance, and 4) evaluation.

Analytical studies center around both written and aural analysis, bringing about the relationship of the eye and the ear, or developing an aural image of the printed page of notation. Hence, error detection is emphasized as the primary ear training technique instead of dictation.

Study in composition includes both developing stylistic writing skills and applying these skills to free composition in the idioms of the present.

Obviously, the live performance of music literature being studied and the compositions of the students must be an integral part of the process for it is here the application of learning takes place. The dry classes of the past which dealt with music out of context was no longer appropriate; the live performance of music forms the focal point of the study in Comprehensive Musicianship.

Finally, evaluation presumes judging the merits of a composition and its performance in an objective manner from the evidence accumulated. Teacher-student dialogue is essential to this process. The lecture method based upon teacher monologue had to give way to frank, open discussion between teacher and students in which the teacher must evaluate the judgments rendered by the student on the basis of the evidence presented. The student is required to articulate his judgments on

the basis of his knowledge and experience and the result is a continuing evaluation of both process and material. The teacher is able to measure the growth of the students' understandings constantly and the result is open-ended learning.

With the transfer student, three concerns are paramount: 1) proficiency in analysis, composition, performance, and evaluation; 2) understanding of the process of studying music; and 3) knowledge of the entire body of music literature. No matter how the Comprehensive Musicianship course is structured, the transfer student has more options open than in traditional programs where skill and knowledge is an end in itself rather than the means to Comprehensive Musicianship.

Performance auditions are obligatory for transfer students; but, the major concern is the application of what the student knows and can do to the performance of music. An interview with the music administrator responsible for admission can usually determine how to interpret the transcript. Placement in the program is the important consideration. The student must not be placed in the position which dooms him to certain failure. Thus, our major concern is to place the transfer student into the sequence at the point where his proficiency will enable him to function at his best and, consequently, achieve an understanding of the process. In some curricula, this might mean entering the freshman sequence and exempting the sophomore and/or junior courses.

The flexibility of the Comprehensive Musicianship sequence makes it possible to make adjustments much more readily than in the past. At East Carolina University, the program is arranged chronologically and, hence, almost all transfer students enter the freshman sequence which deals with modal music. If the student masters the process, he is then able to exempt the sophomore year which deals with tonal music. In every case, the credit earned at the two year institution is fully applicable; however, it may not necessarily be accepted in lieu of Comprehensive Musicianship courses, but credited toward electives in music. The entire matter is a highly individualized process and is, therefore, difficult to generalize. The most important consideration is the individual student.

A word might be in order regarding the two year college and Comprehensive Musicianship programs. Without seeming to attempt to dictate curriculum to the junior college, it cannot be advised too strongly that the Comprehensive Musicianship concept is readily adaptable to the two year institution, either as a terminal course or preparatory to

transfer. It would appear that the smaller student body and faculty of the junior college would make its implementation and acceptance into the curriculum much more feasible than in our larger four year colleges. It also seems to this observer that the junior college, being less steeped in the traditions of the past, has an opportunity to lead in the transformation of the music curriculum in higher education. If the junior college accepts the responsibility of developing basic musicianship and leaves the professional specialization to the four year institutions, Comprehensive Musicianship courses become the natural vehicle for implementing this role. Under no stretch of the imagination could its transferring students be penalized if the program does well what it purports to do, the development of the Comprehensive Musician. This is naturally an open-ended process and, by the vary nature of the institution, the curriculum of the two year college must be open ended. The adoption of the Comprehensive Musicianship concept cannot be urged too strongly for the junior college.

MUSIC THEORY AND THE JUNIOR COLLEGE

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The articulation of curricular requirements between junior and senior colleges is a multi-faceted problem in the area of music, and in stating the problem it should not be overlooked that one of the primary complications arises in curricular differences between private and public institutions. In most states where large junior college systems have been established with state support, articulation with the state supported four-year institutions has been achieved to the extent of guaranteed transfer of credit. Such a guarantee is not as easily secured by the student who transfers to a private institution. The crux of the matter, however, lies not so much with the bookkeeping procedures in transfer of credit hours as it does in the content of course offerings.

Several years ago I was asked to serve on a committee formed by the Florida State Department of Education and charged with the responsibility of producing a document which would set guidelines for curriculum and content in the music-major programs of the state-supported junior colleges in Florida, of which there are now 27. The idea was that representatives from junior and senior institutions, public and private, would agree on just what a student majoring in music should have achieved by the completion of his sophomore year, and that by "gentlemen's agreement" the senior institutions would honor any transcript which certified that a student had completed the stated requirements by the granting of junior status to the student. This committee, which bore the unlikely title of "Music Articulation Task Force," met with some regularity over a period of eighteen months, studying NASM standards, reviewing curricula of the various institutions, and subsequently the document was produced. The final result can be compared to a nightmare which Alexander Woollcott reported having. An avid bridge player, Woollcott dreamed that he was dealt the perfect hand and promptly bid 7 no-trump, whereupon the man on his left led a

green queen. For, after our document was distributed around the state, the senior institutions revised their curricula, and we were right back where we started. The moral is clear, The problem of articulation cannot be solved by formal decree that X number of courses must be completed for X number of hours credit thereby placing the junior college student on equal footing when he transfers from whatever institution to whatever institution. We live in a time when the whole of academic curricula is in a state of transition, and the "eternal verities" of music education are just as subject to this transition as those of any other area.

I have been asked to deal with the problem in relation to teacher education. Teacher Education — the term is an interesting one and reminds me of the question once put to Gandhi in which he was asked what he thought of Western Civilization. Gandhi is supposed to have replied that it sounded like a very good idea. The same could be said for "teacher education" for the idea is a good one.

The question is how to educate the person and the teacher at the same time. Without attempting to determine whether teachers are born or made or both, it is probably safe to assume that in most institutions the programs in music education are usually divided into categories such as general education, musical skills and analysis, music education courses and general courses in educational methods. These may vary with individual institutional requirements and state certification requirements, but the general pattern is observed. In devising what could be considered a sound curriculum in music education on the undergraduate level certain priorities must be established as to which courses should come first and where the greater emphasis should be placed. Experience seems to be teaching us that no olympian decrees furnished the answer.

The problem has been well outlined for us in a number of in-depth studies: The Yale Report, The Tanglewood Symposium. The CMP studies, and most lately the excellent Interim Report of the MENC Commission on Teacher Education published in the October issue of the *MENC Journal*. Each of these has provided a cogent exposition of all the things that are wrong with the teacher education and what must be done to remedy them. They are there to be read and studied, and would that we could all put them into immediate practice. Without wishing to sound a cynical nor a skeptical note I would like to risk a generalization concerning the whole matter, and venture that a good music teacher is one who has achieved musical skills and knowledge and has become imbued with an enthusiasm for imparting those skills and

that knowledge to others. The simple corollary to this is that the skills and the knowledge must come before the imparting can take place. Thus, the question of which courses, or which skills, or which particular body of knowledge should be included in the first two years of the four-year degree program in music education is answered at least in part, especially with regard to music theory and applied music. If any remedial work is to be done by the transfer student on reaching the senior institution, it is far better to do it, and far easier, in those areas which do not presuppose certain levels of musical skills and knowledge — or to put it conversely, those first two years should be spent by the student in gaining all the general musicianship he is capable of absorbing. He desperately needs a firm grounding in ear-training and sight singing, written harmony, music literature and performance. Those courses relating directly to teaching method can wait. They *should* wait, for method without substance is useless.

It is true that this is not easy to accomplish without inter-institutional articulation. It is also true that many state supported junior colleges are “boxed in” by general education requirements and small faculties. In my own state of Florida, however, the major difficulty arises over course content. While we find very few teacher education courses offered by the junior colleges, we do find that theory courses frequently omit training in aural skills. This means that a student may transfer to the senior institution having had two years of written harmony but no courses in ear training and sight singing. Since these areas are sometimes integrated in a single course by the senior colleges, the student may be forced to begin Music Theory at the freshman level. The disadvantages to the student are obvious. The dilemma may be further complicated by the departure of some institutions from the traditional course sequence in Music Theory, especially those working with Comprehensive Musicianship Projects. In such cases each student must be dealt with individually and some accommodation made to his situation. In our own state there is yet another facet to this problem in that two of our institutions, Florida Atlantic University and the University of West Florida, accept students at no level lower than the junior year. They must guarantee admission to state junior college graduates at the junior level. Both music administrators from these institutions tell me that they must work with the student as they find him and that the difficulties are great.

It should be stated that a great deal of our difficulties in Florida can be attributed to the newness of our junior college system and the period

of adjustment which is normal and necessary in such a large and rapidly growing complex of institutions. Certainly there is a growing consensus that might be represented, at least in part, by the following recommendations:

1. That only those institutions which have the staff and facilities to do so should propose to offer an equivalent music major program, and that these institutions should be made aware of NASM standards whether or not they have any organic relationship to the association.
2. That students who wish to declare music major programs should be advised accordingly upon application for admission.
3. That students be advised to contact the senior institution to which they plan to transfer, to become apprised of degree requirements at the senior institution.
4. That the junior colleges which offer equivalent music major programs concentrate as much as possible on training in basic musical skills, i.e. in performance, ear-training and sight-singing, music history and literature, secondary keyboard skills and written harmony.
5. That teacher education courses offered in junior colleges be restricted to those related directly to musical skills, such as instrument classes for music education majors who plan an instrumental emphasis.
6. That those state institutions which have general education requirements for all students during the freshman and sophomore years seek permission to waive those for declared music majors where those courses are not generally considered to be a part of a music major program.

THE STATUS OF MUSIC IN THE BLACK PRIVATE COLLEGE

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Presidents and other key administrators of black private colleges and universities, since the 1954 Supreme Court Decision, particularly, have had to find answers for the following questions when seeking financial support from both private and public philanthropic agencies: What is the future role of the black private college in America's educational system? Is there a demand for these more expensive colleges, when public education is now more accessible to the black student? How can these small, black colleges expect to compete successfully against the larger, tax-supported white institutions for top-ranking faculty and students? Why should we support, or continue to support, the black private college? Black private institutions of higher education have experienced severe financial crises, in recent years; however, they continue to fulfill an educational role for which they are peculiarly qualified and committed.

My doctoral dissertation involves the use of National Association of Schools of Music criteria in the evaluation of music programs in twenty-two black private institutions. Although I expect that some insights will be reflected, here, in what I say, as a result of my research for this study, I must state that I consciously refrain from using any data connected with this dissertation, until the work is completed and approved for publication. What I do draw upon are personal and professional experiences as a music student in a black private university, as a music department chairman in two black private institutions of higher education and as an examiner for the National Association of Schools of Music. You may be interested to know that the institution in which I now serve is the only black private college or university with membership in NASM. In a sense, then, I could limit my talk to a discussion of black private institutions with membership in NASM — and speak with ultimate authority!

Rather than take the next few minutes to enumerate problems which, similarly, are concerns of most private institutions, black or non-black — budget, curricula, faculty, equipment and facilities, library, etc., etc. — I should like to point to some factors which relate to the questions raised by philanthropic agencies and suggest some solutions to the perplexing difficulties which black private colleges are facing.

The one major problem — actually, there are two, for the most prominent concern in any private institution is the need for money — which is of critical significance to the future of American and Western culture, as well as to the culture of the black population in America, has to do with the need to rapidly remove the gap of knowledge and respect for the rich and long-neglected Afro-American musical heritage. As more and more research and general attention is applied to this broad area, it becomes apparent that we have participated in a cultural genocide for too long.

In addition to the cultural gap, there is a wide confidence gap which exists between black students and the academic community. The redundant call for “relevance” in the colleges and universities by black students has been an urgent call for self-knowledge and self-respect.

For many years — and evident, for example, in too many of the current music history textbooks which have devoted one sentence to a very few pages to “Negro Music” — it was thought by many well-educated musical scholars that the black man’s contribution to American music was limited to spirituals, blues and jazz. The earned respectability of even some of these forms have led some scholars to strongly support the contention that they must have had white origin.

George Pullen Jackson¹ goes to considerable length to compare white and black spirituals, in an attempt to credit the origin of the latter to whites, rather than to blacks. Many of his examples used as a basis for illustrating similarity are questionable and Jackson never suggests that the spirituals sung by whites may have been imitations of those of the Negro slaves. Also, he makes no connection between the spiritual and Africa. Black scholar-composer John W. Work provides substantial contradictory evidence to refute the claims of Jackson.²

¹Jackson, G. P. *White Spirituals in the Southern Uplands*, University of North Carolina Press, Chapel Hill, 1933; *White and Negro Spirituals*, J. J. Augustin Publisher, Locust Valley, New York, 1943, pp. 145–294.

²Work, J. W., *American Negro Songs and Spirituals*, Bonanza Books, New York, 1940, pp. 1–12.

Many black creators of jazz, lacking promotional skills and barred from entering "respectable" public establishments, often lived and died in poverty and had their art developed into lucrative careers by white imitators. John Hammond, a panelist at the Seminar on Black Music in College and University Curricula, held at Indiana University, June 18-21, 1969, indicates that:

. . . before 1920 the Negro musician was actually better off than after 1920. . . . When the American Federation of Musicians formed Local 802 (New York), the situation changed. I don't know if it was conscious or not, but the white musicians got a lot of the jobs the blacks held before, and it was very hard for the black musicians to get back into the market.³

James L. Mack, a participant in the Indiana University seminar, points to the fact that the jazz musician was successful as long as he maintained a strict role as an entertainer:

. . . The more he started to ignore this role and to look upon the music as a vehicle by which he expressed his talent, the less he was appreciated. We saw this in the late '30's and early '40's. We came to a point where even the greatest jazz artist couldn't play at normal clubs because there was less of the entertainment value.⁴

Black composers of "serious music" spent years and years developing their skills and art, only to find that there was no market for their compositions. Now, through research, hundreds and hundreds of black composers are being "discovered" for the first time. Their scores are being removed from trunks in attics and basements and from the long-forgotten, dusty stacks of "unsuitable" materials in publishers' files. We find, too, that music often commonly attributed to "respectable" white composers was actually composed by blacks. One ironic example is the state song of Virginia, "Carry Me Back to Old Virginny," published in 1878, a composition by James A. Bland, a Negro whose name is seldom heard.⁵

Couple all of this with the fact that, for many, many years, black people were denied the opportunity to participate as audiences in American cultural activities. There have been no "Little Leagues" of black indoctrination into the mainstream of cultural activity in the United States — and there has been a concerted effort by white society, gen-

³de Lerma, Dominique-René, et al., *Black Music in Our Culture: Curricular Ideas on the Subjects, Materials and Problems*, Kent State University Press, 1970, p. 45.

⁴*Ibid.*, p. 19.

⁵Stevens, Denis, *A History of Song*, W. W. Norton, New York, p. 421.

erally, to exploit and, at the same time, to scorn the cultural traditions and contributions of Afro-Americans.

In spite of these circumstances, it is a fact that a surprisingly large number of black composers, performers and scholars have emerged to take their places among the world's great musicians. They have endured extreme hardships, unknown to the most severe struggles of white artists, for they have had to be at least "twice as good" in order to have obtained recognition — at first, usually abroad. Only with determination, equally as strong as their ability, have they overcome the desperation, frustration and disappointment during the long journeys to success and fame.

As late as the early 1960's, talented black music majors entered college, never having heard a live orchestral performance, never having attended an operatic production, never having seen a play in a theater, never having seen a first-run movie. In many instances, their only contacts with serious music, for the most part, had been their private applied music lessons, phonograph records, radio, television, and the musical programs sponsored by their all-black schools and churches. They were, in fact, desensitized by white society toward acceptance of American cultural activity.

Today, the loud cry from black students is to "get relevant," to learn about black culture, to "do our own thing." They could not be less concerned about anything "white." Long denied the opportunity to participate in the mainstream of American cultural life, the black student rejects it, fully.

The black college and university, particularly the private black college, which is free of state control, provides the kind of educational environment which is being sought by the confused and desperate black students. Historically, the stronger black private colleges have led the way in relating the whole educational experience to the needs of the communities from which their students have come and to which many return.

What is now demanded of all colleges, and what these black private institutions have been doing, is that they provide students, first of all, with sound knowledge and resulting pride concerning their ethnic backgrounds and the contributions of their forebears to the growth of America and the world. Secondly, having "freed" the minds of students to appreciate their important roles as members of an ethnic group, these

black institutions have been able to reintroduce the students to their broader, universal heritage.

On black college campuses the phrase, "Black Studies," is an absurdity, for every course is or should be taught from a perspective which has especial meaning to the black students and their future roles in American society.

To cite an often used phrase by President Nixon, "Let me make one thing perfectly clear . . ." In music, I believe that Bach, Haydn, Mozart, Beethoven, and other renowned composers are as much a part of the heritage of black Americans as the spirituals, the blues and jazz. Natalie Hinderas⁶, noted black piano virtuoso, raises a question regarding the possibility that Beethoven may have been black (that is, he may have had at least one drop of "black blood" — whatever that means). Whether he was or not is not important. (It is a fact that Beethoven intended to dedicate his Sonata No. 9 for Piano and Violin, Op. 47, to a black violin virtuoso, George Bridgetower; however, following Bridgetower's sensational première of the work in Vienna, May 24, 1803, a quarrel developed between the composer and Bridgetower, resulting in Beethoven's dedication of the work to violinist-composer Rudolph Kreutzer, who never played the sonata in public.⁷)

What *is* important is that black students come to know Beethoven's musical genius and that they embrace his music, along with the music of all of the masters — white and black — as their own personal heritage.

Critical problems of finance, student enrollment and maintenance of faculty are threatening the future of music on the black private college campuses. The provision of adequate staff and facilities to meet the broad curricular demands of already expensive music programs places tremendous strain on these small institutions. Associated with these problems is that of very limited resources for recruitment and financial assistance to well-qualified prospective music majors — and the keen competition with formerly all-white and other major colleges and universities for outstanding black music students. In addition, there seems to be a decline of interest among black high school students to seriously prepare for careers in music. The result is that fewer and fewer black

⁶de Lerma, Dominique-René, *op. cit.*, p. 21.

⁷Broadcast Music, Incorporated, *Notes on the 200th Anniversary Exhibit of Beethoven First Editions*, 1970.

students have the traditionally-oriented background for college admission to a major in this field.

