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NUMBER 60

MARCH 1972

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NATIONAL ASSOCIATION  
OF  
SCHOOLS OF MUSIC

PROCEEDINGS OF THE  
47<sup>th</sup> ANNUAL MEETING

BOSTON, MASSACHUSETTS  
1971

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## BOARD OF DIRECTORS 1971-72

### EXECUTIVE COMMITTEE

- President:* Carl M. Neumeyer, Illinois Wesleyan University, Bloomington, Illinois. (1973)
- Vice-President:* Everett Timm, Louisiana State University, Baton Rouge, Louisiana. (1973)
- Recording Secretary:* Robert Briggs, University of Houston, Houston, Texas. (1972)
- Treasurer:* Charles Ball, George Peabody College for Teachers. (1974)
- Executive Secretary:* David Ledet (*ex officio*).

### 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.  
Lawrence Hart, University of North Carolina, Greensboro, North Carolina. (1974)
- Region 8:* Alabama, Kentucky, Mississippi, Tennessee.  
James Coleman, University of Mississippi, University, Mississippi. (1974)
- Region 9:* Arkansas, Louisiana, Oklahoma, Texas.  
Fisher Tull, Sam Houston State University, Huntsville, Texas. (1974)

### NATIONAL OFFICE

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

One Dupont Circle, N.W. Suite 650  
Washington, D. C. 20036

David A. Ledet, *Executive Secretary*

Leo LaSota, *Administrative Assistant*

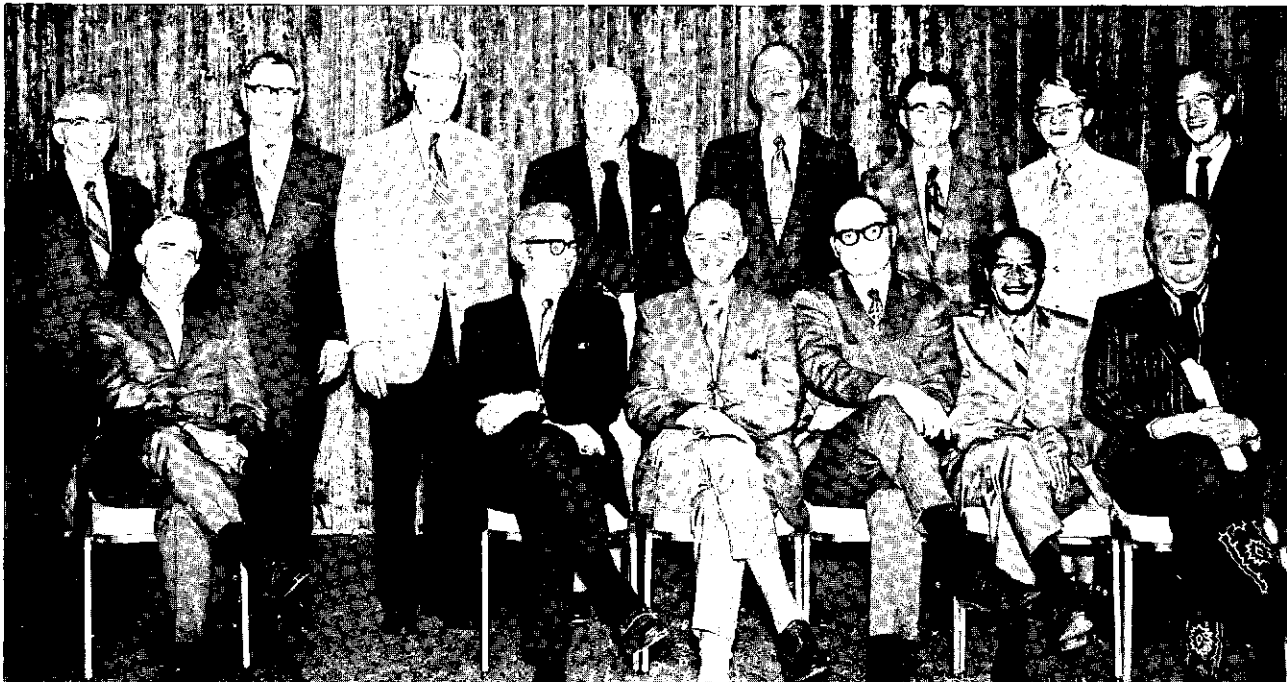
# COMMISSIONS

## COMMISSION ON UNDERGRADUATE STUDIES

Warner Imig, *Chairman*, University of Colorado  
Eugene Bonelli, Southern Methodist University  
Andrew Broekema, Arizona State University  
Warren Scharf, Baldwin-Wallace College  
Dayton Smith, San Diego State College  
David Stone, Temple University  
Robert Trotter, University of Oregon  
Thomas Gorton, University of Kansas, *Consultant*

## COMMISSION ON GRADUATE STUDIES

Himie Voxman, *Chairman*, University of Iowa  
Robert Bays, University of Texas  
Bruce Benward, University of Wisconsin  
Joseph Blankenship, University of Missouri-Kansas City  
Howard Boatwright, Syracuse University  
Wiley Housewright, Florida State University  
Howard Rarig, University of Southern California  
Howard Hanson, *Consultant*

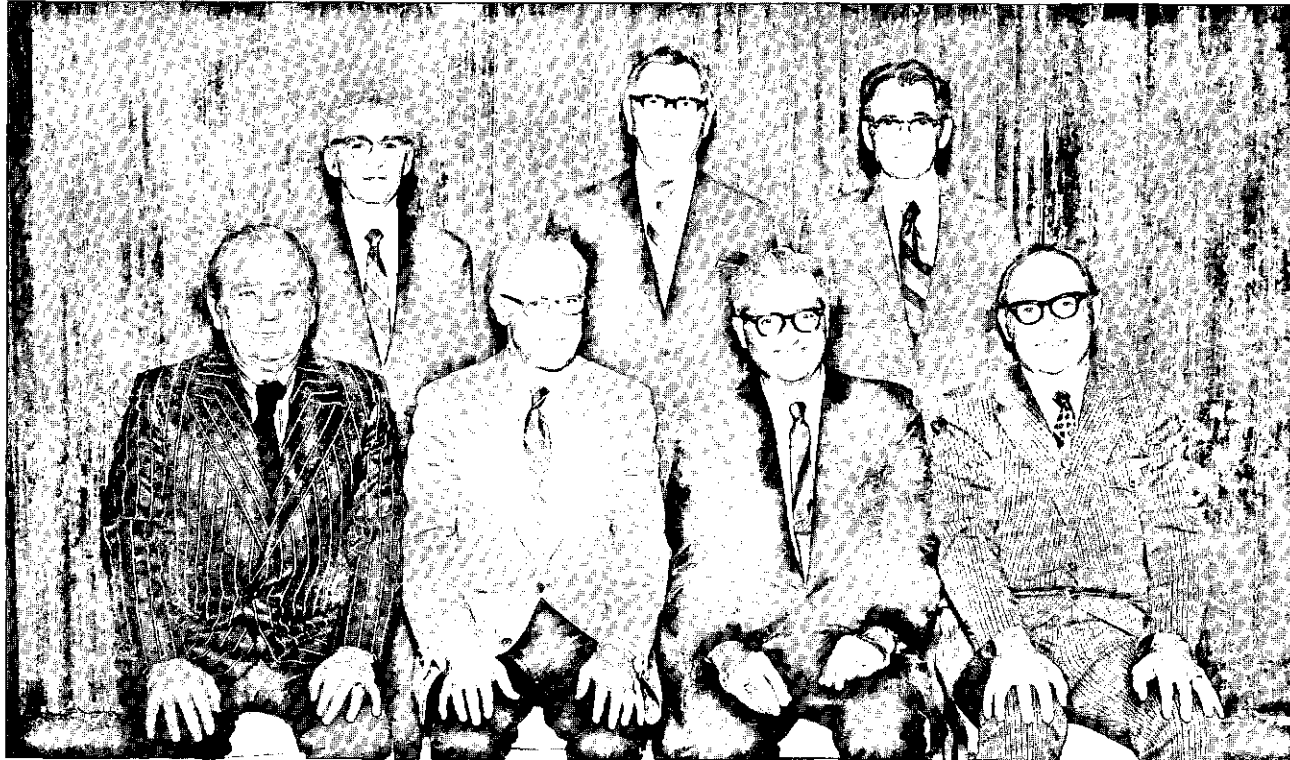


**BOARD OF DIRECTORS AND ELECTED  
MEMBERS OF THE NOMINATING COMMITTEE**

*Standing, left to right:* David A. Ledet, Executive Secretary, Washington, D. C.; Everett Timm, Louisiana State University, Baton Rouge, La.; Carl M. Neumeyer, Illinois Wesleyan University, Bloomington, Ill.; Andrew W. Buchhauser, University of Arizona, Tucson, Ariz.; Wayne S. Hertz, Central Washington State College, Ellensburg, Wash.; Himie Voxman, University of Iowa, Iowa City, Iowa; Lawrence Hart, University of North Carolina, Greensboro, N. C.; Fisher Tull, Sam Houston State University, Huntsville, Texas.

*Front row, seated, left to right:* A. Harold Goodman, Brigham Young University, Provo, Utah; Robert Briggs, University of Houston, Houston, Texas; Warren B. Wooldridge, Southwestern College, Winfield, Kansas; Charles H. Ball, George Peabody College for Teachers, Nashville, Tenn.; Nathaniel F. Gatlin, Virginia State College, Petersburg, Va.; Warner Imig, University of Colorado, Boulder, Colorado.