Black faculty — good and bad — are being recruited by white colleges and universities, on a large scale. The total number of qualified black composers, performers and scholars is not great; therefore, for the less prosperous black private institutions, there is the threat of a drain-off of the faculty personnel who provide the colleges with their expertise. I am not suggesting that every black music professor is an expert on Afro-American music; however, as James W. Bryant (program advisor for special projects in education of the Ford Foundation) reports, the majority of blacks who currently hold doctorates received their undergraduate education in a black college.⁸ It is reasonable to expect, then, that these persons would at least approach the teaching of black students with a special understanding of the problems which these students must face and overcome as they pursue college study.

The problems of music in the black private colleges are ones, ultimately, which gravely affect all of higher education and our total future society. Even if the major white colleges were to succeed in recruiting every black college music professor, there would not be enough of the latter to go around. According to Bryant, only 0.8 percent of all Ph.D. degrees awarded between 1964 and 1968 were earned by blacks. He also predicts, despite an anticipated 20 percent increase in the number of blacks with Ph.D.'s by 1973, that black persons will hold only two of every one hundred doctorates.⁹ Black students educated in white colleges and universities, who acquire insufficient knowledge and respect for their own heritage and traditions, are often totally unable to positively relate to their communities upon graduation. The black communities, in turn, are unable to gain respect for the broad range of their musical inheritance and see no reason to adopt that of the white Western world. Therefore, our musical art, over a period of not too many years, can be totally lost for a large segment of American society. Look at this, also, in terms of the more popular musical concerns of our white youth — despite the years and generations of exposure to American and European music — and realize that it may not be too long before the college musical course offerings will consist, mainly, of methods of selecting cassette tape recorders.

⁸Bryant, James W., *Survey of Black American Doctorates*, Published by the Ford Foundation, February, 1970 (cited in de Lerma, *op cit.*, p. 9).

⁹*Ibid.*, p. 10.

I call to your attention the new book by Dominique de Lerma, which is comprised of the contributions of panelists and other participants in the June 1969 Seminar on Black Music in College and University Curricula, held at Indiana University. The book is entitled *Black Music in Our Culture: Curricular Ideas on the Subjects, Materials and Problems* and is published by the Kent State University Press. Subsequent to this seminar, and as a result of extensive work by Dr. de Lerma, David Baker, Austin Caswell, and others, a Black Music Center has been established in Bloomington, Indiana, with supporting funds from the National Endowment for the Humanities and Indiana University.

At Fisk University, a \$98,000 grant for the first year (1970) of a project in African and Afro-American Music has been awarded by the U. S. Department of Health, Education and Welfare, under provisions of the Education Professions Development Act (EPDA). The purpose of the project is to acquire and disseminate data and materials on black music and musicians and to help public school teachers obtain knowledge and teaching techniques related to African and Afro-American music. There are numerous additional projects which are attempting to help "set things straight."

The black private college must continue to fulfill its vital role in preparing musicians who can relate both to their communities and to the world. It can help to return to black communities composers, performers and teachers who are able to "turn-on" black citizens to their ethnic and universal traditions and involve them in contemporary musical activities. It can help to establish the music of Afro-Americans in its rightful place in the history and future of American music. This institution requires, however, huge amounts of philanthropic assistance to enable it to meet current demands for broadened curricula and competitive search for capable students and faculty.

The end result will be stronger support for the whole of Western music, as we have come to know it and teach it — but with increased perspective — and greater unity in the United States.

THE SINE QUA NON OF OUR SURVIVAL

CHARLES G. TEDFORD

Virginia Intermont College

For those of us who are affiliated with small private colleges, there are many subjects which would bear discussion today. In addition to those dilemmas which embrace the entire field of higher education, we are beset with some colossal problems of our own.

It is a relatively safe prediction that as we come to future meetings of the group assembled here, we will find that our number has dwindled while the group representing tax-supported institutions has increased in size. We all anticipate that the small college, per se, will continue to exist, but it's no news to any of us that colleges are closing all over the country, particularly in the North, and will continue to do so.

John Gardner, former Secretary of Health, Education, and Welfare, summed up our plight when he wrote:

We are going to have to find a way to bring the small independent liberal-arts college back into the mainstream of higher education. There are hundreds of these colleges that can no longer compete with the universities in attracting able and highly motivated faculty members and students. The reason they cannot compete is that they are too small to offer the richness and variety of resources and opportunities that so many of today's faculty and students expect. Because of this, the tide is going against them; and if it does not change, they will become a weak and deteriorated part of our higher educational system. That would be a regrettable end for a great American institution.¹

He goes on to suggest ways in which smaller institutions can be strengthened:

The best chance of salvaging the small liberal-arts college lies in devising new means of cooperation among institutions. In some parts of the country these small colleges have banded together to cooperate among themselves. In other places they cooperate with nearby universities. In some places they do both. In all cases, the need is for the small college to relate itself to some larger system in such a way that it can retain its autonomy but still enjoy

¹John W. Gardner, "Agenda for the Colleges and Universities," *Campus 1980*, ed. Alvin C. Eurich. (New York: Delacorte Press, 1969), pp. 3-4.

access to the richness and diversity of resource that professors and students demand.²

Nashville's University Center is a good example of cooperative programs on a large scale. My own school's sharing of an art historian and a sociologist with a small college across town, and the use of our foreign language department by that same college has eliminated the need for two faculty positions.

Mr. Gardner points out the need for a thorough reform of the undergraduate curriculum, and a re-examination of the college calendar and the traditional four-year pattern for the A.B. degree. These are requirements which apply to all colleges and universities. But the one need he discusses which applies most particularly to the small college, is the need for the restoration of the status of teaching. Our graduate school faculties must continue to do research and teach. Our land-grant universities must continue their programs in community service and teaching. The small college, however, is in business for one reason only — the education of human beings. If we fail in this responsibility we do not deserve to exist. This is our purpose, our *raison d'être*. We have little, if anything, else to offer.

There is a dire need today for the institution whose sole purpose is education. Students are wising-up to the fact that high tuition doth not a scholar make, and that in many cases it is possible to get as good an education, or better, in the less expensive public institution. The students who attend private schools expect and deserve something special for their money. They are becoming more and more vocal about faculty self-interest and indifference.

A report published this year by the American Council on Education presents these findings:

Many groups share concern over the appropriate role of the faculty. Their chief criticism is that the professorial role — particularly in major universities — has become so distorted in the direction of research and scholarly achievement that many faculty seriously neglect their teaching function. That this is a real problem is substantiated by considerable evidence. In national surveys, for example, students complain repeatedly about lack of contact with faculty and faculty indifference to student needs. These complaints are especially common in major research-oriented universities. Studies comparing the environments of universities with those of smaller colleges reveal among the former a comparative lack of student and faculty interaction in the classroom, an impersonal relationship between teacher and

²*Ibid.*, p. 4.

students, and a feeling on the part of students that the institution lacks concern for their individual development.³

This is evidence of a void which the small college, by its very nature, is in the best position to fill. The void must be filled, however, by a special kind of teacher.

The noted writer and teacher, Jesse Stuart, has this to say about the teaching profession:

A teacher is a human being — that is a self-seeker — like anyone else. But once that self-seeking dominates, and the sense of mission and excitement becomes secondary, that teacher should become a businessman, a stockbroker. I am not suggesting for one moment that business is not an honorable pursuit. It is. Our country is based on it. But a businessman has a different mission.⁴

Innovative programs and curricula, cooperative endeavors with other schools, sound financial management and investments — nothing can save a school whose faculty have learned that teaching can be a soft snap if you play it right. Unlike the large public university, the small school cannot afford the person who feels that his only obligations are to teach twelve hours a week, pursue his own interests, show up at the annual President's Tea, and attend professional meetings (at school expense) to look for his next job.

Let us turn our thoughts for a moment to the music department in the small college. In addition to our concern in securing the best music faculty possible, we must make a realistic assessment of our capabilities. I am not suggesting in any way that we accept the status quo, but I do think we are sometimes not honest with ourselves and our students about what we can do. In the competition to get more and better students, we are apt to offer more than we are really qualified to offer, and the result is overworked, frustrated faculty, and unhappy students. I believe that the small college music departments in the future will have ceased trying to be all things to all people. They will have evaluated the course offerings listed in the college "wish-book" and will have decided what they can teach and teach well. They will have learned that there is no disgrace in not being a conservatory, that teaching students with less than prodigious talent can be a joy, and, finally, they will

³*Campus Tensions: Analysis and Recommendations*. Report of the Special Committee on Campus Tensions, American Council on Education. (Washington, D. C., 1970), p. 40.

⁴Jesse Stuart, *To Teach, To Love*. (New York: The World Press, 1970), p. 8.

have realized that if great music is to have a future, it must be fostered in the liberal arts college.

We don't know which of our colleges will be around ten or twenty years from now. Dying may be a slow process for the well-endowed school. The colleges which do stand the test of time will endure because they have a high percentage of faculty who are honestly concerned for their students, and who actively support the total college program, who spend time on campus, and who are available to students who wish to see them. It isn't even necessary that one be a great teacher. Jesse Stuart puts it very well when he says:

A good teacher has either to love his kids or his subject. A great teacher loves both and marries the two.⁵

As I see it, these are the kinds of teachers we will find in the small colleges of the future.

⁵*Ibid.*, p. 304.

THE SURVIVAL OF THE MUSIC DEPARTMENT IN THE PRIVATE COLLEGE

CECIL RINEY
Friends University

This fall when Charles Ball called and asked if I might discuss briefly some topic relevant to music in the small liberal arts college, I somewhat jokingly suggested that perhaps one of the most relevant topics today could be simply "The Survival of the Music Department in the Private College." The term survival was probably in my mind because during the late summer months, three colleagues who are departmental chairmen in private colleges told me on different occasions that, because of increasing financial costs and in some cases decreasing enrollment, they had been ordered by their respective administrations to substantially trim the music department offerings and staff.

As I thought about this subject, several key words came to mind which seem imperative to our survival. Some of these are uniqueness, cooperation, imagination, and creativity.

The small college, it seems to me, must assume a role different from that of the large state or tax-supported institution and must be individually creative in its approaches to higher education. Uniqueness is a word which has perhaps been overused in some circles; but, if the small college is to survive in the immediate future, it must prove to be unique in many ways. To simply be small is not enough today. Although some curricular programs in the small college must be comparable to the large university, in general, the small college is committing suicide if it attempts to copy programs of the large university.

Innovation is imperative; but, according to recent higher education reports, small private college faculties have often been noted for their reluctance to accept new innovative programs. I think many of us here would agree, however, that this particular trend is changing.

One evidence of this change is the number of cooperative programs

which are being explored today. Cooperative alignment, in order to accomplish specific goals, is a natural dimension and an imperative venture for small college music departments. Through consortiive participation, specialists can be employed and shared, which would otherwise be impossible individually. These specialists who bring much needed academic dimension to the small college may include composers, musicologists, performers-in-residence, etc. In Kansas, several of us are realizing major benefits from the Kansas Cooperative Composers Project, which was spearheaded a few years ago by Bill Nugent of Kansas State Teachers College, Emporia. The project received federal funds during its first two years; and, since then, the individual colleges have supported the program cooperatively without government aid.

Each year the consortium employs a composer-in-residence who writes for various musical organizations on the campuses. He visits each campus regularly, presents the new compositions in an analytical study with the students for whom the pieces were composed. He also spends time in informal sessions with faculty members and students and delivers several lectures throughout the year. In addition to the composer-in-residence, the consortium brings several composer-conductors to the campus each year. These men spend one week working in the schools — one day on each campus. We attempt to bring name musicians in the various performing areas — choral, band, avant-garde, stage band, church music, etc. This aspect of our program has been particularly helpful and appreciated by our students. Such men as Jean Berger, Vincent Persichetti, Clifton Williams, Francis MacBeth, Stan Kenton, Daniel Pinkham, Morton Sobotnik and others have served in this capacity. Each year, the project culminates with a Festival of 20th Century Music in which music majors and other students who participate in musical organizations meet for a two-day seminar-workshop. A well-known composer serves as the guest lecturer for the Festival each year. The project has brought Randall Thompson, William Schuman, Norman Dello Joio, and others as Festival composers.

This kind of cooperative program would not, of course, be necessary for the large university which regularly employs composers-in-residence; but it has proved to be an extremely valuable, new dimension for our small colleges. The cost, without government assistance, has been considerably less than the cost of employing a half-time instructor for a year; and we feel it has been valuable for the recruitment and retention of good music students.

My own college is now studying the feasibility of cooperative projects with a Roman Catholic college about 1½ miles from our campus. This study and the trial ventures are being completely underwritten by the Government. In this particular case, our own music department is much larger; but we are already finding areas of mutually beneficial cooperation which should eventually prove financially profitable for both schools.

Several other cooperative projects among Kansas colleges are adding new dimension to their musical curricula and potential. The idea of sharing faculty artists is being explored by Warren Scharf and his committee. We have also been discussing this idea in Region III. This exchange can be of real value if we will utilize this resource more in the coming years.

Other unique academic programs are being employed by small colleges with much success. For instance, some small college departments have received substantial assistance for the development of unique library collections. Such funds are often available from foundations and from federal sources. Unique curricula for meeting vocational needs not being met by the large institutions are now receiving a high priority in federal funding. Recent documents have shown that this particular area, along with new junior college programs, will receive much federal assistance in the near future. New calendars, such as the 4-1-4, have offered creative opportunities which have proved quite valuable in many instances. Other calendars have also offered innovation for the creative scholar.

Unique musical emphases, such as festivals, workshops, etc., have brought national recognition to many small colleges. My own department is celebrating its own 25th Annual Festival of Baroque Music by J. S. Bach. In recent years, this Festival has been expanded to include music from the entire Baroque period and has featured guest lecturers, guest artists, faculty artists, and students. The content of the Festival changes each year, but the concluding program has traditionally been a performance of the entire *Christmas Oratorio* by J. S. Bach, with orchestra, chorus, and guest soloists. Another Festival just north of us about 90 miles is the Messiah Festival at Linsborg, Kansas. It, of course, has much older tradition. Numerous other small colleges in the area have become well known for unique festivals and presentations.

The small college music department must choose its faculty after the

very closest screening. Faculty must be attuned to the nature of the small college and must not be a "run-of-the-mill," nondescript type of teacher. Rather, he must be something special. The teaching faculty, of course, is the heart of any collegiate institution; but the small college must place primary emphasis upon the ability of its faculty to teach, since we are not essentially research-oriented institutions.

Music faculty members may be distinguished in the area of performance, composition, works published, etc.; but they also must be student-oriented with a sincerity of purpose toward the students' well-being and an unselfish interest in each individual. Sometimes, diligent faculty recruitment will result in a distinguished nucleus of retired faculty. On several occasions, our college has hired distinguished guest professors for a short period of time who have retired from other institutions. These have generally been men with established reputations, such as scholars, authors, composers, etc. It is often possible to attract persons of this caliber who have been forced to retire because of an age rule in other universities. These scholar teachers often possess a wealth of knowledge and background experience which can be greatly valuable and inspirational to young students.

Many small college music departments have also been successful in attracting faculty artists to positions. This has been particularly true in metropolitan areas where the artist may find opportunities to participate professionally in the musical life of the community. Symphony orchestras; choral societies; church positions, such as organists, soloists, and ministers of music, often help attract and retain artist teachers. The very large university is able to furnish professional outlets for the artist teacher and also a cultural climate; but some small colleges sometimes find this difficult, if they are not located near a metropolitan area.

Many small colleges utilize the services of part-time instructors from symphony orchestras, and outstanding faculty artists often attract outstanding applied students. These are absolutely necessary to the development of any good music department. Artist-performers are also invaluable as public relations agents of the department as they appear publicly throughout the community.

If the private college is to survive in the student market during the next decade, it is imperative that we build our scholarship endowment, since we must compete with state colleges and universities for students. And, because operating expenses will continue to climb, it is essential

that private colleges subsidize a larger portion of the students' comprehensive fee. This can only be done through a sizable endowment and constant planning for greater scholarships, grants, and loan assistance to students.

Much time, hard work, and imagination will be required to adequately build a substantial scholarship program. Scholarship concerts, presented by various performing organizations, can be utilized to build resources. Memorial foundations or funds in honor of distinguished professors who have retired or deceased are being established by many music departments; and other projects, such as "Friends of Music," are helpful in the development of scholarship funds. We have found local music clubs to be helpful sources which can be tapped for music scholarships for deserving students. Also, the churches in a metropolitan area are often most fruitful in this aspect of scholarships and part-time employment.

Music executives and, in fact, the entire music faculty must be actively involved in student recruitment. Many ideas with regard to student promotion could be explored; however, this topic was discussed last year in a similar meeting, so we will not take time to pursue it further at this time.

Of course, the primary and omnipresent concern for the small private college is the matter of adequate financial support for quality academic programs and for costly discipline such as music. It will undoubtedly be necessary for most of us to re-evaluate our curricular offerings and their accompanying financial costs during the ensuing years. Some program offerings may need to be adjusted. Faculty assignments will often require closer scrutiny; and, in some cases, the number of staff members may need to be trimmed. More class lessons in applied music, particularly for non-applied majors, and greater use of electronic music equipment, such as piano labs, etc., may be imperative if we are to live within our limited budgets. However, I believe that imagination, resourcefulness, and creative music faculties will generally find success and often will find growth, rather than mere survival, during the next decade.

CAN MUSIC BE A PART OF THE ACADEMIC CURRICULUM?

ALLEN CANNON
Bradley University

A problem which is continually discussed by curriculum committees at all colleges and universities whether they be private or public, large or small, concerns the number of hours of so-called "academic" subjects that should be required of music majors. Many educators criticize music departments for loading up their curricula with too many music courses. We are labeled by some as professional schools more interested in "training" students than in "educating" them. I went through these discussions as a student at a large state institution 30 years ago, and have served on academic standards committees at a private institution for the past 25 years, and we spend much time discussing the same point.

I maintain that music *is* a part of the academic curriculum, so the question that the title of this paper poses has only one answer. I believe that it has been a mistake to separate music from the so-called "academic" areas and, unfortunately, our own association helps to prolong this error by suggesting that a minimum of 33% of the total hours required shall be devoted to "General Culture." This recommendation is defended by the following statement:

"This area of preparation should assist the individual (prospective teachers) to take his place in a democratic society and a world order; to gain a cognizance of the scientific contributions to mankind; to recognize and accept the responsibility of living in a social relationship; and to evaluate the cultural heritage. He should be able to use, adequately, the English language and should acquire the ability to recognize and solve problems independently."¹

There can be no argument with the intent of this statement, but some legitimate questions might be asked. 1) Can 6 credit hours of English composition teach a person to use the English language correctly? 2) Can a course or two in the social sciences prepare a student to

¹NASM By-laws and Regulations, 1949. Reprinted in 1959 edition.

“take his place in a democratic society”? 3) Can an introductory course in science or mathematics give a person the ability to “gain a cognizance of the scientific contributions to mankind”? The answer is obviously “no” to all of these questions. I was happy to see that the statement quoted above does not appear in the 1965 edition of the by-laws, but the division between general culture and music courses still remains.

I submit that students entering colleges today are much more aware of the “problems of living in a democratic society” and they understand the latest “scientific contributions to mankind” much more than we did when we began our higher education many years ago. Therefore, the logic behind the NASM statement of 1949 is no longer relevant.

We are all aware of the fact that there has been an educational revolution on the campuses of our nation, but we must ask ourselves whether or not the teaching of music and our curricula have been affected or basically changed. Particularly in the last few years, the field of teacher education has been thrust into stage center, especially by the war on poverty and the obvious and well-documented failures of teachers and schools to solve the problem of futility that typifies economically poor and educationally disadvantaged children. Teachers for the most part have been unable to make contact with these youngsters and they succeed only in defeating their students with meaningless, useless series of exercises in learning. Our music schools generally are not preparing their students to handle difficult problems such as teaching in the inner city schools, and we must re-examine our curricula in an effort to make them serve the various needs and desires of our students. Today, our college-age youth must be given more freedom of choice — they must learn to make decisions. I believe it is a mistake to insist on a certain number of hours in this or that field of study. We can *advise* on the basis of *our* experience, but this is all. The first thing we should do is to discard the old ideas that (1) music is not an academic subject, and (2) everyone must take a prescribed number of hours in the natural sciences, social studies, and humanities other than music. The second step we must take is to realize that Paul Goodman, social critic, novelist, and poet is probably correct when he says, “People do learn by practice, but not much by academic exercises in an academic setting.”²

None of us will dispute the fact that the most important thing for a music major to learn is his instrument or his craft. One can't success-

²Goodman, Paul, *Psychology Today*, October, 1970.

fully teach any subject if you aren't thoroughly familiar with the subject matter. Those of us who have taught young beginners know that a child of six or eight generally learns much faster than a teenager or adult, and because of this we should allow our students to spend as much time practicing and perfecting their performing technic as early as possible in their life. Since most U. S. public school systems do not usually allow release time for musical training, students need as much time as possible during their college careers to develop their technic. It would seem then a good idea to allow the music major to specialize first and then to obtain his general knowledge later. A required core of music theory, history, and applied music courses should be set up and then let the curricula be somewhat unstructured so that each student will be able to elect the courses he desires. As stated earlier, our young people, for the most part, are very much aware of what's going on in the world outside the narrow sphere of the arts, and as long as we continually teach them to think for themselves and to analyze problems before jumping to quick solutions, we will be doing our duty of preparing them for their life away from the somewhat unreal atmosphere of the campus. I know of no discipline that can teach people to think more effectively and to solve problems logically than the academic discipline of music. The methods we use in solving a particular technical or interpretive problem in music can be applied to many of life's more general problems. If our aim is to graduate "educated" men and women, then we do not have to apologize for including many hours of music in our requirements.

Paul Henry Lang stated that "Musical thought can teach us about men that which is different from what we learn about them from literature, the sciences, or religion."³ He goes on to show how music study can prepare students to understand the issues of their age and make them sensitive to the ideals of civilization.

Alfred North Whitehead wrote that "Routine is the god of every social system."⁴ He describes how the end product is a result of many special skills and when the routine is perfect, the need for understanding each step of the routine can be eliminated. "A system will be the product of intelligence."⁵ He claims that what is required from the humans is "receptivity of special training." No one person need under-

³"Columbia College Today," page 28, Spring 1966.

⁴Whitehead, "Adventures of Ideas," page 113. Macmillan Co., 1933.

⁵*Ibid.*

stand the system as a whole. "There will be no foresight, but there will be complete success in the maintenance of the routine."⁶

It seems as if Professor Whitehead is saying that it is not necessary for a skilled musician to understand the complex workings of our economic or social world in order to contribute his "speciality" to the routine of life. Experience will contribute to his knowledge of how to handle real-life situations more than taking one or two introductory courses in various disciplines.

The person who believes that four years at *any* college in *any* discipline will adequately prepare a person to cope with the many complex problems he will have to face in his lifetime is indeed naïve. The best we as music teachers can do is to teach our students as much about their art as we can, and hope that they will find the world receptive to their ideas and artistic contributions.

In 1963, the late John F. Kennedy said:

"When power leads man toward arrogance, poetry reminds him of his limitations. When power narrows the area of man's concern, poetry cleanses. For art establishes the basic human truths which must serve as the touchstone of our judgment. . . . I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to flourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him."

If we can somehow get our students to understand the real meaning of this statement, and if we ourselves can firmly believe in its truth, then I say we have succeeded in our mission. Let us begin by believing that the arts all are, in fact, academic in nature, that they are among the most exciting as well as creative of all disciplines, and that they are vital to the preservation of our society.

⁶*Ibid.*, page 114.

THE EDUCATIONAL REVOLUTION AND MUSIC

ROGER FEE

Lamont School of Music, Denver University

The noted contemporary music educator and philosopher, Max Kaplan, has said, "Our first national goal is to develop a way of life that recognizes the unique values of each of three ways by which man has always related himself to the world — the sciences, the humanities, and the arts.

Through the arts, the world of organized sound, space and imagery, we record our personal perceptions of things and moods within us and around us. But the essence of art is always a creative, imaginative, free exploration — Not stability as in religion, not trusting as in science, but impression, subjective interpretation, personal insight and also, hopefully, communication.

A single, most important issue and goal in all of music education is how to isolate and synthesize the best elements of pre-industrial and industrial society — a post-technological model of life. We have become, in Kaplan's words, "a kilowatt society, driven by batteries, generators, control boxes and ultimately, by fantastic computers."

In education, a revolution has occurred and is still in progress. The English curriculum has moved to the narrative and descriptive approach. The study of foreign languages now begins long before the traditional ninth grade and includes an audio-lingual approach with language laboratories. In math and science, the new emphasis is on reasoning things out rather than memorizing. Even in the social sciences, learning has become inquiry and discovery rather than what Toynbee called "one damned fact after another."

Advanced placement programs have been effective catalysts in American education, with the result that students are repeating less in college, work already done in the high school. A third aspect of the educational revolution has been flexibility — flexible scheduling, flex-

ible buildings, team-teaching, television and films, programmed learning rather than tests, grades and credits. Finally, the appearance of interdisciplinary humanities courses and programs in schools here and there throughout the country has been welcomed.

We now speak of a knowledge generation, that is, the amount of time it takes for the whole body of human knowledge to be transformed, in fact, to be doubled. We now estimate that in a span of ten years, the totality of what is to be learned and taught doubles. Automation is a new word which stands for radical innovation. It is characterized by feedback which enables machines to control and correct their own operations. It represents a totally new concept whose hallmark is the development of machines to perform the work of men's senses — to measure, decide and control. And automation will continue to expand, because American industry and government, also responding to the explosion of knowledge, in some fields can only through electronic data-processing, cope with the mass of new information being produced and help to pass it on to the people who need it.

But a serious gap has developed between the cleverness of our inventions and our ability to make wise social decisions about them. Education is challenged to help close the gap — to help educate a generation of citizens who would be able to make wise social decisions about the fruits of science and technology. Rather than being awed or overwhelmed by the dizzy pace of the scientific revolution, we need to make decisions about the tasks of the school taking into account our basic values and the reality of our situation. Kaplan's kilowatt society is a new time of man — a time of great unknowns and paradoxes. The kilowatt mentality is embarrassed with its material riches and moral debates. It has come to an earthly paradise and seeks the psychiatrist's couch from which to contemplate its incapacity.

What about *music* and the educational revolution? Music has not really been an important part of this revolution. Few music teachers have been found in the development of great flexibility in education, or in the efforts to improve learning activity. The chief purpose of the experience of education in music should be the development of aesthetic sensitivity. Aesthetic sensitivity involves one of the most complex sets of behaviors of which the human organism is capable and is one of the most difficult sets of behavior to describe, because the aesthetic experience is by nature non-verbal. But in its simplest state, aesthetic sensitivity is the ability to have aesthetic experience, that is, the ability to (1)

perceive the artistic content of works of art and (2) to react feelingfully to this content.

Improvement of perception is the key to the development of æsthetic sensitivity. There are three broad categories of methods which improve æsthetic perceptivity: (1) development of concepts and factual knowledge, (2) analysis of all the activities which deal directly with the æsthetic content of particular works of art, and (3) performance — all activities which involve the making of art. In many schools, perhaps the majority, performance is the only method used for study of the arts. Unfortunately, the phenomenon of performance is effective in developing æsthetic perceptivity, only if it includes generous helpings of the other two categories of methods.

As Kaplan has said, "Music Education must re-think its most basic assumptions. It must somehow extract the elite orientation of excellence and apply it to the equalitarian ethos of availability. This is a vision and a version of life that finds a proper balance between science and art. It is the ideal when a school finds a proper balance between science and art. It is the ideal when a school finds no dilemma in having to choose between a new chemical lab and a choral library, for a philosophy emanates from the front office that both are ways of proceeding and confronting the world — that the school can do without neither. We must construct toward the future by relating music to the strengths that already exist amidst the social, technological, ideological changes that are all around us."

No longer can we, as educators, be narrowly confined to our areas of academic interest; rather, we must be broadly oriented in the total needs of the schools in our society. We must not only understand the area we represent but must be its most eloquent practitioners in terms of communicating its values to the widest possible spectrum of learners. We must understand how our field relates to the total knowledge of mankind.

Americans now spend more than 40 billion dollars per year on leisure time activities. The same technological advances which have made possible man's dream of a long life are also securing for him the second of man's desires — relative freedom from the burden of many hours and years of arduous work. This state of increased longevity and reduced working time, coupled with ever-earlier retirement, is creating the dilemma of what use is to be made of the added years of life and of

the time made free from work. Planning to absorb this potential release of energy, money and men cannot be left to political leaders alone, nor to *ad hoc* social engineering, nor to the vagaries of chance. If we in art, music and music education have anything to say on this, now is the time to plan for 1976 and 2000 A.D. We must explore adult education in music; because the time is not distant when 55 million who now attend evening schools will increasingly go to day schools as automation leads to drastic restructuring of our patterns of work, retirement and leisure and an increasingly thinner line between them. Increasingly, in later life there is a demand for meaning. Men become more selective in their interests as they grow older and refuse to participate in interests which they regard as trivial. Gerontologists are increasingly interested in the arts as one modality for creative depth experience among older persons. Among several disciplines, education and science for instance, there is a marked interest in the matter of creativity. We in music education need to enter with educators, psychologists and others to get a better conceptualization of the creative process. That which we offer must relate itself to our changing social institutions. It is our responsibility to seek sources of knowledge and methods of communication which will help the layman within and without education to understand the need for the arts in the education of the whole person. For purposes of communication and in order to control his environment, man has devised symbolic systems which have led to so much confusion that academicians have had to develop the abstraction semantics for the study of the abstraction of environment.

Ironically, the music educator finds himself having to justify his work in non-verbal experiences by means of verbal and numerical systems which are given higher value. Both art and sciences are forms of organization of environment, but the materialistic or measurable appears to be a greater source of security to contemporary man as it was to the Greeks because of its apparent specificity and concreteness. Therefore, for the sake of his own survival, the man in the arts must assume responsibility for communicating in a symbolic system common to his milieu while struggling to keep alive what he considers to be a vital and valid medium of communication. William James once said, "The important distinction between people is between the tough-minded and the tender-minded. The tough-minded person is willing to confront whatever situation or object is placed before him. He does not shrink from it. The tender-minded person averts his gaze from that object. One can be tough-minded and at the same time be a person of great sensitivity."

Music educators who would be tough-minded must give new dimension to the life of the mind and to the arts as part of the life of the mind. Probably for the first time in human history we will have in our grasp the ability to create a society in which all classes merge, because leisure is open to all and not simply to the elite. Work in the future is going to be the work of distribution, the work involved in travel, the work involved in the life of the mind, the work involved in publication, in ideals, in the arts, in books, recordings, music — whatever it may be. We would not go back to the Greek contempt for work but rather to the way in which the Greeks regarded meditation, the contemplative life, the creative life, philosophy, music and the arts. We need to re-define the concept of work so that it becomes not simply what we do on the job for pay.

The true test of every society is the kind of questions that are asked. The American journalist and teacher, Max Lerner, reinforces this position in telling of his visit to the old Sixth Avenue in New York City, now called the Avenue of the Americas. Still, a few old stores remain there which sell signs inscribed with rather quaint mottoes. Lerner describes one sign which caught his attention. The sign posed the rather curious question: "If you're smart, why aren't you rich?" Lerner was fascinated by the sign and the question — he looked and looked at it — he couldn't keep away. Finally, he heaved a sigh of relief because he had found the answer. The answer was that it was the wrong question. Quoting A. Whitney Griswold, from the *Atlantic Monthly*, "We are living in a time when science is being called upon to save our skins before art can save our souls." I do not, in the least, minimize our need to strengthen the sciences by every means we can; yet, I am convinced that science alone, unaided by the arts, cannot save us — either as a nation or as a civilization. In both respects, our salvation depends not only upon our military prowess but, also, upon our ability to win the confidence of the free nations and arouse the hopes of the people of the unfree. That which those people think of us will be as important to our security as our scientific weapons — perhaps more important as it could obviate the necessity of employing those weapons in a mutually destructive nuclear war. In making up their minds what they think about us, those people will judge us by our culture and in the representation of that culture, proven even in moments of acute international tension and crisis that they can unlock that which speaks the universal language of humanity.

MUSIC, MOON AND MAN

FRANCES BARTLETT KINNE

Jacksonville University

“Music, Moon and Man.” Alliterative to be sure, but my reason for this title had nothing to do with word-sounds. My motivation was a deeper one — the complex challenge awaiting the arts in the 'Seventies. This challenge has awakened a sense of urgency in many of us, as the calls for action will testify. On one hand we examine the age of technology for its dehumanizing effect, and on the other we recognize the new opportunities available for music in a computerized, mechanized, electronic age.

We are bathed in constant references to involvement, relativity, confrontation, with the pulse of life fairly bouncing off our eardrums, as the amplifiers are turned to “max” — and we rub our eyes in disbelief as the stroboscopic lights play fanciful patterns on our environment. However, the wonder of the technological age is much greater and more awe inspiring as “live” television brings us a moon-landing, and we share in the excitement and adventure of the achievements of man. Surely here his intrepidity, his nobility and valiance shine star-like. This is the nobler side of man, and we warm to this image with nostalgia, not in the sense of a Don Quixote born too late for his chivalrous beliefs, but rather in the recognition of what man may be in his finest hour.

Whether or not the arts measure up to man's scientific achievement of the age — whether or not this is the “finest hour” in the arts — is directly related to our own attitudes as administrators of these programs. The private college has a special and unique opportunity to answer this challenge, and to accomplish this we may need to adopt Goethe's philosophy of “To live in the ideal world is to treat the impossible as if it were possible.” And, indeed, this we must do. But as man scientifically probes and penetrates the microcosm and macrocosm, so must he explore every opportunity for innovation and invention, with æsthetic discrimination, to be sure. If he is imaginative, ingenious, inventive,

resourceful, tireless and persistent — and that is what it will take — perhaps he shall be able to meet the demands that the arts be equated with science, and the cultural gap will be lessened. There are concrete ways in which this may be accomplished. Certainly updating the music curriculum of private universities and colleges is a means of establishing contact in this age of upheaval. Without making science the protagonist we must come up with ideas — good ones — on how the past, present and future are relevant for the musical experience.

Certainly it isn't ennui of youth which has brought us to this stage. The "below twenty" members of society have expressed themselves through an ever-changing arts pattern, though perhaps there is more breadth than depth. There has been no lack of experimentation and innovation on the part of this age group, and the resistance to change seems to have been in the "above twenty" group. Isn't it interesting that the music generation gap so clearly isolates the youth group from a large part of society. A portion of this is a result of our own esoteric and abstruse approach to music.

The deep question confronts us of how may we rescue and strengthen our position for this decade, and, yes, even the 21st Century so imminent. There are manifold ways in which we may approach this question of the past, present and future, and time permits us to cover but a few. I have selected the ones I feel that you may implement without delay — you as leading musical figures throughout the country.

The first has to do with deeply entrenched attitudes about what is music, the role of the artist, and the importance of the arts. Could we possibly listen and look again with the freshness of first sight or sound? Will we give music a chance to be what it should be for people? Perhaps first we are going to have to change our own attitudes about people, and that may be the most difficult of all. However, a painstaking appraisal and reappraisal of ourselves and our art is the only basis for change. This should include our immediate environment, our institutions, and certainly our communities.

An awareness of this urgency has been present in such organizations as the Music Educators National Conference. Tanglewood Symposium was convened by the Music Educators National Conference in 1967, and gave a fifty-member Symposium the opportunity to study "Music in American Society." With musicians, sociologists, educators, scientists, corporation executives, government, labor and foundation representa-

tives and youth groups all represented, the conference covered questions dealing with such issues as characteristics and desirable ideologies for an emerging post-industrial society; the values and functions of the arts for society; how such potentials could be attained, etc. The fact that such a unique group could discuss music and the other arts and develop a "Tanglewood Declaration" was quite a testimonial in itself. Why can't we have "Tanglewood Symposiums" of our own?

The Music Educators National Conference also has a committee working on multi-media materials in the area of rock music. A progress report will appear in a future issue of the *Music Educators Journal*, and it will be interesting to read the recommendations of the committee.