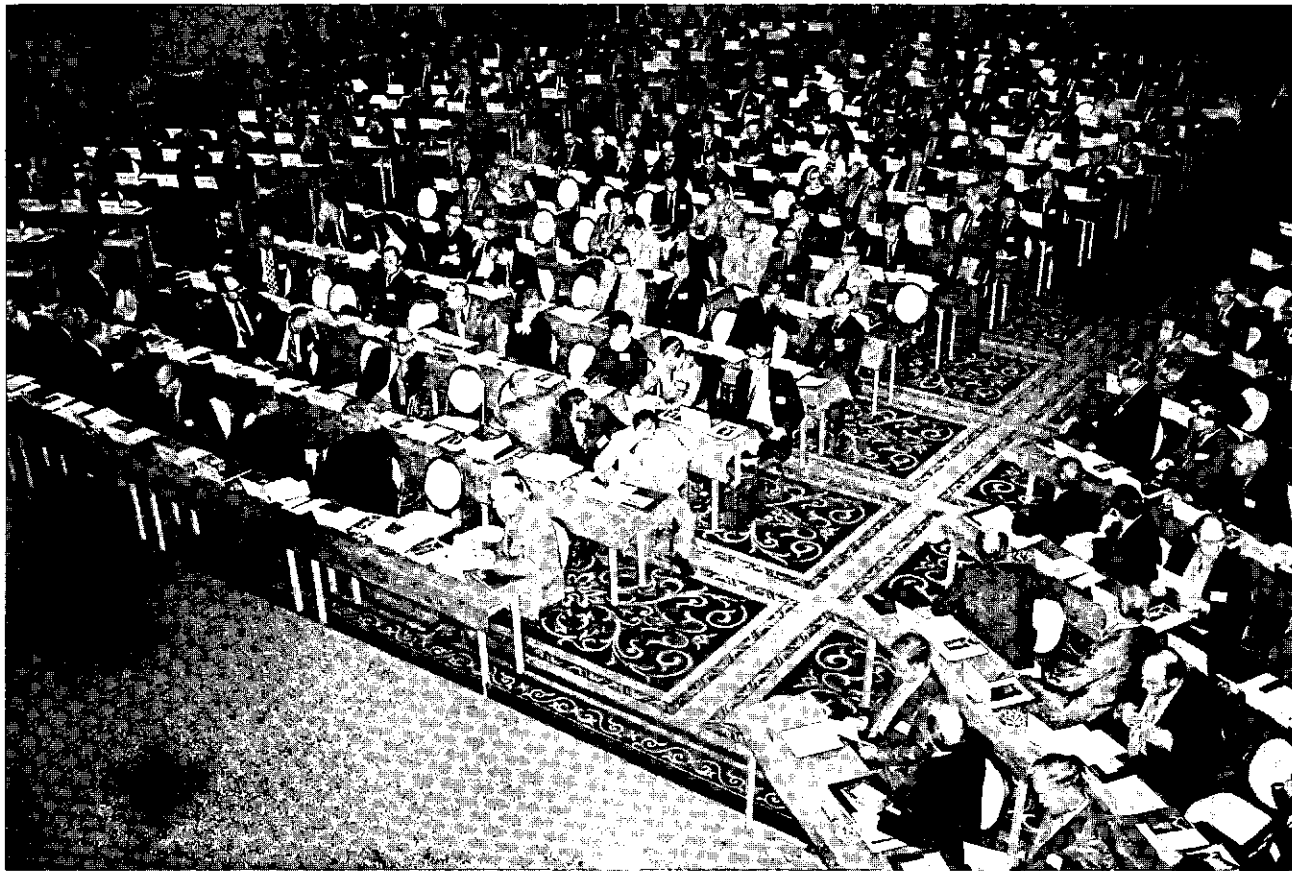




### EXECUTIVE COMMITTEE

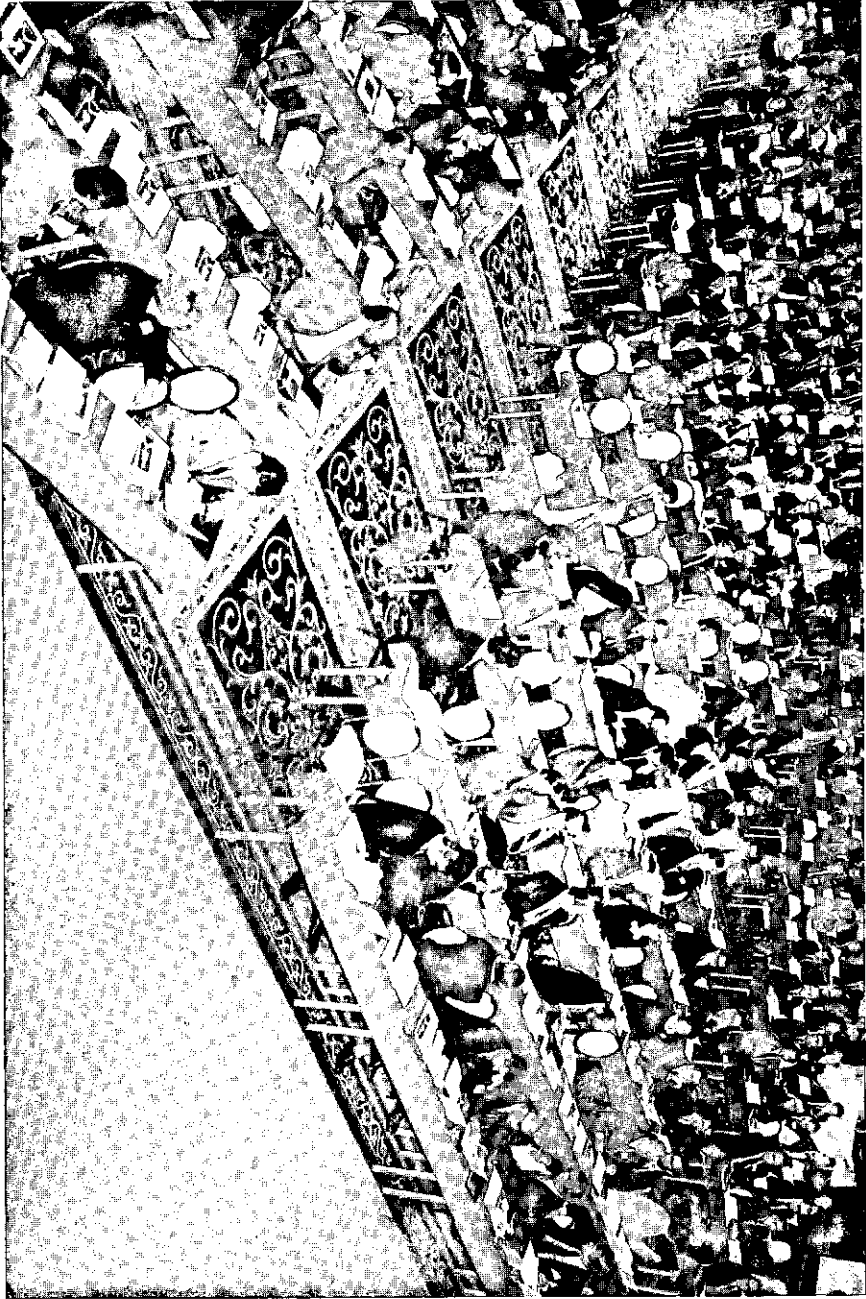
*Standing, left to right:* Executive Secretary, David A. Ledet, Washington, D. C.; Vice-President, Everett Timm, Louisiana State University, Baton Rouge, La.; Chairman, Commission on Graduate Studies, Himie Voxman, University of Iowa, Iowa City, Iowa.