With a recognition that the school programs must relate to the world outside of school, a wealth of material is at hand in music education. I'm certainly not stating anything new when I say, "Start where the student is." It is an over-simplified, oft-stated, and obvious necessity, but it is here that innovation must come about. The past must come alive, but it can't do it in the traditional manner. It may be that a particular situation requires emphasis on ethnic interest in order to motivate students effectively. It may be that a guitar class will prove to be a stimulating factor, of a class in jazz, or a rock group. And why shouldn't we vibrate with any one of these? I find it quite stimulating to think of how much of the past we could teach by relating it to the present. Do you know what rock really is — or soul rock, or folk rock, or electronic rock, or church rock? A study in depth of one of the better groups will lend opportunity to compare musical elements with classical compositions, and it is then the doors begin to open. And surely one of the corollary benefits would be a rejection by youth of the inferior rock groups for the better sounds of the quality rock groups, and we develop ears more perceptive to quality classical music.

In our study of the curriculum we must examine closely the Music Education program of the elementary teachers who are being educated by us. Many of our schools have been far too lax in this area. It is unbelievable to me that we allow teachers to move into the classroom with but one semester of "Music in the Elementary Schools." Many administrators and education professors continue to perpetuate this problem by advocating that the elementary classroom teacher teach his own music. To them I issue the challenge of proof that it can be done by the non-musician in the majority of classrooms. I am not convinced that it is practical or possible.

In all schools, to the inclusion of all schools in which resource teachers do the teaching of music, we need to make administrators more aware of the importance of music in the curriculum. Why is it that music and art resource teachers are usually the first to be eliminated when budgets are cut? Obviously we aren't selling ourselves and our profession as we should in elementary, secondary and higher education.

Too often in the past, conservative attitudes of Curriculum Committees have stifled the creative process of the arts. The world of academe must face the needs of today and allow for expansion and innovation. Not enough students are being reached by music from kindergarten through college, and a portion of his humanity is being denied the student as a result. Wider participation must be encouraged and supported by administrators and faculty alike. This brings me to the obvious point that if you wish to influence curriculum you must actively engage in it, at any and every level. We must serve on committees, initiate action and get support for it — be an activist. I was amused at the *Washington Post* in coverage of a speech I made in Washington, D. C., in August. Their headline across the page said, "Activists? Yes, even in music." I have said for years that if we are going to be pied pipers, we must change our tune.

Another difficult task facing us is to allow for in-depth study of music to as many as possible, with the musical experience made available to all students. This is being approached in some cases with broadly presented Humanities or survey courses. If presented in a comprehensive way, perhaps it is possible to derive some musical benefit, but the value of these courses seems often rather to lie outside the field of music. Their benefits may be manifold, taken in the context of human life and Man in his relationship to God, the Universe and Self. Questionable, however, is how profitable the musical experience may be in the limited time available. If these programs are to continue, we should assist Humanities professors in the presentation of effective offerings and should propose a valuable and functional alternative when possible. Certainly it is important to see music in the proper perspective, and a related arts course is constructive. At any rate, Divisions of Music in Colleges should take the initiative to work closely with Humanities faculties in all courses where music is involved. Performances of the music majors, as well as musical events by large groups and ensembles, should be made an integral part of the Humanities program. A wealth of talent is available on the college campus, and there is no excuse for

inferior Humanities programs. Neither is there justification for the rigidity of divisional structures within the university systems when they prohibit cooperation between and among various areas of the academic programs. It is this very weakness in the field of higher education that leaves itself open for criticism. It is no wonder our students have questioned the basic curriculum, and it is unfortunate that our short sightedness has driven students away from what the past has to offer.

Certainly it is vital to know the relationship of music to the visual arts, dance, theatre, film, television, architecture, poetry. All offer interrelationships never before possible. It is a way of seeing music in an amorphous interaction with the other arts and environment. The latter is of vital concern to the young students of today, who recognize the necessity for ecological concern, and any guidelines for study must be aware of this.

At a time when "bigness" has been worshiped, it is vital that we allow for individual expression in the arts. Massed choruses, bands, orchestras fall in line with the idea of the Gargantuan concept of our universities, but only in certain contexts may these be valuable or acceptable. Perhaps it has been this former involvement with "bigness" that has promoted the idea of self-emphasis today. Indeed, the "self" has returned to respect, and we are all encouraged to stress "one to one" or "small group" relationships.

The time is also right for new developments in educational technology, with programmed instruction, computer assisted instruction, educational television, the synthesizer, all at our finger-tips. Instead of allowing the machine to dull creativity, we must use it to stimulate and motivate. The January issue of the 1971 *Music Educators Journal* will have as its special theme "Instructional Technology in Music Education." Included in this issue will be articles on the impact of technology, TV teaching, electronic video recording, motion pictures, learning resources centers, and explanation of the systems approach, as well as available instructional booklets we may use to assist us in updating ourselves and our programs. Also, a number of publications are coming out with the revolution within the TV industry — the cassette system soon to be available to all of us. Prospects for cassette TV are challenging and numerous, and our teaching methods must be updated to make the best use of this new medium.

The possibilities for profitable use of the synthesizer are never-

ending, and professors see tremendous opportunities for expansion of the classroom uses. For example, we are well aware of the difficulty students experience in getting compositions performed, or even to hear how they sound. Our students already use the synthesizer to hear compositions for small ensembles, and in the near future it will be possible to synthesize a full orchestra. Naturally, this cannot take the place of a live performance, but it does give working possibilities hitherto unavailable to composition students.

A particularly gifted teacher may use the synthesizer as a means of motivating students, and a composer-teacher may add new dimensions to the listening experience, not as a substitute for other musical experiences, but as additional opportunities. One program bringing enthusiastic cudos from our students this past year included on it a composition for tenor and synthesizer, a sound-light environment (with synthesizer) and a "Concertino for Flute and Synthesizer."

If we do all of these things and more too, it's not enough, but at least it's a start. Each one of you has a role. You cannot sidestep your responsibility as a musician. You must find a way of reaching the old and young, of bridging generation gaps as well as cultural gaps.

Musical experience should play a vital role in the 'Seventies, as should all the arts. I have urged you to take a new look at yourself and your art, your community and your schools. Experience has taught us we must learn to listen and to look, and we *must* act.

In this light, I am eager to study what our forebears so painfully learned, and I am equally willing to recognize the exciting possibilities of the present. We must put all of this to work as a challenge for a technical age in which Music, the Moon and Man will work together to make a better future. Members of NASM, the challenge is in your hands.

Note: Excerpts from this speech were taken from the Keynote Address given by Dr. Kinne at the International Convention of Mu Phi Epsilon in Washington, D. C., on August 24, 1970.

CONSTANT ELEMENTS IN THE MUSIC CURRICULUM

HOWARD BOATWRIGHT

Syracuse University

Curricula leading to music degrees from our universities have been for some time based on the assumption that the wedding of conservatory and college, a phenomena more or less unique to the United States, carries with it a double obligation — the development of a functioning musician, and the development of a generally educated person. A fundamental assumption such as this can't be "up-dated"; it can only be retained or abandoned.

The fervent musicality which is an integral part of our present youth culture, coupled with a new romanticism in life-style and no small degree of anti-intellectualism, may challenge the part of this assumption which calls for a musician to become a generally educated person, as indeed formal education nowadays is challenged in curricula not involving music at all. Should our fundamental assumption fail, along with much else in formal education, to withstand the pressures placed on it, updating the existing curriculum structure will be no answer to the problem: we will need a new basic assumption and a whole new structure. But if we take the more optimistic view, that our fundamental assumption and the obligation that goes with it will continue to stand, then so also will the structure, and its parts will remain constant elements of the curriculum.

By parts of the structure, I mean those broad areas of study on which all our curricula are based; namely:

1. Studies in performance
2. Studies in the theory and composition of music
3. Studies in the history of music
4. General non-music studies

Though the main structure may remain stable in support of our basic assumption, each of the parts is subject to modification. I say

“modification” and not “change” because the process does not involve one thing giving way to another — as the horse gave way to the automobile — but new things being added to the old.

The process of growth and change in educational institutions is not analogous to that process in business institutions, though we frequently make the mistake of assuming that it is, and consider ourselves lax unless we follow that obviously successful model. The difference arises from the fact that while educational institutions and their curricula may grow and change, they are also obligated to preserve past culture and knowledge. This is why educational growths and changes are never simply replacements for the old, but additions to it.

It is amusing to think of the result which would occur if, say, an automobile manufacturer were to adopt education’s pattern of growth and change. He would be forced to keep on hand all earlier models, and to continue to produce at least a few of them concurrently with the new models in order to fulfill his obligation to those who wish to study the development of the automobile!

Of course, what does occur is that museums take over such problems as preserving old cars, and manufacturers never look back over their shoulders, except hopefully to observe a rising curve in the sales charts.

Educational institutions then are not like business corporations or like museums; but, rather, combine features common to both. The task of educational institutions is both to cultivate the new and to preserve the old. The quality of this task has to be kept in mind through all efforts to “up-date” the curriculum.

Speaking specifically of the music curriculum, we may add new performance areas such as plucked instruments, non-western instruments, or electronic instruments; but we remain obligated to the piano and the harpsichord and the violin and the viol.

We may add to our theory curriculum everything new which ceases flight long enough for us to catch it, but we keep the study of nineteenth century harmony as well as the contrapuntal methods of earlier time.

We may add significant new composers to our histories, but we continue to examine older ones in fresh perspectives resulting from new compositional developments or improved research into the past.

We may want our educated musician to be exposed to the vast changes occurring in science, society and the arts other than music; but

we must see that his academic studies also place these developments in the broader perspective provided by the past.

For an institution in which constant addition rather than obsolescence and replacement is the pattern of growth and change, a perennial problem is: how can a logarithmically expanding body of knowledge be compressed into educational time-space which is no larger than it ever was, or maybe even smaller because other areas of modern life consume more time.

This is where scholars with the gift of clear writing and the gift of keen differentiation between the peripheral and the essential need to enter the scene. And just behind them must come administrators whose sense of values and sense of proportion enable them to distribute the educational smörgåsbord across the never adequate spread of time in a way which results in the best possible educational nutrition, preserving the constant staples of the diet, and at the same time introducing enough spices and fresh new dishes to sustain the appetite for learning.

COLLEGE ADMISSION AND ACADEMIC ADVANCEMENT FOR THE DISADVANTAGED STUDENT

LAWRENCE HART

University of North Carolina, Greensboro

The selection and the intellectual and musical stimulation of students has long provided a challenge to all factors of higher education. In the past few years, as we have become aware of a new field of potential students, a field which has been with us all along but which has been allowed to lie uncultivated and unstimulated, this challenge has taken new power. We have built our colleges and universities on a foundation which is elitist rather than democratic, and have developed a professional philosophy which declares the eminence of academic merit as the chief criterion for college admissions, and frequently the chief index to college achievement. Suddenly, the philosophy is open to question, fortunately by the colleges themselves. Warren Bryan Martin, author of *Conformity, Standards and Change in Higher Education*, says that "many educators are ready to admit that . . . higher education has been professionally functional but socially dysfunctional. Its technocratic orientation has belied its claims to value diversity, while the emphasis on quantitative criteria — with pressures for grades, credits, awards — has had negative qualitative consequences. Gone, therefore, is the old assurance of adequacy, indeed, the arrogance of adequacy."¹ Let us hope that Mr. Martin is right, that higher education will replace the arrogance of adequacy by a search for relevancy, and will be broad enough to seek new directions where new directions are needed.

Most of us by now are a part of some kind of "special admissions" program aimed toward bringing higher education to the disadvantaged student, a segment of the college age population which has hitherto been excluded from college attendance. We are interested in the progress of "open admissions" established this year by the City University of

¹Warren Bryan Martin, *Conformity, Standards and Change in Higher Education*. (San Francisco: Jasley-Bass Inc., 1969), p. 4.

New York and the "high risk" admission program at American University, Brown University, the University of California at Berkeley, and others. Educators have begun to recognize that "high school records and the results of college entrance exams do not necessarily reflect a student's ability."² We have much to learn if college testing official Benjamin W. McKendal, Jr., is right that "the entire educational system is still deeply hooked on the notion of judging students by their past, regardless of how miserable or how hopeless it may have been, rather than on their future or promise."³

The prevailing position toward the education of the disadvantaged has been well expressed by Alexander W. Astin, Director of the Office of Research for the American Council on Education, in his observation that even the title "Special Programs for the Disadvantaged" suggests that proponents still implicitly accept merit criteria as the prime consideration for college admissions. Mr. Astin suggests that "the typical admissions officer today functions more like a handicapper: he tries to pick winners . . . interested only in predicting the horse's performance, not improving it."⁴

Mr. Astin offers a provocative challenge: "The mission of the college is not simply to maximize its output of distinguished alumni by maximizing its input of talented students . . . colleges and other educational institutions exist in order to change the student, to contribute to his personal development, to make a difference."

In contrast to "the typical admissions officer," Dr. Timothy S. Healy, Vice Chancellor for Academic Affairs, City University of New York, urges that "Standards [of admission] must clearly be tied to the kind of degrees a university awards, not to the batting average of its dean of admissions."⁵

An example well known to me may provide a typical example. The university has been given a mandate to initiate steps for an immediate increase in the enrollment of black students. Five years ago there was a surprisingly similar decision, this time by the parents institution and

²Edward Flattau, "Opening College Doors to the Disadvantaged." *Parents Magazine*, December, 1969, p. 48.

³*Ibid.*

⁴Alexander W. Astin, "Folklore of Selectivity." *Saturday Review*, June 21, 1969, p. 57.

⁵Timothy S. Healy, "The Challenge of Open Admission: Will Everyman Destroy the University?" *Saturday Review*, December 20, 1969, pp. 54-58.

with complete agreement by all concerned, to admit male students to a previously all female institution.

To a large degree — and I say this without reference to any individuals who may have been granted or refused admission following either mandate — the effectiveness as well as the concomitant problems in the two circumstances are alike. In the earlier situation, doors at a previously all female institution were opened to male students; their applications were to be considered on precisely the same criteria used for the female students, with no apparent awareness of the educational, emotional and intellectual discrepancies between male and female high school graduates. Courses and undergraduate curricula likewise, at least for a while, were those which had been developed because they met the needs of the particular female students who satisfied the admission formula in use by the institution: high academic achievement, heavily weighted in favor of verbal skills, no cognizance of apparent creative ability.

Now, with the blessing of a Title IV grant, a program has been initiated to “encourage and facilitate the successful academic achievement of disadvantaged and minority students.” No change in admission formula accompanies this program, except a willingness to look at students who fall into the “gray area” of admissibility, and give special consideration to those who come strongly recommended. The student is admitted by the existing criteria, but accepted by a slightly downgraded standard; no plan has been prepared to consider his application on the basis of new criteria.

There is undoubtedly a cause and effect sequence in these circumstances, but the procedure is uncomfortably slow. In situation A, the admission of male students, once the male student arrived on the campus, new courses and curricula were undertaken. A modification of admissions formula will surely follow in due time. In situation B, the encouragement of black students, emphasis is directed toward giving an essential boost to currently enrolled disadvantaged students through the provision of tutoring services as well as staff counseling, and the establishment of “an atmosphere which will be personally and intellectually stimulating to the culturally disadvantaged student.” Hopefully a new set of criteria for admissions will soon be determined, criteria which will examine the prospective student for evidence of potential in his chosen area rather than for past achievement in an academic stereotype.

I am not sufficiently knowledgeable to endorse, or to challenge for that matter, the "open admission" policy such as that established this year by City University of New York. But the philosophy on which this policy is built cannot be ignored; the counsel advanced by the New York City Board of Higher Education should be observed carefully. Not only must the institution "offer a place to all June, 1970, secondary school graduates," but it must also:

- ... provide for remedial and other supportive services for all students requiring them so that open admissions does not become "the illusion of an open door to higher education which in reality is only a revolving door, admitting everyone but leading to a high proportion of student failure after one semester";
- ... result in "ethnic integration of the colleges" (since the word "university" was avoided, this requirement may lead to de facto segregated institutions within CUNY);
- ... maintain and enhance the standards of academic excellence of the colleges of the university;
- ... guarantee admission to specific community and senior colleges to those students who would have been admitted under previous criteria;
- ... provide for student mobility among various programs and units of CUNY.⁶

Important in the New York City program is the Search for Education, Evaluation and Knowledge (SEEK): a comprehensive plan for recruitment, counseling, and support of disadvantaged students from poverty neighborhoods.

Admission is based on a priority system recognizing either the high school rank or grade average, or a combination of the two, whichever gives the student the highest ranking. Emphasis is given to the importance of the contributions of black Americans as well as Puerto Ricans in imagination and in the questioning of form and structure.

To raise the question of the entire rationale of current admissions practices, I would like to quote once more from Alexander Astin: "There is little question that the average black high school student compares unfavorably with the average white on [these] merit criteria." I would like to add only that for our present debate we must consider all those "culturally disadvantaged" students who have been left out: black, brown, yellow, white or whatnot.

⁶*Ibid.*

PROGRAMS FOR THE SELECTION AND ADMISSION OF DISADVANTAGED STUDENTS

JAMES DUNCAN

Southern Colorado State College

What I have to report does not deal directly with the Midwest and only in a broad kind of way with the State of Colorado. The college I represent, which is Southern Colorado State College at Pueblo, because of its geographical location, perhaps presents an unusual situation in terms of ethnic distribution of students. Of a total student population of somewhat over 6,000 — 1,035 are Mexican-American students and about 200 are Black students.

Admissions policies require a high school diploma (or equivalency as established through the G.E.D. tests) from any accredited high school in the State of Colorado for Colorado residents; or a high school diploma from any accredited high school in the United States with proof of graduation in the upper half of the graduating class for out-of-state students. The Music Department at Southern *does* have the authority to refuse enrollment as a music major to any student when his record or background suggests he cannot succeed in music; but at the same time the Music Department has the responsibility to be active and positive in counseling the student into a program of study in some area (either a two-year program or a four-year program) where success is probable.

There is a Colorado Council on High School and College Relations with membership made up of admissions officers at the State's Colleges and Universities and the counseling personnel of Colorado's high schools. All junior and senior high school students (that is, 11th and 12th grades) are made aware of the educational opportunities that exist within the state.

The advanced placement policy at Southern Colorado State College is strictly departmental and for specific courses. Consequently, the attitudes and actions of the various departments at the college vary con-

siderably. The Music Department, as well as the other departments representing the arts, has been relatively liberal in matters of advanced placement. In any case, each student is received and treated as an individual and often counseled by two or three staff members as well as a professional academic counselor.

The result of such a procedure is more dependent upon the individual wisdom and collective judgment of the people doing the counseling than it is on specific administrative policy which often can and does work to the real disadvantage of the student.