*Seated, left to right:* Chairman, Commission on Undergraduate Studies, Warner Imig, University of Colorado, Boulder, Colo.; President, Carl M. Neumeyer, Illinois Wesleyan University, Bloomington, Ill.; Recording Secretary, Robert Briggs, University of Houston, Houston, Texas; Treasurer, Charles H. Ball, George Peabody College for Teachers, Nashville, Tenn.



BALLROOM, SHERATON-BOSTON HOTEL

BALLROOM, SHERATON-BOSTON HOTEL



# MINUTES OF THE PLENARY SESSIONS

## FIRST GENERAL SESSION

NOVEMBER 22, 1971

President Neumeier called the First General Session to order at 9:10 a.m.

Following the traditional roll call by Recording Secretary Robert L. Briggs, President Neumeier read a telegram of welcome from the Mayor of Boston who was unable to be present but sent cordial greetings and a warm welcome to the city. Chairman Warner Imig then presented the report of the Commission on Undergraduate Studies, expressing appreciation to and naming commission members. Dean Imig then presented a summary of activities, including the Denver Conference funded by the Contemporary Music Project. A subsequent meeting took place in Chicago, resulting in the preparation of several documents. Activities of the Commission related to accreditation were then presented. Motion—Imig/Timm to accept the report. *Carried.*

Motion—Imig/Scharf. To approve the revised Bachelor of Music degree as circulated, revised, and re-distributed. *Carried.* Motion—Imig/Broekema. To waive the required advance notice in order to present for adoption a statement for insertion in the By-Laws, p. 22 (1971 Handbook) under Paragraph III, Specific Requirements for Undergraduate Degrees. (A two-thirds majority is required for this action.) *Carried.* Motion—Imig/Rarig to implement the statement on BASIC MUSICIANSHIP noted above and insert it in the handbook. *Carried.*

The report of the Commission on Graduate Studies was presented by Chairman Himie Voxman. Activities of the Graduate Commission, including deliberations at the Denver Conference were outlined. Motion—Voxman/Goodman to accept the report. *Carried.* The President congratulated members of the two Commissions on the hard work in which they had involved themselves during the past year. President Neumeier then introduced the individual 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 Robert House. Eight inquiries had been satisfactorily resolved by mail communication during the year. Motion—House/Witherspoon. To approve the report. *Carried.* A request for a show of hands on the ques-

tion of institutions now printing the *Code of Ethics* in an institutional catalog produced relatively few hands raised.

Wilbur Fullbright, chairman of the Publicity Committee, took the rostrum to request certain information from new member schools. No other reports were prepared or presented by Standing Committees.

Everett Timm then presented the Treasurer's Report which indicated a fiscal balance for continued operation of the Association. A statement of audited documents representing the Assets, Liabilities, and Fund Balance was provided each delegate at his or her place in the room. Motion—Timm/Cannon. That the Treasurer's report be adopted. *Carried.*

The report of the Executive Secretary was presented by David A. Ledet. His report included an introduction of the new Administrative Assistant in the NASM office, Mr. Leo LaSota. General announcements of interest to the membership were made. Dr. Ledet indicated that for the first time in its history the Boston Symphony has opened a rehearsal to a segment of the public. NASM members are privileged to attend this rehearsal Tuesday morning of the convention and are also invited backstage to talk with members of the Symphony after the rehearsal. Dr. Ledet noted that there were over 420 pre-registrations for this meeting and indicated that this effort assists greatly in expediting arrangements for the convention arrangements in the hotel. Several announcements were made relative to receptions by different organizations concurrent with the convention.

The report of the Nominating Committee was presented by Francis Bulber, chairman. He read the proposed slate of his committee and noted work of individual members of the committee. Procedures for write-in nominees and voting procedures were outlined. Final vote will take place Wednesday morning. Motion—Bulber/Rogers. To accept the report. *Carried.*

President Neumeyer presented his official report, commenting on activities of the Association during the past year and emphasizing numerous meetings attended in order to maintain liaison with other national agencies, organizations, and conferences. (The full Report of the President is published in the Proceedings of the 47th annual meeting.) The president noted that current membership now numbers 385 institutions.

Dr. Bryce Jordan, president of the University of Texas at Dallas, was

introduced to present the principal address of the morning. Dr. Jordan was a former music executive and representative to NASM until four years ago when he assumed administrative duties as vice president for student affairs and then Interim President of the University of Texas at Austin. He assumed his present position in the fall of 1971. (The address is printed elsewhere in the Proceedings of the 1971 convention.)