The most pertinent concern at present for the disadvantaged student relates to financial aid.

The college has available the usual sources of financial aid — including National Defense Student Loans; Educational Opportunity Grants; College Work Study Programs; Law Enforcement Education Program; Registered Nursing Program of Loans and Scholarships; Federal Insured Loans; and Colorado Education Grants.

The College Work Study Program, in addition to the usual Federal program, maintains a State program which is divided into two categories for students who are residents of Colorado. The categories are labeled: "Need" and "No Need." The "No Need" category encompasses those students who apply for the Work Study Program and can show a specialized, useable skill but do not necessarily reflect a severe financial need. An example of this would be a student who is placed in the Music Department might be required to read music as well as to type, or file, or catalog, or what have you. Twenty to twenty-five students are placed on the Work Study Program in the "No Need" category each academic year.

The Colorado Education Grants are available to minority groups only, who are residents of the State. Each grant is no more than \$800 for the academic year; is renewable if work toward an academic degree is satisfactory; and carries the stipulation that the student will teach for two years in the State of Colorado immediately following graduation. While the grants are limited to students preparing to teach, no limitation is placed on specific area of concentration.

In addition to these programs and sources of financial aid, there is a program sponsored by the Student Government at Southern Colorado State College which is called the Black and Chicano Scholarship Pro-

gram. The stated purpose and scope of the program is "to attract determined young men and women seeking education: young Black and Chicano students who have been systematically denied the opportunity for educational advancement and social acceptance. The Black and Chicano Scholarship Program is funded by the Associated Student Government of Southern Colorado State College and the First National Bank of Pueblo. All planning, orientation, and control are in the hands of the Black Action Association and the Chicanos for Action respectively." Included is a tutoring program.

Presently 44 scholarships which cover tuition and student activity fee, are being awarded through this program. The program has been met with approval by the College administration.

The Colorado Commission on Higher Education is requesting from the upcoming State Legislative Session an appropriation of \$1,200,000 for aid to disadvantaged students of all ethnic and racial backgrounds. It is expected that a large portion of such an appropriation will be allocated by the Commission to institutions and agencies for specific programs of student assistance — the identification and counseling of disadvantaged students; special assistance programs during the summer; individualized academic help; developmental and skills programs, and the like; as well as student financial aid.

The Commission now seeks information, plans and proposals for needed policies and programs to expand educational opportunity throughout the entire Colorado system of education beyond the high school.

STANDARD PRACTICES IN COLLEGE ADMISSIONS — FALLACIES AND INEQUITIES FOR THE BLACK STUDENT

F. NATHANIEL GATLIN

Virginia State College, Petersburg

The discussion of practices in college admissions relates — obviously — to the consideration of students who, after earning a high school diploma, wish to continue their educational development at the college level.

A reference to I.Q. scores perhaps is the first factor reviewed when a consideration is given the disadvantaged for educational advancement. Experts seem to agree that the lower performance of the disadvantaged is not necessarily due to inferior inherited learning capacity but for the most part to inferior opportunities and inferior use of inherited abilities. One noted educator strongly feels that the reference *disadvantaged* would carry more truth if it was changed to *victimized*. The I.Q. scores of the disadvantaged must be interpreted with caution. It is suggested that in many cases differences in I-will may be more important than differences in I.Q.

Some suggest that the disadvantaged in the nation's largest minority group might profit by being reminded of the great strides made by other disadvantaged groups such as the Jews who seized on intellectual development for their "place in the sun." This idea may be valid if the same opportunities for intellectual application were available. Because although more available than ever before, the same opportunities are still not fully available to our largest disadvantaged ethnic group; therefore, the all important motivating force — incentive — is not fully fostered by conditions to move I-will into acceptable I.Q.

The I.Q. score is one of the important factors used in determining admission to college. Findings on an investigation of other factors used in considering applicants for admission to college include — and for the most part in the order of importance:

1. Completing and filing the application form along with the admission fee.
2. Rank in graduating class as revealed by the high school transcript.
3. National test scores such as SAT or ACT.
4. In some cases a consideration of children of alumni if National test scores and high school transcripts are not favorable.
5. A consideration of special talent. In my personal experience this more frequently occurs in the admission of students with talent in football, basketball, and track.
6. Consideration of the need if classified as a disadvantaged applicant when the high school transcript and national test scores are not favorable.

The common practice is to rely primarily on factors 1, 2, 3 and 4. Factors 2 and 3 are crucial for the disadvantaged. They are interlocked and become inseparable in the ultimate evaluation for admission. In addition to the level of performance revealed by the applicant's transcript, SAT scores, if high enough, are the "open sesame" to admission. Fallacies in the use of SAT scores are a salient factor in considering applicants for college admission are emphatically pointed out by an established college in the State of Maine. The college in question suggests that "there is widespread feeling and convincing evidence today that standardized aptitude and achievement tests cannot escape cultural bias and that they thereby tend to work in favor of the more advantaged elements of our society, while handicapping others."

"Of . . . students who graduated cum laude or better in classes of 1968 and 1969" — the report continues — "only 31% had entered the college with SAT [scores] above their class median, and 24% had entered with . . . SAT [scores] below the median. In the class of 1969, one student who graduated cum laude entered with a verbal score of 475 and would be better served by the absence of SAT scores from the admission folder. The faculty at the institution in Maine voted to eliminate the requirement of SAT scores as a factor in consideration for admission.

Fallacies in interpreting human potential through standard tests are well-noted especially where cultural factors, educational opportunities, and socio-economical conditions are profoundly unequal. Therefore other factors must be found and used for admission in an effort to salvage human potential for the good of the disadvantaged individuals and the society in which they are to live and contribute.

The inclusion of personal interviews and auditions with the disadvantaged applicants would be useful in determining: pronounced talent, sustained and vital interest, ambition, developed skills, and an evalua-

tion of the potential for more developed skills. These factors might be weighted along with the standard more verbal instruments of evaluation. Personal interviews and auditions permit an exploitation of strengths, rather than weaknesses. The disadvantaged rarely reveal their potential through the verbal instruments of evaluation. Administrative officers are apparently not always creative to the extent that a variety of expertise such as is represented in administrative officers in the many disciplines on their respective campus to develop an organization including a personnel that could more justly evaluate the potential of applicants. Standard evaluative instruments and even transcript records are not fully competent to judge the acceptable human nature and human characteristics needed to succeed in the extremely diverse and varied disciplines for which college study is provided.

Presently, in some colleges, there is a practice of admitting students to major in music without requiring the revelation of a single factor to support competence for such a major. And, conversely many a sensitive highly skilled potential in music is turned down because of SAT or ACT score results. Here admission officers commonly operate behind a wall of stock answers represented by transcripts and SAT or ACT scores. On them they make their decision for or against and on the basis of them defend their decision to "high heaven." It is reasonable to believe that a plan that would include the administrator of each discipline as an integral part of the final decision to admit students for study in his discipline would prove useful to the disadvantaged. Where practiced, it is constantly proven that many students who have not been afforded adequate preparation for college, because of economic or social disadvantages are capable of completing college curricula if afforded appropriate remedial and tutorial assistance. An open admission practice for the disadvantaged is vital to the fullest development of their capacities.

It is certain that we will have the problem of the disadvantaged with us for many years to come. America and the world need to make the fullest use of the talent possessed by the disadvantaged. Untrained talent is of practically no use. Colleges cannot afford to continually ignore giving the disadvantaged an opportunity for achieving their "place in the sun" for the good of themselves and the society to which they are to contribute. Admission practices must be revised in a manner to accommodate the disadvantaged.

REFERENCES AND DOSSIERS

LITCHARD TOLAND

Eastman School of Music

It is most likely fitting that my contribution to this panel be made at the outset of the meeting inasmuch as my experience in the field of placement is limited to slightly more than one year. For just a few minutes, I should like to enumerate specific items which I believe represent a placement candidate's personal file (papers or dossier).

First, comes that item which is the most basic of all of the documents. It is variously known as the "credential form," "preliminary information form," "vitæ," or "other" and is usually a one-page form which is filled out by the candidate and which requires basic information concerning his training and experience.

Secondly, a rather brief but complete summary or autobiographical sketch is added. This too is prepared by the candidate to show background and areas of particular interest.

An unofficial transcript should become item number three. This should include cumulative subject hours and average letter grades. At our placement office this is actually included as a part of the registrant's summary of training and experience.

The fourth item is a photograph. This is for the use of the placement office in identifying individuals after the passage of time has made recollection dim.

The last item to be added is the recommendations of faculty and employers. We require a minimum of five confidential references from undergraduates and we counsel registrants on sources from which we feel it most important for them to have the benefit of appraisal.

It is to be hoped that the profile thus created will give prospective employers adequate and accurate information by which he may make a preliminary decision on hiring.

In future years additional education and experience will necessitate the addition of transcript information and referential statements from employers to the file. This will keep the candidate's papers in an ever ready state.

SCREENING APPLICANTS FOR SPECIFIC JOB OPENINGS

ROBERT H. LUSCOMBE

University of Michigan

The screening of applicants for specific job openings involves three separate areas of interest: the first is the organization seeking the applicant regardless of whether that organization is another university, a symphony orchestra, a church, or whatever; the second is the organization which is supplying candidates for the available position regardless of whether it is a university placement office or a private employment concern; and the third is the applicant himself regardless of whether he is a graduating student or an alumnus. All three categories play vital and integral roles in the screening process . . . all three have individual areas of concern.

In this particular presentation, we are primarily interested in discussing the University's role in screening applicants for specific job openings . . . or, to put it another way, the university's role in helping to find the right person for the right job.

Screening processes will differ from college to college in accordance with the requirements for the area. At the University of Michigan we have a placement system of which we are very proud, and, as a means of approaching our subject tonight, I would like to briefly discuss some aspects of the system with you . . . not so much from the standpoint that we have reached the ultimate system, but from the standpoint that, for us, the system meets the placement situation head on, and more often than not, comes up "The Victors."

The screening process really begins with the registering of the applicant. It is a most important step and especially in the field of music where organizations look for prospective faculty members with multitudinous teaching skills in a myriad of teaching combinations. It is very possible for a request to be submitted for a musicologist who can teach a class in form and analysis, lecture to beginning composition students,

direct the opera workshop and also conduct the Collegium Musicum. A postscript to that request might state that if the applicant's spouse teaches violin and euphonium, the applicant will be given special consideration.

During the registering of the applicant, it is vitally important to determine exactly in what areas and on which levels the applicant is qualified to teach. At the University of Michigan we have a College Teaching or Administrative Data Card that assists us in this regard. The card calls for information concerning the degrees received and expected; the accumulated credit hours beyond the master's degree, the amount of work toward the doctorate, i.e., preliminaries, languages and orals; previous administrative or teaching experience in colleges and public schools; an indication of whether or not the applicant is a performer, and if so, his major instrument or instruments; a listing of preferred teaching subjects; mention of the type and size of institution at which the applicant would like to work, a statement concerning minimum salary requirements; and a list of U of M faculty members who know the applicant well.

After the card is completed by the applicant, an interview is arranged with a placement counselor. Additional information is exchanged which sometimes leads to changes on the data card. An understanding is reached between the applicant and the counselor as to the type of position sought and the card is then filed according to primary field of interest.

In conjunction with the card, the applicant fills out a three page dossier. At the University of Michigan we use a rather standardized credentials packet which is supplemented by three to ten letters of recommendation, depending on the student's educational level and amount of experience. These letters, of course, are a very important part of the screening process for they consist of comments from former teachers and colleagues who have worked with and know the applicant's level of competency and proficiency.

Having registered, interviewed, and counseled the applicant, we are now ready to begin working with the actual placement notice. I have brought along a notice received last year which represents a typical announcement for a position opening. It reads:

"I am writing to notify you of an opening that we have in the area of bassoon teaching and theory. The person selected would also perform with the Faculty Woodwind Quintet. There is quite a bit of opportunity for performance, and we would hope that the candidate would be a fine per-

forming artist. The doctorate is preferred and previous college teaching experience is desirable. The position would be at the instructor or assistant professor levels, and salary would be based on the experience of the candidate.

"I would appreciate your bringing this position to the attention of qualified candidates."

This letter states rather clearly the type of applicant the college is interested in — an accomplished, performing bassoonist with a theory background, and, preferably, with a doctorate and some college teaching experience. Rank is clearly indicated and the statement on salary in line with that found in many requests.

To depart from our immediate topic for a moment, I think it important to mention that part of the problem in screening applicants arises from ill-stated, ill-defined employment notices. This letter is clear in its intent; however, many are not, and both placement officer and requesting organization lose valuable time while they clarify the actual nature of the placement opening.

Returning to the topic at hand . . . after the notice is received, the screening process may go off in several directions simultaneously. One of the directions would be toward the faculty. This particular letter was sent to Dr. William D. Revelli, Chairman of the School's Winds Department; Dr. Wallace Berry, Chairman of the Theory Department; and Hugh Cooper, Professor of Bassoon. A note was attached requesting their recommendations. This aspect of the screening process relies directly on the people who best know the talents and capabilities of the applicant. Upon their recommendation, credentials are sent out.

Another direction the original placement notice takes involves the University Placement Office and the data card we discussed earlier. In light of the stated specifications, each card is reviewed individually and the applicants screened as to which should receive copies of the notice. Notices are mailed and all interested applicants request to have their dossiers forwarded.

A copy of the original notice was also filed in placement notebooks at the School of Music on the north campus and the University Placement Office on the central campus. These were made available to all students and alumni in the Ann Arbor area. Of course, the notices are not filed if our instructions request a more confidential approach.

If a student learns about a job by reviewing the placement notebook, he is encouraged to write a short letter stating he is interested in the

job, and mentioning briefly why he feels particularly qualified for the position. He calls the University Placement Office and requests the forwarding of his credentials. In this particular case the burden of screening the candidate lies most heavily on the requesting organization and the student's dossier. The same is true of alumni who respond.

Another extremely important facet of the screening process does not even involve the School's Placement Office directly; nevertheless, because it happens frequently, I believe it deserves special mentioning. It occurs when a faculty member from one institution calls or writes a faculty member from another institution requesting his recommendations for an unpublished position. This is mentioned here because we feel it is wise to encourage students to inform their teachers that they are seeking employment, thereby covering themselves for the person-to-person request.

The screening process is at best an involved one. I believe the important thing to remember — regardless of your particular system — is that each applicant, each faculty member, each person who is a part of the placement picture, should be fully informed of exactly what is expected of him . . . the type of correspondence he must create, his role in the handling of dossiers, his knowledge of the available applicants, the assistance he will receive in carrying out his responsibilities, and the means of keeping himself notified of all openings that affect him. The total placement picture must be drawn in crystal clear fashion and all participants be made to realize their responsibilities within that framework.

The placement officer must make the picture clear and must respond quickly and accurately in the distribution of notices. He must decide who should receive the notice, and be prepared to coordinate the screening process and to respond quickly to the mailing of dossiers. He must serve as liaison to the applicants, the faculty, other placement officers, and the requesting organization. He must always keep in mind that to find the right person for the right job takes a little extra effort, a little extra time, a little extra devotion, but the satisfaction of knowing the combination has been achieved certainly justifies the energy put forth. A well run placement office with a screening process which seeks the right person for the right job is the goal of all of us in this field of university placement, and hopefully, makes the job of filling positions with qualified and enthusiastic faculty and performers a little less frustrating.

GENERAL COUNSELING IN MUSIC PLACEMENT, SOME GUIDELINES

J. TERRY GATES
University of Illinois

Those of you who have observed cows in a new pasture know that it isn't long before they have circled the fence and worn a path a few feet to the inside of it. When the pasture is labeled "General Counseling in Music Placement" the fence is not clearly in place. Furthermore, it is the unique cow who has fed upon the grass for a few years and suddenly is called upon to describe the pasture. It seems appropriate, then, to say where I think the fence is and then to get to work on the grass.

Recipients of counseling by music placement officers, or to use the jargon, — "clients," range widely in age. Rarely does the year pass when we are not called upon to answer questions about music careers put to us by everyone from junior high students to governmental officials to retired professionals. College teachers ask often about the state of the market as do students and teachers in the field.

The greatest percentage of the clientele can be divided into three general categories for purposes of counseling: the beginning teacher, the experienced teacher who is seeking to change employers, and the non-teaching musician. This latter group is so small among my own clientele that I feel unqualified to make definitive remarks about counseling them. Several of my colleagues on the panel would probably answer questions about this group if you have some later. The applied teacher is usually in touch with the goings-on in his own specialty, and relays vacancies for non-teaching musicians directly to his students. The greatest percentage of musicians with college degrees make their living as teachers, and the remainder of my remarks tonight will concern this group of musicians.

Last year I worked with about four hundred musician-educators from all over the world. Sixty percent were seeking to change employers, and forty percent were students. Twenty-eight percent had no

teaching experience, sixty-nine percent had from one to twenty years of experience, and three percent had over twenty years in the profession. Seventy-six percent had earned master's degrees or doctorates, and fifty-eight percent were twenty-seven years of age or older. Ninety-six percent were looking primarily for teaching positions, fifty-eight percent preferred the college level first.

This, then, is the clientele with which this placement officer works most directly. The specific characteristics of the group would vary from school to school and year to year but the process of counseling is remarkably similar for all situations in that it revolves around a single, guiding principle: The successful professional is one whose own goals closely match with the real possibilities of his own situation. This can guide all that we do in counseling and is transferable, incidentally, to any professional effort. The task of the counselor, therefore, is to bring each client's career goals into alignment with the realities of his preparation, experience, strengths as seen by others, the demand for teachers with his specialties, the competition he will encounter in landing a job, the consequences of holding certain biases, and all the other exigencies that the situation presents. This task would be monumental if we did not operate on the basis of certain assumptions; and I will discuss now the eight major assumptions I think one must make in music career counseling. I have found that if *all eight* assumptions cannot be made about a particular client and his situation, then the counselor and the client have work to do. The client will have trouble, and when clients have trouble so also does the placement consultant.

First, the candidate is committed to music and wants to go to work. Gordon Bird, a former colleague and personal friend in whom practical wisdom and exacting musicianship have both found a secure home, remarked once that "You get into music only if you can't stay out of it." The type of person who completes four years or more of a music-centered curriculum is a committed person, and music's being a "doing" art leads him to want to be occupied with it as a way of life. The exceptions sooner or later eliminate themselves from the scene. For career counseling, then, questions about interest and effort can be confined to specific goals within the narrow limits of the candidate's own competencies.