Following additional announcements of general interest the meeting adjourned at 11:38 a.m. Delegates met in regional sessions starting at 2:00 p.m.

## SECOND GENERAL SESSION

NOVEMBER 23, 1971

President Neumeier called the convention to order at 2:05 p.m. in the Grand Ballroom of the Sheraton-Boston Hotel and introduced Past President Harrison Keller who was present as an honored visitor.

The president then indicated that he found it difficult to find words sufficient to present so well-known and eminent an educator and musician as the principal speaker, except to say, in essence, Dr. Howard Hanson! The delegates accorded the speaker a standing ovation. Dr. Hanson reminisced briefly on the difficulties of the 1920's which saw the inception of NASM and paid compliment to the several men who were indeed the "Founding Fathers of NASM." The development of the Bachelor of Music degree and subsequently graduate degrees in music was essentially the product of efforts exerted by the charter members of NASM. Comment on the Doctor of Musical Arts degree was made with considerable pride by the speaker. This, of course, represents a more recent event in contrast with the early years of the organization.

Dr. Hanson's narrative remarks included a clear contrast between those early years and the present, reflected in the prestigious growth and added respect for the quality of music education as exemplified by the worth of the products of American music schools at all levels.

An analysis of the growth of the American composer was outlined by Dr. Hanson, beginning with the end of the nineteenth century and continuing into the twentieth, through the depression years of the thirties, naming outstanding composers of those years. Particular note was made of the attempts to develop a place for the American opera, but never meeting the expectations of those primarily concerned. Successes in certain musical form through international recognition in the forties were mentioned.

Today, Dr. Hanson places great hope in the works performed in American high schools, conservatories, colleges, universities, and in community groups, representing talented and enlightened presentations by amateurs and semi-professionals. The speaker indicated that music played *with love* by the non-professional with a few wrong notes is worth far more than that of the professional orchestra performing with a high degree of artistic perfection. Dr. Hanson concluded by pointing out that the future of music in America may well lie with the devoted amateur.

Dr. Everett Timm presented a special citation on behalf of NASM to Dr. Howard Hanson and read the text to the membership, summarizing the long history of service to this organization and to the world of music. Mrs. Hanson was presented to the delegates by President Neumeier from her place in the hall.

Following information provided by Walter Erley of the Publicity Committee, the meeting was adjourned at 2:55 p.m. after which the delegates met in separate rooms, according to size and type of institution.

#### FINAL GENERAL SESSION

NOVEMBER 24, 1971

The president called the final session to order at 9:10 a.m. Francis Bulber, chairman of the Nominating Committee, reported that the voting ballots of the slate of nominees are being distributed to each delegate in the Grand Ballroom. Instructions were presented regarding voting procedures. The report of Regional recommendations and elections of new chairmen for a three-year term was made by Dr. Jackson Ehlert. New chairmen:

Region 7 Lawrence Hart (1974)

Region 8 James Coleman (1974)

Region 9 Fisher A. Tull (1974)

In addition, Lindsey Merrill (1972) was elected to complete a *one-year term* vacated by Howard Rarig who moved from *Region 5* to another position in the country this fall. Warren Scharf made an announcement relative to a faculty recital exchange program which features about two dozen institutions who are participating in their first year. Financial restraints are the principal deterrent to the expansion of the list of participating schools.

President Neumeyer introduced Allen Sapp, director of the Arts/Worth project of the National Council for the Arts in Education. A wide spectrum of professional Arts organizations are participating: CMS, NASM, MENC, together with visual arts, film, dance, and similar organizations. NCAIE hopes to become a rallying point for the Arts in Education. The development of the Arts/Worth project was outlined by Mr. Sapp. This project is being supported by the scholarly community in America, including the National Foundation for the Arts and Humanities. Much of the early funding reflected money from the U. S. Office of Education. Phase I, representing a philosophical development, was supervised by William Doty. Mr. Sapp involved himself in Phase II, the actual structural organization of the research project. Arts/Worth has as its principal goal an amalgamation of the Arts. The objective is to transform thinking on the part of the public towards a positive attitude about the Arts from early childhood. Mr. Sapp reflected again upon a number of basic points regarding the present status of music in America as expressed by Dr. Howard Hanson in the Tuesday afternoon General Session. Arts/Worth is designed to carry the success of academic Arts into the minds of people everywhere in order to gain wide support.

“Research Evangelism and Catalysis” are key phrases as devices for implementing the program. The president of a major institution tends to think about the Arts *collectively*. NCAIE therefore becomes a natural agency to serve this type of thinking. The office of the project is in the Lincoln Building in New York City. The role is not to give grants but to work through grants towards the stated goal. There are five consultative committees, representing different phases of people in the Arts, ranging from the business side to the performers and artists as well as those in Arts Education. There is also an inter-cultural committee which includes the “so-called” sub-cultural communities of America. “Feedback” will be requested from the membership of NASM.

Graham Down, Acting Director of the Advanced Placement Test area of the College Entrance Examination Board, was introduced to speak on the subject of “The Advanced Placement Examination in Music.” Mr. Down referred to *myths* when he emphasized that first, there is only *one* Board and secondly, it is located in New York near Carnegie Hall, not in Princeton, as many believe. He further indicated that he wished the latter were true. It was noted that the membership in attendance had been handed two brochures of interest to the subject: “A Guide to the Advanced Placement Program 1971-72” and the



"1971-72 Advanced Placement in Music." It was interesting to hear that high school courses rather than those in colleges and universities have been affected by the College Board examinations program. Mr. Down suggested that many educators might do well to teach music *less* but teach it *better*.