Second, the candidate is a professional. He must turn a profit on his strengths and must have few weaknesses that will stand in his way. The sarcastic statement of Shaw's that "He who can, does. He who cannot,

teaches" is waning in influence upon the general attitude. Today's successful music teacher has mastered two arts, two sciences, and two technologies; and, furthermore, he knows it. Disappointed concert pianists and disillusioned opera stars no longer resort to teaching as a poor substitute for a career; teaching today is done by choice in the great proportion of cases. One of the skills of any professional is that of changing employers ethically and with confidence; it is the placement consultant's job to see that each client can do this. It is a logical function of any professional school to support this educational program for its students and alumni.

Third, the candidate has a primary specialty along with one or two secondary ones within music; and the primary specialty should be fairly clear and well-developed. The problem which arises here is that clients often confuse interest with strength and must be gently led back to the realities of their own actual abilities. This can be done by serving up a heavy dose of the facts. The knowledgeable recitation of the training, experience, and job-hunting problems of specialists in fields in which a candidate wrongly expresses an interest is often sufficient. What he usually needs is assurance that he is still strong in his own specialty, and if it is appropriate the counselor should give this assurance to him.

The fourth assumption follows from the third. Each candidate holds certain biases and preferences which may or may not affect his ability to get new employment. The college choral specialist who thinks he must work in Massachusetts is statistically unlikely to find employment. Here again, a heavy dose of the facts is indicated. If the counselor can't lead him easily to change his goals, then he should help him to make an all-out effort to find work in Massachusetts. Given a good return by employers to a letter of inquiry, he will begin to recognize the problem and will adjust either his geographical preference or seek other kinds of work also. Many biases do not interfere with job-hunting success, but the counselor must lead the client to verbalize them all so that those which will affect job-hunting can be evaluated. The client should know the likely consequences of holding the biases he verbalizes.

Fifth, candidates have one primary and may have many secondary sources of vacancy information, and should be urged to use them all. The primary source for most candidates is the placement office with which he works most closely. Secondary sources include friends, professors, periodicals, trade journals, and governmental agencies. Not the least of these secondary sources is the return from letters of inquiry

which he writes; in some cases this becomes the primary source when the candidate's geographical alternatives are highly restricted. The counselor should help the client to use well all of the sources from which he gets vacancy leads.

Sixth, the statements currently in vogue about teacher oversupply do not automatically apply to any single candidate but always need interpretation. Furthermore, empirical data on supply and demand can only describe a condition which is past, but can be useful in giving a client an overview of the generalized experience of others like him. These types of general statement can be discussed and should be; clients are affected by them. But, they must be discussed coolly to determine what applies to the individual client and what does not. Most clients with whom I have worked quickly forget the apocalypics when they begin to work on the problem. A wise thing to do for clients whose chances are slim, e.g., the inexperienced single female with a bachelor's in piano and a master's in musicology, is to help them to develop contingency plans well in advance of the date of availability. If they are unsuccessful in finding employment, they will know in advance what they will do.

Seventh, career counseling is high anxiety counseling. Each client is at a point in life when the details of his future are hazy, and where he has chosen to break with the familiar past. This leads to some strange behavior on the part of some clients, and placement officers could paper a wall with letters charging them with everything from incompetence to graft. The frustration of clients who have searched but not found is painful to observe and the placement officer is a most visible target. This frustration seems not to occur in quite that aggressive way, however, when candidates can feel that the information about vacancies is open and easily available, and when reasonable policies are stated and followed regarding the processing of materials by the placement consultant's office, and when the consultant is consistently friendly in a business-like way. The client who has searched *well* but not found accepts his situation; the client who discovers too late that there was something more he could have done, or that vacancies for which he could have applied were withheld from him is rightfully in doubt about the interest or competence of whatever placement official he works with most closely.

Eighth, and last, the most successful professionals have planned their careers. In broad terms the first three years of a teaching career are personal adjustment years for the teacher, the years of internship in

which each teacher discovers how he can be effective. The next ten years are goal-refinement years, where the teacher identifies himself with a specific professional problem or activity and puts himself in a position to work on it. The next twenty years are the years of productivity and power to contribute, when actual work toward the goals of interest to him is accomplished. The remaining salary-earning years are the years of eminence, when one is recognized for his contributions and is listened to for his wisdom. The retirement years must be planned along with the rest, and the teacher who feels he has earned the privilege of being retired and has a long list of feasible things he has always wanted to do if it weren't for being tied down by his job is probably the happiest with his retirement. The consultant can sometimes help the teacher to plan his retirement, but heavy doses of facts here are very painful for the teacher to take and the consultant to administer. I envy the possibilities open to the retired person and insist that each one who discusses it with me list his next project.

In conclusion, candidates must be led to identify and act out their career goals, either by verbalizing them or by acting on them. The counselor must be prepared to relate all that is told to him by a client to his job-hunting situation, and certain kinds of marriage counseling don't fall too far outside the fence. Clients are most verbose on those goals of which they are the most unsure, and the counselor must help him to adjust or re-form these goals so that they can become motivations for productive action. When the candidate's own goals line up with the realities of his own situation, we have a wise, happy, and confident professional. Many "window-shoppers" appear perennially on lists of active candidates and these are perhaps the saddest cases of all. The consultant's job includes helping candidates to stay where they are and to use the energies expended in looking for a new job in making the present situation better. But, these window-shoppers will always be with us. It is amazing how green the grass looks in the other cow's pasture.

LETTER OF APPLICATION, TAPES, PROGRAMS, ET AL.

TED SAUER
American College Bureau

1. Purpose of original letter is to engage the interest of the prospective employer.
2. Understanding of duties involved in the position. Indicate desire to be considered an applicant for the position.
3. List brief résumé of education and professional experience. Indicate names of school or schools, where degrees were earned. Indicate major area of interest and ability. Indicate other areas of competence. If you are an instrumentalist, state your major area of activity: conducting, ability to teach private lessons, and on which instruments. If in vocal music, indicate if studio, voice, choral opera workshops or combination of several of these areas. List other areas of competence of this if it seems pertinent, such as piano, or languages for singers.
4. If you are a soloist on an instrument or vocalist, mention names of distinguished teachers. List important appearances as soloist or conductor. Send small number of programs in which you have participated as performer, either as soloist or conductor.
5. *Tapes.* If you have tapes of your performances, emphasize this in letter of application, but do not send unless requested to do so. List names and composers of compositions performed on tape.
6. Keep in mind that the employer is concerned mainly in the professional and educational contributions you can make. It is well to mention some special reasons why you feel your qualifications would be useful for the position.
7. Do not ask many questions, such as pertaining to rank and salary and other benefits. This information will be forwarded after mutual interest has been established.
8. Indicate that professional file will be forwarded by placement office or agency.

THE INTERVIEW

MYRON E. RUSSELL

University of Northern Iowa

Your administrator has just given approval for you to add a new staff member for the coming year. How lucky can you get! First, is this an interim appointment, a temporary appointment (one year or less), or is it a regular appointment, one that should lead to tenure.

The search for a candidate should be thorough in all cases. However, for the first two, since it is rather difficult to secure a middle aged top quality person for one year, you may want to gamble on a young person with little or no experience, in the hope that you may uncover a "fire-ball" that you will want to keep.

On the other hand, for the one year appointment, you may not wish to gamble and will therefore look for a person who has just retired. It is my firm belief that not all retirees are ready to be put out to pasture upon retirement. There are a number of schools that capitalize on this last fact.

We now have a position to be filled. First, with the help of the proper committee, write up a brief job description along with salary range, and for your use, a set of qualifications the candidate should meet. Where do you get your candidates? (1) You ask your staff for recommendations. (2) You notify those schools known for the excellence of their product in this particular area, and (3) you notify one or more agencies.

Letters of application and sets of credentials begin to roll in. What screening device do you use in thinning that stack of thirty or more applicants to 8 or 10 likely candidates, and finally to two or three that you would like to interview?

Here are a few suggestions: First, make a table with all of the candidates' names in alphabetical order down the left-hand side. Across the top you make a number of columns labeled: age 1-20; marital/

family status 1-5; schools attended 1-5; degrees 1-10; experience 1-10; honors and awards 1-5; versatility or fitness for the position 1-20; recommendations 1-25; and the last column is for comments.

If you have a small departmental committee, not more than three, then you might ask each one to evaluate independently all thirty applicants and then compare notes. I prefer to do this first step myself, narrowing the field to not more than one dozen. If a clear job description and statement of qualifications needed has been prepared, the scoring will be rather easy. Let us assume that this is a very important position, one that requires maturity, experience, and top qualifications in all areas. For example, a likely candidate might score as follows: age (34) score 18; marital status (married, 2 children) 5; schools attended (all strong NASM members) 4; degrees (master's) 6; experience (9 years in one school) 8; honors and awards (Fulbright, etc.) 4; versatility 18; recommendations 22. Total score 85.

Here let me comment on how I read letters of recommendation. The tendency is to read the most recent first. I much prefer to read the oldest first, moving to the most recent. I believe that this will give one a better graph or progress curve. Does each letter get succeedingly better; do they stay about the same; or do they become shorter and rather stereotyped or noncommittal.

Now, add up the scores and take those who have survived the cut to the proper committee and ask them to arrange the applicants in rank order. They must work fast getting their report back to you in 24 to 48 hours as most likely some 2 to 4 weeks have already elapsed since the position was announced. Make your contacts by phone and if you plan on hearing more than one candidate, set up all the appointments at once. To wait and see if the first candidate meets your needs may take a week or more, the second another week, and the third another ten days. By that time the first may have taken a job elsewhere. I know. In my attempts to be as democratic as possible with my staff, I let them make the decision. More than once they have said, "Let's hear another and another," then they may say, "No, we like the first one best." Three weeks or more have elapsed and I call Mr. No. One. He replies, "I have just taken a job in Alabama." We call No. Two — "I have just taken a job in Minnesota." Now No. Three — "I have just taken a job in Ohio." This is not fiction. These are true statements.

If your candidate is driving in and married, ask him to bring his wife

or husband, and try to arrange it so that they would be on campus for at least a full day. Here are some suggested "do's" and "dont's."

1. Don't house him in a dorm unless — it is quiet, has a dining room for guests or faculty.
2. Don't *you* monopolize his time all day — assign one staff member to show him the building — another the campus, etc.
3. Don't let one staff member monopolize all of his free time either.
4. Do have him perform or demonstrate his specialty for as many of the staff as possible.
5. Do arrange for the staff of his specialty to have lunch with the candidate.
6. Do have him meet all the staff possible.
7. Do meet with the Dean and/or President.

As to reimbursing the candidate for his travel expenses, there is considerable variance in this. The most common practice appears to be plane coach fare if the candidate has been asked to come for an interview. If he asks for one and you grant it, he travels at his own expense. There are a few schools that operate something like this: If the candidate is invited for an interview, if offered the position and turns it down, he is not reimbursed; if he accepts the position, he is paid; if he is invited but not offered the position he is also reimbursed.

The day of his arrival each staff member should be given a ditto sheet with important facts extracted from his credentials. Be sure to include home town, schools attended and experience table. These are all helpful to the staff in getting on common ground quickly with the candidate.

In talking with him, describe the community, housing, its cost, along with special attractions of the area. Ask him about his hobbies and special interests, e.g., golf, photography, square dance club, bridge, etc., and brief him on the local activities in these areas.

Describe the fringe benefits of the school and very briefly the structure of the college. Present him with a school catalog even if you are quite sure you are not going to invite him to join the staff. It is good advertising. And if you think you will be offering him a position, give him a faculty handbook, if your school publishes one.

Now discuss the salary scale and an approximate salary, if there is any likelihood that you will invite him to join your staff.

After the audition or near the end of the day you need some device or system to poll the opinion of your staff. There are many ways to do

this. Our procedure is something like this: by 3 o'clock each staff member who has met or auditioned the candidate puts a note in my box with "yes" or "no" with possibly some comments, and signs the ballot.

What questions do you ask? These don't need to be spelled out. However, do ask questions as to how he or his present school did this or that — make him think you are seeking new ways to accomplish something — maybe you are. A question or request for information is one of the most sincere compliments you can pay a person. He will usually react most favorably, relax, open up and talk very freely and through this you can get a quite true picture of your candidate. It is even possible to ascertain how he gets along with his colleagues. And as all of you well know, many times this is more important than his musicianship. In one of the eastern states, 250 superintendents were asked to check some 15 reasons as to why they had fired a music teacher within the past 10 years. Inability to get along with colleagues headed the list. Lack of musicianship was 9th.

Make your candidate feel that he can bring something unique to your school. Even ask him if there is a special course area or project he would like to set up some time — don't promise it — but his reaction can give you information as to how enthusiastic, creative or ambitious he is. I don't want a "mousey" faculty. Years ago a head of a department said to me, "When you become head of a department you spend your time building fires and putting out fires." I prefer to do the latter.

Roll out the red carpet for your candidate; don't make him feel that he is going through an inquisition.

None of us can bat 1000 in securing our staff. However, we must not do too badly at my school, as one of the best compliments we are paid is the fact that we are raided for staff so often by larger universities such as University of Illinois, University of Michigan, Northwestern University, Michigan State University, U.C.L.A., North Texas, to name a few.

SURVEY OF JOB OPPORTUNITIES — 1971

CHARLES A. LUTTON

Lutton Music Personnel Service, Inc.

My part in this very interesting field of placement pertains to the general market for teachers for next year — or the near future, perhaps, based upon past performance and general knowledge of the field.

We have asked a number of schools that have a placement office and offer work from a bachelor's degree through the doctorate, to share with us their experience, and the composite results are shown on the attached chart. Most of the information is self explanatory and not overly surprising, unless it is the uniformity of response in certain areas and from all sectors of the country.

Based on the results of the survey, one can readily see and accept the fact that there were fewer jobs available, more people seeking jobs, an increase in the preference for the doctorate, and in applied music areas, preferential treatment for the stronger performer.

The following, then, are the results of our survey, and our comments with regard to the general picture to be expected in some of the major categories in music in the near future.

PIANO: Fewer jobs available. With the states' funds drying up, the chain of job turnover in piano is broken; so you have more people seeking fewer opportunities, and the schools with openings can ask for more in the way of qualifications without giving up more in the way of salary, and still obtain a better product — the old law of supply and demand working at its best. As in the past, men will probably assume a 60/40 ratio for the studio piano market.

CLASS PIANO: No softening of the market here — may even see an increase in the demand — as the number of students to be serviced increases and the money available does not increase, more schools will add to their class or functional piano area to take care of the added load. Those seeking a class piano position prefer to have along with "class duties" some private piano students, a piano pedagogy course, and/or some outlet in the form of chamber music; but will "rebel" against those jobs which in reality mean being shut up in a room with a heterogeneous collection of disinterested music education majors. Men and women on equal status. Many who indicate an ability in class

piano, actually are not really "devotees" of this system, and merely accept the class duties, biding their time for a studio job at the same institution.

ORGAN:

CHURCH MUSIC: The organ market in college for a number of years has been soft or weak, or almost non-existent. There are beginning jobs for those with master's and no experience, usually in the smaller, out-of-the-way situations so one can get started, but then the system falls down. The next phase of the market to get beyond that hang-up area of assistant professor at \$10,500, is to get the doctorate; but if you resign to get the doctorate, you may not be needed when you get it. The best jobs, which do not turn over rapidly, still prefer those with previous experience and a doctorate. Performance ability will count heavily, as there are a goodly number of candidates for any given job with, or close to, their doctorate.

Probably more turn-over in church jobs — yet even here, without the college market to absorb the experienced church musicians, the better church jobs have become "plums" and turnover is at a minimum.

VOICE:

VOICE-CHORAL, VOICE-OPERA, CHORAL: Voice jobs will continue to be more plentiful than most other disciplines in music, and those with the better voices and performance backgrounds can expect to fare better than those with weaker background and not performance-oriented. From where we sit, only a relatively small portion of this market is for the "studio" voice teacher as opposed to the vocal-choral, voice and opera workshop. Artist-in-residency positions are few and far between, and those people are more often approached directly because of who they are, where they've been, and what they can do. A doctorate is not necessary to obtain a job, but with it, advancements in rank and salary are more certain and more rapid.

Choral jobs — where choral work (directing, choral literature conducting classes, et al.) is the entire load, are relatively few and the turnover is not frequent — and considered as "plums" Vocal-choral jobs — where the bulk of the position is in studio voice, perhaps classes in diction, but where the choral work is a relatively small portion of the over-all teaching load, is far more frequent, and where most "neophytes" will obtain their start in the academic arena, and from which they may graduate to the better opportunities. Be careful not to encourage the choral student who is not strong in voice teaching and performance, as *most* colleges are not interested.

Voice with opera or opera workshop will again be mainly voice with a modicum of opera in the larger number of opportunities, and those with a "minimal background in opera" will suffice most of these beginning opportunities. The larger school with the more pretentious programs in opera will prefer those with more advanced study and preferably some professional opera experience, rather than just a school or "student" background.

Those schools seeking the top-performing teachers should be expected to pay more for that person; although starting salaries may not be "great," the future, when successful, can be rather encouraging.

VIOLIN-VIOLA: Most of the calls we get, when they seek a "string" person mean Violin; most, when they say Violin person, mean just that — so that the number of calls for viola as such or where a violist gets "equal" consideration for a String job, is considerably less. When Viola is spelled out, it is more often than not because of a Faculty or Resident Quartet being

part of the job, and usually a larger school with a more professional program. String jobs have been on the decline this past year — due to lack of money — and the market drying up, since many Title III projects were discontinued or went unfunded. Men tend to dominate the Violin area, although recently women have been on a more equal basis, and where they have done a superior job have insured the future for women to be at least “considered”

CELLO: At least in the cello area, historically, this has been more or less equally available to men and women as studio teachers, yet may tend to favor men in quartet situations (more so than with trio) if the other members of the group are all men. The one answer most often given for this is that it is easier to handle if the group travels. The turnover lately has not been great — jobs were more or less “unchanged;” but predict they will become more static. Heretofore, orchestras were an escape route, but since orchestras are “folding” there are not many places for them to run to, which will make the market more competitive. Strong performers should fare better.