This is a time to remove ourselves from "pushbutton" lives, get away from the ennui or listlessness in education and put music and art in its rightful place in education. If the development of Advanced Placement Tests has indeed triggered increased activity in the high schools, perhaps a similar measure in music would have a similar effect.

The convention went into a 15-minute recess at 10:25 a.m. in view of the fact that events were running ahead of schedule. The morning session resumed at 10:45 a.m. Arnold Kvam addressed the delegates on the subject of "The Graduate Record Examination in Music." (The text of the address appears elsewhere in the published Proceedings.) Mr. Kvam, chairman of the Douglass College of Rutgers of the State University of New Jersey, related the development of the original GRE Advanced Music Test. Today, the test has been moved from an institutional basis to a program called the Undergraduate Program for Counselling and Evaluation. Another test of interest at the undergraduate level includes the Music Education Test of the National Teacher Examination. The latter is intended primarily for senior music education majors.

Since 1963, four new forms of the GRE Advanced Music Test have been developed. Between 80-90 different people have been involved in these preparations. It now appears feasible to provide "subscores" for Music Theory and Music History, separately. A restructured form is expected in October, 1972. It might be of interest to note that 2,800 candidates took the Advanced Music Test between October, 1969 and July, 1970. Music History items appeared to be more difficult than those in theory, although neither should be considered "easy." Mr. Kvam concluded by indicating that music faculty may take too much for granted in terms of their successes in teaching a wide variety of Music Theory and History.

At this time a panel consisting of Warner Imig, chairman of the Commission on Undergraduate Studies; Himie Voxman, chairman of the Commission on Graduate Studies; and Warren Scharf took their places on the platform to discuss the deliberations of the two Commissions. As a result of agreements formulated at the June meetings of the two com-

missions, the Contemporary Music Project, with the assistance of Robert Werner who coordinates that program, a Denver conference was developed and took place in October, 1971. The work included both separate and group discussions of various topics of primary concern. The results of the deliberations were circulated by David Ledet subsequently to the committee members for editing and clarification as needed. These were then presented to the Executive Committee in Boston in November and now are being explained in essence to the convention. Many different challenges felt by NASM were discussed, particularly as they relate to the work of these commissions.

Himie Voxman followed Warner Imig at the lectern following a brief summary of the processes in which the group had involved itself. The new evaluative documents will place more emphasis on qualitative rather than quantitative criteria. Recognition of the general non-major student and a needed contact with music in liberal education along with fiscal problems in music take a prominent place in the revised self-surveys. Greater faculty involvement in the preparation of institutional surveys was stressed. A greater attention to the need for stimulating a national interest in the Arts was noted by Dr. Voxman.

Dean Imig outlined the project in music education currently the concern of an MENC Teacher Education Committee chaired by Robert Klotman.

Warren Scharf continued the panel presentation by reminding the delegates of what NASM has done in recent years to better the activities of the Association. Dr. Scharf's principal explanations rested on the nature of a revised "Self-Survey Form" and another entitled, "Instructions to Visitation Representatives." It is hoped that these changes will be helpful to all schools as well as official visitors. Again, increased faculty involvement was emphasized. The original document given to "Examiners" has been changed to "Visitation Representatives," hoping to remove some of the normal tensions engendered by the former term.

Dean Imig commented upon the work of the commissions, paying homage to their personal efforts. President Neumeyer then took charge once again and recognized the work done by members of the Public Relations Committee, Walter A. Erley, chairman; Wilbur Fullbright; and Arthur Wildman. He thanked the Executive Secretary for his untiring efforts on behalf of the Association. Results of the morning election were read by Recording Secretary Robert L. Briggs, as furnished by Francis Bulber, elections chairman:

**Vice President: Everett Timm (to fill an unexpired two-year term)**

**All others listed are for a full three-year term of office:**

**Treasurer:**

**Charles Ball**

**Commission on Undergraduate Studies:**

**Andrew Broekema**

**Robert Trotter**

**Commission on Graduate Studies:**

**Joseph Blankenship**

**Howard Rarig**

**Committee on Ethics:**

**Reid Poole**

**Nominating Committee:**

**Andrew Buchhauser**

**Nathaniel Gatlin**

**The closing session adjourned at 11:35 a.m.**

## TREASURER'S REPORT

It is a pleasure to report that we are in good financial condition in spite of many unpredictable changes in the financial world. Our income from investments was above expectations and we have not been forced to sell any stocks. We have had good earnings on short-term government bonds, treasury bills and bank certificates of deposit. We are on a sound financial basis.

Total receipts for the year ending August 31, 1971, including redemption of certain treasury bills, treasury bonds and time deposits were \$131,816.04. Total disbursements including funds invested were \$126,719.18. The excess of receipts over disbursements on August 31, 1971, was \$5,096.86.

You will notice that our investments now are \$39,473.98. Their market value at the time of the audit was approximately \$37,200.00. One year ago our investments were \$35,679.12 with a market value of \$32,500.00. Including the cash in the bank to cover expenditures due September 1, 1971, our total assets at the end of the fiscal year were \$49,521.44.

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. A few additional copies are available for examination at the speaker's table. This together with the information distributed on the tables constitutes the Treasurer's Report.

EVERETT TIMM, *Treasurer*

## REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES

The Commission on Undergraduate Studies has the following report to make on its activities this year. The Commission met in June in Washington, D. C.—June 16–19, 1971. In addition, meetings of the Commission were held in Denver on October 4–6, 1971, and here in Boston on November 17–19, 1971.

The meeting in Washington was related to the usual program of evaluation and accreditation—in addition, there was a “think tank” session. The latter session was a study session concerned with the change of the new by-laws relative to the statement that: “the duties of the Commission shall be to study curricular problems, etc., etc.” After deliberation it was recommended by the Commission that funds be sought to fund a meeting of a study nature. Funds were obtained from the Contemporary Music Project, and the above-mentioned meeting was held in Denver. During that meeting extensive and searching sessions were held. In brief summary:

1. A statement was drafted on *Basic Musicianship*, which you have in your materials.
2. In addition, the self-survey form was revised.
3. The instructions to examiners were re-written.

At the Washington meeting it should be mentioned that the Senior Commission, of which I have the honor to be Chairman, in its gracious and usual generous nature, invited the Junior Commission to meet with us in Denver. I may report that the Junior Commission came through in stunning form.

It was decided in Denver that the reports of the general committees of that meeting be distributed to the entire attending body for comments—it was also decided that a meeting be held by a small group of the whole to refine the documents mentioned, the documents then to be presented to the Board of Directors here in Boston for comments and suggestions. These papers are now to be finally edited and used as appropriate instruments for evaluative practices. This Chicago meeting

again was funded by the Contemporary Music Project. The committee consisted of Eugene Bonelli, Warren Scharf, Himie Voxman, Robert Werner and myself.

The above-mentioned exercises were held and the documents have been approved by the Board of NASM.

One final suggestion will probably be followed and that is that there will be on-going studies of subjects and topics suggested at these meetings. Discussion is now taking place for a study concerned with revisions of the Bachelor of Music Education.

At the Washington and this Boston meeting, the Commission on Undergraduate Studies has been engaged with their primary duty; that is, evaluation and accreditation. Therefore, we have recommended to the Board of NASM the following actions and related additional comments which have been accepted.

The Commission on Undergraduate Studies recommends that *Associate Membership* be granted to the following institutions.

Boise State College	Trenton State College
Case Western Reserve University	University of Bridgeport
College of Notre Dame	University of Dubuque
Colorado State University	University of Rhode Island
Jersey City State College	University of Tampa
Kentucky State College	University of Tennessee at Martin
Macalester College	University of Texas at Arlington
Pembroke State University	University of West Florida (The)
Southwestern State College	West Georgia College

The Commission on Undergraduate Studies recommends that *Full Membership* be accorded to the following institutions:

Austin Peay State University	Southern Colorado State College
Barrington College	Southwest Missouri State College
Findlay College	Tennessee Technological University
Illinois State University	Union University
Mankato State College	University of Florida
Morehead State University	University of Hawaii

The Commission on Undergraduate Studies recommends continuance in good standing as a result of re-examination for the following institutions:

Arkansas Polytechnic College	Eastman School of Music
Belhaven College	Jacksonville University
Boston Conservatory of Music	Manhattanville College
Cleveland Institute	Mississippi College
Douglass College of Rutgers	Mount St. Mary's College

Northeast Louisiana University  
Ohio University  
Oklahoma City University  
Otterbein College  
Ouachita Baptist University  
Our Lady of the Lake College  
Saint Mary College  
St. Olaf College  
Southwestern at Memphis  
State University College, Fredonia  
State University College, Potsdam  
Stetson University  
Texas Christian University

Texas Tech University  
University of Cincinnati, College-  
Conservatory of Music  
University of Illinois  
University of Southern Mississippi  
University of Texas, Austin  
University of Washington  
Washburn University  
Washington State University  
Western Kentucky University  
Westminster College  
Winthrop College  
Youngstown State University

Pending response, three schools seeking Associate Membership were tabled.

Pending response, one school seeking Full Membership was tabled.

As a result of re-examination, three schools were continued on probation.

New curricula were approved in nine cases.

Progress reports and responses from 23 schools were received and acted on.

Four re-examinations were tabled pending response.

Finally, we call your attention again to the new Bachelor of Music curriculum that will be voted on later this morning. The Commission on Undergraduate Studies and the Board urges your support of this new program.

I move the adoption of this report as approved by the Commission on Undergraduate Studies and the Board of NASM.

DEAN WARNER IMIG, *Chairman*  
Commission on Undergraduate  
Studies

## REPORT OF THE COMMISSION ON GRADUATE STUDIES

As a result of our June and November meetings, the Commission on Graduate Studies recommends that *Associate Membership* be approved for the following institutions:

Case Western Reserve University  
Colorado State University, Fort  
Collins  
Jersey City State College

Southwestern State College  
(Oklahoma)  
Trenton State College  
University of Bridgeport

and that *Full Membership* be approved for:

Austin Peay State University  
Illinois State University  
Mankato State College  
Morehead State University

Southern Baptist Theological  
Seminary  
University of Florida, Gainesville  
University of Hawaii

The Commission recommends that the following institutions be continued in good standing as a result of recent re-examinations:

Boston Conservatory of Music  
Cleveland Institute of Music  
Eastman School of Music  
Mississippi College  
Northeast Louisiana University  
Ohio University  
Ouachita Baptist University  
State University College, Fredonia  
State University College, Potsdam  
Texas Christian University  
Texas Tech University

University of Cincinnati, College-  
Conservatory of Music  
University of Illinois, Urbana  
University of Southern Mississippi  
University of Texas, Austin  
University of Washington, Seattle  
Washington State University  
Western Kentucky University  
Winthrop College  
Youngstown State University

Action on four applicants for Associate Membership and on three for Full Membership was deferred pending responses.