CONDUCTING: For some reason, we have had a marked increase in the number of candidates — up to and including the doctorate — yet the market for them has not increased accordingly. Most schools (but certainly not all) still combine strings with conducting — and most conductors will, therefore, come from a string background. The majority of schools that need a full-time, resident conductor are usually only the larger schools with quality performance groups, and where the “professional” touch is needed to bring those groups beyond the level they tend to reach without it. Most highly competitive — degrees not necessarily “essential” where some professional experience may be regarded as “equal to” or in some cases, “superior to.” Starting salary may not be “exciting” but when successful employers do not let salary alone deter their trying to retain that person.

THEORY, COMPOSITION: The larger share of the openings in theory-comp. are theory-oriented rather than composition. Most of the composition will be more or less “elementary.” The Ph.D. is most often sought, and with the large numbers available, the salary should not jump up, but rather move up along with everyone else. Where they seek a “composer” per se, they seek someone who has composed *after* he has obtained his degree, hopefully, performed and, also hopefully, published, et al. If it is one of the larger schools, one’s reputation, compositions, performances and publications may mean as much, if not more, than the doctorate — yet there are more opportunities available to those who have the degree than for those without it. Theory teachers will go according to “regular prices” whereas a “name” composer can (if needed) command a larger salary.

MUSICOLOGY:

HISTORY, LITERATURE, HUMANITIES: This area will group into one only for the purpose of saving time and space. We have not been deluged with requests for teachers in the area of the Humanities — but predict this area can grow — out of cost-saving necessity — and where schools want a “music orientation” and can’t afford the luxury of a Music Department.

Musicology is still only a small part of the total market in this combined group, relatively little turnover once established; dominated by the doctorate, research and publications; younger men are, or could be, encouraged if they have the research-publish bent; otherwise it might be well to shift to History & Literature. Here is the larger share of the market, which has absorbed most of the former “Musicologists;” or provides an experience situation for

those who may wish to take over the "Musicology" jobs later on. This market needs some "new faces," not tired ones we have seen in prior years, trying to "cut it" as pianists, organists, strings, or what have you.

ADMINISTRATION: Here, there is a definite preference for the doctorate — and I still prefer the old "apprenticeship" system whereby those with that bent started out young, in a smaller situation, and "grew up" in the field rather than being disgruntled as a "professor of piano or theory" and jumped from there to a chairmanship without much actual experience as "head" man. I still prefer that one makes his mistakes where it will not crucify him for life, or where it will follow him the rest of his career. Rewards for those who can "take it" are rather good; the turnover is increasingly high — salaries are going up as the person who is very successful is in demand and the supply "short."

OPERA WORKSHOP: Where we speak of Opera Workshop other than through the voice vehicle, this is an extremely short side of the teaching market; the turnover is not great, as where do they run to? Salary can be good.

COLLEGE BRASS MARKET: There is a shortage of doctorates available. Large supply of good performing-teaching trumpet people, and there is a shortage of good openings for applied trumpet. Best preparation for trumpet people to be ready for the college market is in trumpet performance, combined with public school instrumental music background. As a second combination, trumpet combined with theory, history, literature, appreciation, etc. In this way they are more valuable in more varied openings. Top trumpet jobs are very scarce in any given year.

Trombone is the same as trumpet generally, though fewer good men are available proportionately. French horn — more good men available, but fewer openings specifically requesting French horn performance. It is usually tied in with woodwind quintets, faculty brass groups, etc. Few calls for tuba specialists, but then not too many very strong applied tube people are available at any given time.

WOODWIND MARKET: There is always a good market for the school needing help in clarinet and single reeds. Probably the most competitive single instrument in the wind instrument field. Strongly urge more emphasis on music education so that those not finding college positions do not have to go on to a doctorate, but can go into the public school music field to find employment. In some of the top schools the best clarinets are music education, or public school majors anyway, and it definitely is much more difficult to place an applied instrumental major with theory or history or literature minor. The same is true of the major in music theory or literature who has clarinet as his principal instrument.

Flute men are at a premium; flute women are plentiful.

Double reed performer-teachers are in short supply. It is unfortunate that so many fine clarinet men are going without opportunity when double reed and flute majors are sought after so strongly. There are some good young sax majors coming out of the major schools that are unable to find sax teaching jobs.

PERCUSSION MARKET: In the early 'sixties it looked as if percussion was going to mushroom into a fairly brisk field. However, few schools have been able to expand their instrumental staff to include percussion specialists unless

these people are extremely versatile, helping out in a large part of their schedule in instrumental music education, band work, class teaching, etc.

COLLEGE BAND: There are always more men available than there are jobs. A lot of good men with work past the master's degree, good instrumentalists, etc. Fewer men really interested in marching, a lot of good, young prospects are available in the stage band field. Most of these band men are quite versatile, with applied strength, music education and public school experience, etc.

MUSIC EDUCATION: There is a shortage of experienced women with five or more years in public school teaching for college elementary methods positions. Even shorter in supply when you combine applied music teaching skill (piano or voice). Often the solution is to find a good, known, reliable woman with a master's in the immediate vicinity who has the qualifications, assuming such a person may be found. Frequently they cannot take the salary cut required to teach in college. Almost no specialists in elementary vocal music education with doctorates available. No shortage of people available qualified and interested in teaching secondary vocal methods. Quite a few available with work on doctorates, and a few with doctorates completed. Not many openings stressing secondary methods unless combined with some other teaching skill, such as voice, choral, etc. Far too many people available for choral and secondary methods openings who have master's and experience.

Very little market for doctorates in music education where the stress is on graduate level research, psychology of music, working with doctoral theses, and at the same time there is a very limited supply of men who are capable in writing, research in music education.

There are many good master's men available for college instrumental methods teaching. Most schools combine this methods work with applied teaching, or working with bands, supervising practice teaching, etc. Unfortunately, not many calls with a strong emphasis on music education as such, at the master's level. When emphasis is strong on music education, most schools tend to ask for doctoral study, or doctorates. Such doctorates are generally available at least early in the season.

PUBLIC SCHOOL MUSIC: There is usually a good market for elementary and junior high school vocal-general music teachers. The shortages of openings exist in cases where the teacher is confined to a very small geographic area, as in the case of the married women. There are seldom enough openings in the best paying systems, or those most favored by location, such as the Denver area, the San Diego area, or Miami area, etc.

Limited number of good high school choral jobs, more people available than really good jobs open.

Pretty good market for your elementary and junior high instrumental teacher willing to go where the jobs are open; again a limited number of good high school band jobs open. At the same time it is interesting to note that some excellent band jobs come open suddenly in the early summer and very few good men are around to take them.

The public school string market is such that no good string teacher able to travel should be without a decent job. The string market has weakened a bit in recent months with the shortage of funds in the public schools, but there is a shortage of qualified string teachers.

General music is most often combined with vocal, and due to a lack of uniformity in definition often becomes a “catch phrase” and when you ask for a definition, you get a good bit of mumbling, as a rule.

This is the general market, in some of the major categories. Some of the specialized fields, such as music therapy, music library, may not involve more than a handful of openings in any given season. Each position varies within the same category. No one can know if they are getting the best person available, as no one can get the news of their opening to all persons qualified and interested. At best, this is an imperfect system. Now, we have just touched on a variety of aspects within the complex subject of placement. I'm sure there will be a number of questions that your panel will be delighted to try to answer.

In summary: Many candidates do not place themselves in their best light, as they do not give an up-to-date background, do not make the best use of confidential references, do not keep up their performance to their highest level, or generally get set in their ways and lose their perspective.

Employers may sometimes short-change themselves (or rather their students) by not giving the market a more thorough search for candidates, or assume things not in evidence, such as feeling they haven't enough money to attract good candidates (probably not true), or enough money to keep a good person (more likely true) so give short shrift to the chore of seeking candidates for openings on their staff.

Professional athletic teams scour the entire country, hire expensive staffs for scouting to locate a few good men each year. Schools with music openings can have this job done at minimal expense if they want to do so, using school and professional placement centers.

Area of Concentration	Jobs Available		Graduates Available		Doctorates Available		Salaries		Emphasis on Doctorate		Emphasis on Performance		Shortage of Teachers		Surplus of Teachers	
	more	less	more	less	more	less	higher	lower	more	less	more	less	men	wom.	men	wom.
Piano	2	12	11	3	9	0	9	3	10	1	10	2	4	2	6	5
Class Piano	5	5	7	4	1	5	6	1	6	1	3	3	7	7	4	2
Voice	4	8	9	4	8	2	8	2	12	0	11	1	3	5	6	5
Choral	6	9	11	5	8	2	10	1	12	1	7	3	2	0	7	4
Organ & Church Music	1	12	9	5	6	3	7	3	8	2	8	1	4	3	8	5
Violin-Viola	6	8	6	7	3	5	10	0	7	3	12	0	9	7	3	1
Cello	5	7	7	7	3	6	10	0	8	2	11	0	10	7	2	2
Brasses	2	12	11	4	5	5	8	3	9	2	10	2	4	1	6	3
Woodwinds	5	7	11	3	8	2	9	1	10	0	12	0	4	1	6	5
Percussion	3	8	7	5	1	6	7	1	6	4	7	1	7	3	2	2
Conducting	6	7	6	5	5	3	8	0	9	1	5	1	5	3	4	1
Theory/Composition	4	8	11	4	8	1	9	2	13	0	3	6	2	0	10	7
Musicology	2	9	11	2	8	1	7	3	13	0	5	3	1	1	12	5
History & Literature	1	7	7	4	3	3	5	2	8	0	2	3	2	1	6	3
Humanities	2	5	3	4	0	4	6	1	7	0	0	4	3	3	1	1
Music Education	7	6	12	2	11	0	10	1	13	0	3	6	6	5	5	3
P.S.M. Vocal	9	4	10	3	4	2	12	0	2	3	0	4	9	7	2	4
P.S.M. Band/Instrumental	5	7	9	3	2	3	13	0	3	3	0	4	8	3	3	4
P.S.M. Orchestra	4	8	9	4	2	3	13	0	3	3	1	4	9	5	3	2
P.S.M. General	7	4	7	4	1	2	11	0	2	3	1	4	8	7	0	1
Administration	9	4	10	2	8	1	10	0	12	0	0	5	4	1	5	0
College Band	3	11	11	3	8	2	10	1	11	1	6	4	2	0	5	3
Opera Workshop (non-voice)	4	6	7	3	2	4	5	2	6	2	7	1	4	3	3	3

RATIONALE FOR CHURCH MUSIC IN A STATE ASSISTED SCHOOL OF MUSIC

JAMES PAUL KENNEDY

Bowling Green State University

The following précis is a rationale for the presence of a Church Music option in a state supported School of Music.

Prelude (General Statement)

A School of Music is a professional unit which generally serves a large constituency.

1. Since a School in a university professes to encompass many interest areas (music being a field of endeavors), it must offer many "major" areas from which students may elect one or more options. Actually, there is no valid reason not to include Church Music any more than to exclude Theory, Literature, Performance, Music Education, etc., since —
2. Church Music is an established area of knowledge which has little or nothing to do with the establishment of religions, nor has it any basic connection with the traditional separation of Church and State. Similarly all universities should have a Theology Department, as European Universities include departments of Law, Medicine, Theology, etc., for stated reasons.

Theme (Its role at Bowling Green State University)

Church Music at Bowling Green has the following objectives and/or goals:

1. To prepare students to become directors or ministers of music in churches.
2. To prepare students to teach this area subject matter in colleges and universities.
3. To present opportunities for majors in other areas to enrich their programs by electing courses in Church Music.
4. To cross-fertilize the student body by the presence of students from many interest areas.

Variations (Uniqueness of Church Music in a State University)

Distinguishing feature of Church Music in a state assisted university may be:

1. Costs in most state institutions are much less than private or church supported schools. Even those privately supported schools with major endowments, due to inflation and major cost rises in maintaining excellence, are caught in major economic exigencies.
2. Breadth of music offering in a School of Music in a state University setting is more likely to co-exist — such as a History-Literature Major (from which cognate courses may be chosen), a diversified choral activities program (with its many choruses performing many significant sacred works), and impressive library collections (which is more often possible with the thrust of state dollars).
3. Diversity of excellence in other academic areas in a large university complex can mean nationally known scholars across the board, which provides depth which may not be present in smaller type institutions.
4. Ecumenism usually exists in more depth on state campuses, encompassing multiple religious orientations, thus contact with various backgrounds occurs, which may expand the scope of potential church musicians.

POSTLUDE

The notion that Church related Schools have more Godlike climates than so-called Godless state campuses may be less factual today; "The Lord only looketh upon the heart." For, if judged by outward appearances, ferment, unrest, disorder exist equally on church or state assisted campuses. State Universities, on the other hand, may be more "humane" than commonly envisioned. Perhaps for this fillip alone, Church Music on a state campus is consonant with long-range interests and goals.

A word concerning the future of Church Music. There is a real need to take cognizance not only of the white- middle-class suburban church, but Church Music programs should relate to less traditional spiritual complexes such as the inner-city church, the rural church, and even the underground church, all of which use music as a major launching pad for their thrusts.

As a coda; in these days when computerization and impersonalization are trademarks, when the atomic bomb and the assembly line are national symbols, when it is a toss-up whether we will die by boredom or the bomb, the time is ripe for a general reassessment and for a major emphasis on Christ's Church through the spoken song and the played word of God.

THE CHURCH MUSIC CURRICULUM IN A PROTESTANT RELATED UNIVERSITY

MICHAEL WINESANKER

Texas Christian University

The Bachelor of Music degree with a Major in Church Music as it is offered by Texas Christian University is primarily a performance degree to which has been added emphasis in the areas of service playing, hymnology, liturgics, and music history. The candidate for this degree is ordinarily an organist, although the program is designed so that in appropriate situations, the student may be primarily a singer. In any case, organists must earn credits in voice, and singers must gain equal facility at the organ.

At no time has the church music degree been viewed as an escape route for hopeful organists who are not capable of majoring in performance. The demands placed upon the church music major are equal to those placed upon the straight performance majors. A senior recital and a junior half-recital are required, although in all instances within memory juniors have played full-length programs. The literature performed is drawn from the same repertoire as that expected from organ majors, naturally, since the greater part of organ literature has existed for the use of the church.

Four courses of three semester hours each are specifically designed to prepare the student for professional competence and also for further graduate study. *Service Playing and Repertoire* is a practical course which develops skill in directing from the console, transposition, modulation, improvisation, accompanying; and a large amount of organ literature is here examined, played, and discussed. The classes are small so that each one performs at the keyboard at least twice a week.

Liturgy and Hymnology stresses the history and development of the great liturgies of past centuries, beginning with the earliest known practices of the Hebrew people. The practices of the Eastern and the Roman churches are examined, and the liturgies of the Lutheran and Anglican

Communions are studied. Since the congregational hymn exists as one of the first elements of any liturgy, the study of hymnology assumes an important place in the course. Some practical aspects of the class are the learning of chant, and the practice of accompanying Anglican Chant. The course in Liturgy takes cognizance of the state of flux in which most liturgies find themselves at the present time. Traditions which have been followed for centuries have been abandoned or modified with such rapidity since the Vatican Council II of Pope John that current practices demand considerable attention. Also, the widespread use of so-called Folk Masses or Guitar Services dictates the necessity of becoming familiar with them and evaluating their merits. This is done through the use of field trips and through visits to the class by directors who have had success in the area of folk-music religious services.

Organization and Administration of the Church Music Program is a course that is designed to teach the church musician methods for evaluating a church position so that he will have a reasonably accurate appraisal of the congregation, its facilities, its constituency, and the chances for a successful music program. Literature to be taught in the graded choir system is used by the class, and students become acquainted with such things as bell choir training, arranging music for bells, and directing music festivals. Visits are made to churches which have noteworthy music departments, and the students are able to attend rehearsals of children's and youth choirs. Design and placement of organs, choir rooms, robe facilities, etc., are dealt with in this class.

The fourth course is "*Choral Literature*," and is taught regularly by a member of our choral and music-literature faculty. Emphasis is placed on tracing the development of choral forms (the Mass, motet, cantata, oratorio, anthem, passion, etc.) through the ages. Representative works are thoroughly analyzed and weekly laboratory periods are added to the lecture sessions for purposes of actually hearing the compositions discussed.

Besides the courses just outlined, church music majors are required to complete classes in both choral and instrumental conducting — with emphasis on baton technique, score reading, tone production, rehearsal technique and methods of drill, etc. They must also be in choir throughout all 8 semesters of their college work. [All students in the church music program must in addition complete 3 courses in the field of religion, with a total of 9 semester hours.]

In conclusion, it should be mentioned that since ours is a church-

related school, it is logical to assume that we supply the church with many musicians, and that the various churches look to us for leadership. In past years this has been the case, but with the foment that is taking place within all different denominations at the present time, it is increasingly difficult to know just what is needed by the churches that is of sufficient value to warrant our attention. There are signs that indicate to many authorities in the field of church music that the future may reveal many changes in the type of church, its organization, its public worship, and its emphasis. Naturally, any such changes will bear directly upon church music and its practice. We are watching carefully the various developments within the churches, and we trust that our graduates will be prepared to give service of the highest quality.

THE CHURCH MUSIC PROGRAM AT THE CATHOLIC UNIVERSITY

LEON STEIN
De Paul University

De Paul University of Chicago is geographically and ideologically in the center of the largest Catholic Archdiocese in the United States. It is natural, therefore, that it should be a focus for the instruction and development of Catholic church music — not only for its own area but for the nation at large. Members of its faculty including my predecessor, Dr. Arthur C. Becker, and the present Head of the Church Music Department at De Paul, Mr. Rene Dosogne, have been active on the Music Council of the Chicago Archdiocese. Its alumni includes administrators, music directors, organists and composers who are active throughout the United States.

The objective of our Church Music course is to train students for competency in the following areas:

- a. Organist (in both performance and accompaniment)
- b. Choir Director and Leader of Song
- c. General Music Director

It also aims to give the student a practical knowledge of liturgy, most especially, naturally, in those functions directly related to music. Additionally, since he is often called upon to teach general music in a church-related school, from the grade school through the college level, the Church Music student receives the training which will enable him to meet these needs.

The Church Music Department in the School of Music is also active in sponsoring workshops, either on its own or in conjunction with such organizations as the Gregorian Institute, or in presenting programs and lectures by representative performers and authorities in the field of Church Music.