As a result of re-examination, three schools were continued on probation and action on four deferred.

New curricula were approved for seven schools.

Twenty Responses and Progress Reports were acted upon.

In addition to the June and November meetings, the Commission



collaborated with the Commission on Undergraduate Studies in meetings at Denver and Chicago. Warner Imig will present details later.

The Commission plans a review of current NASM recommendations for *Graduate Studies* (Bulletin No. 35). Attention will be given to the recently established Doctor of Arts degree in music. Your attention is called to the Interest Group meeting on the D.A. to be held Tuesday evening at 8:00 p.m.

HIMIE VOXMAN, *Chairman*  
Commission on Graduate Studies

## COMPOSITE LIST OF INSTITUTIONS APPROVED NOVEMBER 1971

### ASSOCIATE MEMBERSHIP

Boise State College  
Case Western Reserve University  
College of Notre Dame  
Colorado State University  
Jersey City State College

Kentucky State College  
Macalester College  
Pembroke State University  
Southwestern State College  
Trenton State College

University of Bridgeport  
University of Dubuque  
University of Rhode Island  
University of Tampa  
University of Tennessee at Martin

University of Texas at Arlington  
University of West Florida  
West Georgia College

### FULL MEMBERSHIP

Austin Peay State University  
Barrington College  
Findlay College  
Illinois State University  
Mankato State College

Morehead State University  
Southern Baptist Theological Seminary  
Southern Colorado State College  
Southwest Missouri State College  
Tennessee Technological University

Union University  
University of Florida  
University of Hawaii

**RE-ACCREDITED PROGRAMS**

Arkansas Polytechnic College  
Belhaven College  
Boston University  
Cleveland Institute of Music  
Douglass College of Rutgers University

Eastman School of Music  
Jacksonville University  
Manhattanville College  
Mississippi College  
Mount St. Mary's College

Northeast Louisiana University  
Ohio University  
Oklahoma City University  
Otterbein College  
Ouachita Baptist University

Our Lady of the Lake College  
Saint Mary College  
St. Olaf College  
Southwestern at Memphis  
State University College, Fredonia, New York

State University College, Potsdam, New York  
Stetson University  
Texas Christian University  
Texas Tech University  
University of Cincinnati

University of Illinois  
University of Southern Mississippi  
University of Texas  
University of Washington  
Washburn University

Washington State University  
Western Kentucky University  
Westminster College  
Winthrop College  
Youngstown State University

## REPORT ON REGIONAL SUGGESTIONS

JACKSON EHLERT  
*Butler University*

In reviewing the activities of the nine Regions, one general subject stands out, even though approached through a variety of topics. The interrelationships of the following all apparently pointed in the same direction.

1. What are we teaching in Undergraduate Music Education?
2. Making music in higher education more relevant.
3. The Department or School of Music in 1980—projections and problems.
4. The conventional guidance of Schools and Departments of Music—its educational validity for the 70's?
5. Management by objectives.
6. Music majors and their options in society.

Whether these topics are related to Bryce Jordan's speech or to CMP, they still reflect a general awareness of a need for self-examination and continuing study. There is also an apparent need for objective data which could help to clarify attitudes and procedures involving an educational, philosophical concept of music education from elementary grades through graduate work.

It should be noted that Dr. Robert J. Werner, Director of the Contemporary Music Project, meeting with Region V expressed an interest in helping any institutions which might be interested in CMP.

Range of problems seems to point toward a need for a series of seminars at the next meeting.

1. Teaching loads—equating a variety of activities.
2. Entrance requirements for freshmen, with alternate to what stu-

dents know which is not part of the traditional curriculum, backgrounds in theory or fundamentals, ultimate objectives.

3. Entrance requirements for graduate work with attention to the use of the G.R.A. to problems in theory, and to objectives.
4. Preparation of the Self-Survey, both for new schools and for re-examination.
5. Building audiences.
6. The exploration of new career fields involving music—new curricula.
7. Planning a new music building.
8. Central vs. Departmental libraries.
9. The changing nature of the theory teacher's job, everything from CMP to electronic techniques which involve a departure from tradition both in techniques and objectives.
10. The role of the Music School in the community.
11. Answers to questions evolving from financial problems: increased registration, decreases in budgets and scholarship funds, in funds for equipment, library, etc.
12. A seminar for new administrators, to explore all of the above problems, to learn how to borrow and adopt ideas.
13. Teacher evaluation by students, and administrators, pros, cons, and techniques.
14. Copyright and performance rights.

### *Recommendations*

1. Can NASM act as a political lobby—on the level of National Governmental Policy?
2. Can NASM be effective on the academic level between examinations—to influence school administrations favorably for the music program and to point out the special problems and special worth of the music department—because of the uniqueness in the curriculum?
3. We advocate a *Newsletter* from NASM to its membership on a

regular basis, such a letter could contain information on grants, data on involvement trends, job market, legislation affecting the Arts, specific innovative programs, teachers evaluation procedure, etc.

4. Greater involvement of Regional Representatives in the actual administrative and policy-making process in NASM and better communications (regarding this process) with the membership.
5. Be sure there is a balanced representation of size and types of schools on the Board of Directors.
6. At a mid-year meeting of Region VI held in May 1971, it was voted that