The required 185 quarter hours constituting the undergraduate curriculum for a major in Church Music include the following:

Organ and Church Music	44 hrs.
Piano, Voice and Recital	14 hrs.
Conducting, Organ and Vocal Methods	7 hrs.
Choir	12 hrs.
Music History and Literature	12 hrs.
Theory	40 hrs.
General Education including Philosophy-Religion	56 hrs.

The graduate program includes hymnody and liturgics, current practices, choral literature, choral conducting, church music seminar, applied music, theory, and academics for a total of 42 quarter hours. For each course in the Church Music program, as is true of every course in the School of Music, the instructor is required to prepare a syllabus, one copy of which is permanently on file in the Music School office. Although some instructors complain about the preparation of such a syllabus, in the end they recognize its value. For one thing, pedagogical improvisation from session to session is avoided, and for another, the student knows what to expect of the course and what is expected of him.

We require that the principal performing area should be the organ, and voice the minor area. We require a senior recital which includes a solo performance of an organ work, an organ accompaniment to a sacred solo and choral work, and the direction of a group of liturgical choral compositions.

Up to the present, in blandly detailing all of the above, we have ignored what is the essential, crucial problem in Catholic church music today — to use the title of a recent volume — *The Crisis in Church Music*.¹

A principal product of the Second Vatican Council, called by Pope Paul VI — extending from October 11, 1962, to December 4, 1963 — was “The Constitution of the Sacred Liturgy.” A re-statement of liturgical procedures and functions, the English text was released by the United States Bishops’ Press Panel December 4, 1963. Of its seven chapters and an appendix, Chapter VI was concerned with “Sacred Music.”

Since our particular concern is curricular design and course content it would be impertinent from several viewpoints to attempt to establish value judgments concerning the statements or implications of Chapter VI. However, because of its perhaps deliberate ambiguity, among the more immediate results following the release of the “Constitution” were

¹“*Crisis in Church Music?*” (Washington, D. C. The Liturgical Conference, 1967).

conflicting and contradictory interpretations. The Pastoral Directory of the Archdiocese of Chicago states, "Only published music having Episcopal approval or approval of an American Diocesan Music Commission may be used in liturgical services and public devotions, e.g., bible services, novenas, etc."² Contrast this statement with the following: "It should be mentioned . . . that the texts of the motets and other religious works . . . do not require the approval of the territorial bishops' commission. The only texts which require their approval are the official texts of the proper and the ordinary. . . . In choosing a piece of music, the question of whether the composer is Catholic, Protestant, Jewish or a non-believer should not be raised. The composer's religious convictions or lack of them have nothing *per se* to do with his ability to manipulate musical ideas. Ask only whether he has the necessary musical qualifications."³

The Pastoral Directory of the Archdiocese of Chicago declares flatly, "Music with a secular connotation is forbidden in the liturgy." In direct contradiction is the statement by Robert W. Hovda, "The question in planning contemporary liturgical celebrations is not whether current popular music is appropriate. It can be taken for granted that it is. . . . In recent months many songs have appeared which could well find an appropriate place in the liturgy; these might include 'Both Sides Now,' 'Abraham, Martin and John,' 'Mrs. Robinson,' 'Gentle on My Mind' (there is a real need for good love songs in the liturgy) and 'Little Green Apples' . . . many songs from the folk and pop lists . . . have the power to enrich the liturgy here and now."⁴

Dennis Fitzpatrick, President of "The Friends of the English Liturgy Publications" has written, "We musicians have — been torn by dissension: Latin vs. the vernacular, musicians vs. liturgists, congregational music vs. choral music, traditional masses vs. participated masses, classical music vs. folk music, traditional instruments vs. guitar, diocesan censorship vs. freedom, prohibitions vs. experiments, and so on."⁵

In reference to the necessity and importance of preliminary training for congregational singing, the Rt. Rev. Francis P. Schmitt, chairman of

²*Special Directives on the Liturgy for the Archdiocese of Chicago.*"

³Rev. Eugene Lindusky, O.S.C., "Music for the Vernacular Liturgy. Some Observations on Principles of Repertoire"—"Crisis in Church Music?," p. 111.

⁴Robert W. Hovda, "Manual of Celebration," "The Liturgical Conference," Washington, D. C., p. 25.

⁵Dennis Fitzpatrick, "A View From the Far Left," "Crisis in Church Music?," p. 81.

the Commission on Church Music of the Archdiocese of Omaha, wrote, "If the Church wants a singing people, a simple fiat is not enough. Most Americans are both too uneducated and too inhibited musically, to sing unless they are half stoned."

To attribute conflicts and contradictions altogether to varying interpretations of the aforementioned Chapter VI is to misunderstand our day. In the words of one of Bob Dylan's refrains, "The times they are a changin'." Certainly, older values are crumbling or are lost, and we have not yet evolved supportive values consistent with our changing society. The turbulence within the Church is more essentially an outgrowth of an attempt to understand, to "get with" these changes, than they are of any quibbling over the exact meaning of this or that statement. Let me list briefly some of those social changes which directly affect church music.

Fully fifty percent of the population of the United States today is under 25 years of age. For many church leaders, this fact emphasized the necessity for a reorientation in terms of a *new majority*. I stress both words, for a deliberate attempt is being made to reach the *new majority* through a kind of music which is quite foreign and perhaps even distasteful to the traditionally oriented church-goer. Additionally, the crisis in race relationships, beginning with a plea for equality and justice and progressing to a militant demand for too-long-denied rights has also exercised a marked influence. On the one hand, there has been the search for Black identity through an "indigenous" music; on the other, there has been the upsurge, not only of Jazz, now more than a generation old, but of Rock, Blues-Rock, Jazz-Rock, Acid-Rock, etc. These trends have combined to pose the question as to which types of folk and popular music could or should be used in conjunction with liturgical services.

Certainly, three of the most used words in the last decade were communication, relevance and involvement. Attempt to translate and implement these terms in reference to church music and it becomes readily evident that many of the monolithic universals of the past simply can no longer obtain. What is musically relevant in a black ghetto may not be relevant in a Puerto Rican congregation nor in a white suburban church. On the other hand we must not forget there is a timely relevance and a timeless relevance; the former may be and often is transitory, the latter remains from generation to generation. With every sympathetic attempt to "get it all together" let us not be rocked into insensibility.

In brief, then, the conflicts and contradictions which we have noted are the results of the stress and disorientation experienced by people and institutions facing too much change too quickly. This leads to that fragmentation of which we are all too painfully aware today. And the more bewildered we become, the more we vainly tend to seek simplistic explanations and solutions.

What can be done within a school of music to assist the student to cope with the current problems he will encounter?

To begin with, he is made aware of the problems from the viewpoint of an organist or choir master who will have to select, teach and direct the music.

The demands for liturgical music in the vernacular have produced a vast outpouring of new material varying widely in quality. The development of taste as an effective and selective sense of excellence is always a prime objective of a good education. But nowhere does this become more desirable and necessary than in reference to a new repertoire not yet culled by time or so sifted that only the best remains. A sense of excellence is actually developed in passing, so to speak, by continuous exposure to and contact with exemplary standards in selection and performance, and the very word "schooling" implies a recognition of this striving for excellence.

It is evident then, that as in many other areas at the present, Catholic church music is in transition and curricular design and course content reflect that transition. It is certainly part of the function of the Church Music Department in a Catholic college or university to tender St. Cecilia a helping hand and help her rediscover the path to music salvation. Then, once again, will the organ peal and inspired and inspiring hosannas ring out — perhaps, even in four-part harmony.

GRANTS AND PROPOSALS SUMMARY

PAUL LEHMAN

Eastman School of Music

Each panelist presented some opening remarks concerning those aspects of the topic with which he was especially familiar. The consensus appeared to be that although numerous governmental and private sources of funding remain available, the competition is greater and the current emphasis on targeted priority programs has reduced the amount of funds available for unsolicited proposals. Further, colleges and universities are becoming increasingly aware of the expense incurred in seeking external funds and the long-term implications that arise from their acceptance.

The discussion followed the opening remarks focused on the need for a more equitable basis for allocating federal support for higher education. The group tended to agree that the current pattern of project support for experimentation and innovation is not the most desirable pattern, and that what is needed is a formula which will provide continuing support, including funds for routine operating costs, and which will not discriminate in any way against any particular discipline.

There was a definite feeling on the part of the group that NASM itself should take an interest in resolving this difficulty. This concern was reflected in the unanimous passage by the approximately eighty persons in attendance of the following resolution asking the NASM Executive Committee to consider the matter.

The interest group on grants and proposals recommends to the Executive Committee of NASM that it make every effort possible to create in federal fund-allocating agencies a climate more conducive to the art of music in general and to the basic needs of the teaching of the art. This might well involve emphasis on a new concept of allocation of funds to the basic teaching needs rather than to those so-called innovative, experimental, or peripheral projects which seem to receive more favorable funding.

Although there was insufficient time to polish the language of the resolution, the intent was that NASM should seek the adoption of a new basis for the allocation of federal funds in support of higher education which would be more equitable and more consistent with the need than is now the case.

MUSIC THERAPY AS A CAREER

RICHARD M. GRAHAM

University of Georgia

Music therapy is the application of the art of music to accomplish positive changes in behavior. This is not the most frequently used definition of the term but it most clearly sets forth the goals of the profession, in my opinion.

The professional performer and the music educator might justifiably inquire as to how this definition sets music therapy apart from their disciplines. After all, does not the well-performed piano sonata or the well-taught musical concept result in a "positive change in the behavior" of the listener or the learner? The answer is that there is really much less difference in the goals and behaviors of the concert artist, music educator, and the music therapist, than is generally believed.

Members of all three disciplines are concerned with intelligent and artistic performance and enjoyment of music. Each professional who works for less, is a detriment to all who would be associated with his particular profession and to music itself.

There are differences in the three disciplines. They are, however, mainly differences in emphasis. The performer stresses artistic excellence to bring about positive behavior changes in his audience. The music educator is rapidly becoming aware of the need to rely upon accepted theories of learning to direct his students toward desirable musical goals and objectives. The music therapist makes use of both of these means of bringing about behavior change but he adapts the traditional procedures of the performer and the music educator to the special needs of the unique population with which he works. These are people not ordinarily found in concert halls or school music settings. They are the ill, the disturbed, the handicapped, the retarded, and other individuals and groups in need of special treatment or education. Their needs for music are, however, just as great as those of the concert goer or the normally developing school youngster. Some have argued that the

people served by the music therapist may have an even greater need for the creative and expressive behaviors which comprise the musical experience.

Approximately 800 hospitals and similar institutions employ music therapists. A few public schools also include music therapy in their special education for exceptional children. In 1968, about 2,200 music therapists were employed, 912 of whom were members of the National Association for Music Therapy, Inc. (N.A.M.T.). In 1950, employed music therapists numbered about 700.

The music therapy staff is usually made up of a department head or director who holds a master's degree in music therapy, plus staff members who may have a master's or bachelor's degree in music therapy or in some other area of music. The music therapist usually works directly with the patient or client, but they are also called upon to act as a consultant or supervisor in planning services for community agencies.

Music majors may qualify by taking courses in music therapy. A baccalaureate in music therapy is offered by twenty NASM-approved colleges and universities, with 69 graduates in 1968-69. A master's degree program is offered by five universities. One university offers a doctoral program in which the individual may select a major in music therapy.

For employment as a qualified music therapist, the college graduate must complete a six-month clinical experience (internship) in an approved psychiatric hospital which is affiliated for clinical training with one of the approved schools.

The National Association for Music Therapy, Inc., maintains a national registry for those who have successfully completed the course work at any of the approved schools offering the baccalaureate degree. Persons on the register are entitled to use the identification of a Registered Music Therapist (R.M.T.). By the end of 1971 there will be close to 1000 registered music therapists in the United States.

Further information may be obtained by writing to the National Association for Music Therapy, Inc., P. O. Box 610, Lawrence, Kansas 66044.

INTRODUCTORY REMARKS

MUSIC LIBRARIES

WILLIAM J. WEICHLEIN

Executive Secretary, Music Library Association

Two avenues of approach for this evening's discussion seem appropriate:

1. To speak of some basic problems in the area of music libraries, and an attempt to offer possible solutions.
2. To answer any questions you may have concerned with your own problems in dealing with a library in a School of Music.

The problems which I shall touch on briefly are I'm sure those which many of you have encountered, or may encounter, when you come to move into a new music building, or when you wish to improve library facilities in order to accommodate expanding curricula. These problems are as follows:

1. How to establish a music library
2. The need for a music librarian
3. The faculty Library Committee
4. Building a well-rounded collection
5. Working with the central library administration
6. What is a "qualified" music librarian

First of all, a music library should not be a "departmental library" — it should be a "divisional library." This delineation of terms might appear to be a kind of semantic nit-picking, but it really does have a purpose. To library administrators each of these descriptive titles indicates quite a separate and distinct kind of operation. A "departmental" library implies just a collection of scores, chamber music parts, perhaps some sheet music, and some phonorecords which is not officially attached to the university library but is budgeted from current funds of the School of Music. Material in a parochial collection of this sort are not cataloged in the card catalog of the general library, and often the collection languishes under the supervision of an already over-worked faculty

member, or at best maintained by a full-time clerical assistant. The university library assumes no responsibility for this kind of collection.

A "divisional" library, on the other hand, is one in which all of the music materials on the campus — books, scores, historical sets, micro-film and phono-records — are in one location and under the wing of the central administration which provides both technical services and budget for both acquisitions and personnel. All of the holdings in a library of this sort are fully cataloged and appear in both the general university card catalog and in the music library catalog.

If your operation is a Department of Music in a School of Fine Arts, or in a School of Performing Arts, the library should be a Fine Arts Library, or a Performing Arts Library, and still a division of the University Library.

To administer a collection of this sort it is mandatory to have professional help in the person of at least one trained music librarian. You wouldn't entrust instruction in trumpet to a musicologist who might have once played in a high school band.

Even though most of the technical services (cataloging, acquisition, binding, and the like) are done centrally, there must be someone in charge of the music library who understands these services and who can advise the centralized departments about the many peculiarities relevant to music. This local librarian is also an administrator who must continually be in touch with the problems concerned with music cataloging, record cataloging, selection, and acquisition. He must also be aware of the best and most readily available sources of supply for both current and out-of-print materials. He must also be capable of managing a staff of full- and part-time assistants efficiently.

When all of this has been accomplished — the establishment of a separate music library facility and the appointment of a music librarian — then you need a good, strong Faculty Library Committee with a Chairman who can function both as liaison between the faculty and the music librarian and between the Music Library and the central library administration. In this latter area he must be a kind of one-man lobby. Library administrators will more often heed faculty complaints and requests than those from their own staff.

The Library Committee should meet regularly and review the entire operation of the Music Library as it serves the faculty and students of the school. Any library is basically a service institution and must com-

pletely satisfy the needs and demands of its immediate clientele. This Library Committee is the channel for faculty complaints and suggestions and thus has a most important function. It is also responsible for seeing that all instructional areas of the school are treated fairly in the matter of acquisitions — that the library does not become solely a vehicle for musicological research, for example. It is up to the Committee, through the Chairman, to solicit help in book and music selection from the various departments of the school. No matter how fine a music librarian you may have, he is not going to be completely knowledgeable in all of the many areas of instruction in music, performance, music history, theory, and music education. His relative lack of knowledge in any one of these fields is going to restrict his acquisitions in that particular area, and many librarians often have their own personal biases. Perhaps the most workable solution to this problem is to have one faculty member in each major area who is responsible for soliciting the wants of his immediate colleagues and submitting these wants to the librarian or to the Library Committee.

It is also important that the Chairman of the Library Committee be aware of what is being ordered — even to having to countersign all orders — so that he can keep track of a balanced acquisition policy as well as keep an eye on an ever-dwindling budget.

All of this is indeed ideal, and it is becoming increasingly more and more difficult to convince today's library administrators of the worth of the divisional plan. A number of years ago many library directors went overboard for divisional libraries and ended up with separate library facilities for paleontology, and vertebrate zoology, and Slavic literature. In 1970 the trend is very much in the other direction: to complete centralization. Certainly the growth of computer techniques has had much to do with this current thinking.

While a centralized system is the least expensive way of doing things, it is by no means the most advantageous to an area such as music whose materials are particularly unique and pose many particular problems (surely they are as unique and as problem-filled as those of law or medicine which would never consider not having an autonomous library).

Realizing the danger implicit in this current administrative desire for central facilities, and at the request of a number of schools of music around the country, the Board of Directors of the Music Library Association (the group which represents the many professionals in this field)

has adopted and authorized a statement which they hope will be effective. The statement reads as follows:

"Because the materials of the music library require the facilities of a music building for adequate and effective use, and because this is the principal location on a campus where the diverse materials and diverse collections needed for the effective study and teaching of music can be brought together, it is highly important that the music library, while administratively a part of the central library system, must be located in the same building with, and adjacent to the School of Music/Music Department."

It is the hope of the MLA Board that this statement can be presented to the American Library Association, and that they will see fit to put their shoulder behind it. This could add a great deal more pressure.

The question has also arisen a number of times as to precisely what is a "qualified" music librarian. The Association believes that such qualification comes from both a knowledge of library techniques and from a good, substantial background in music history and theory. A statement regarding this matter has also been formulated and approved by the MLA Board. It is intended to cover both the newly trained librarian as well as the person who may have been on the job for a number of years but may lack certain educational qualifications. This statement reads as follows:

"To be adequately serviced and developed, a music library must be staffed by a qualified music librarian.

"A qualified music librarian should have formal educational training that gives evidence of

- 1) adequate basic training in music, e.g., ear training and theory,
- 2) a strong background in the history and literature of music,
- 3) exposure to the various facets of librarianship, including cataloging and classification, reference, and bibliography,
- 4) familiarity with several foreign languages, e.g., French, German Italian, etc.

"Persons lacking some of these qualifications should be evaluated to determine whether their experience and professional activities may be considered adequate to stand in lieu of the lacking educational qualifications."

I think that I have now covered all of the points I enumerated a few minutes ago, and it is time to consider any questions you may have. I will do my best to answer but I am sure that some might be a bit difficult, so if the full answer cannot be forthcoming tonight, I will do my best to pass on your query to the proper person.

FUTURE ANNUAL MEETING SITE

THE FORTY-SEVENTH ANNUAL MEETING

OF THE

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

WILL BE HELD AT THE

SHERATON-BOSTON HOTEL, BOSTON, MASSACHUSETTS. .

22-23-24 NOVEMBER 1971

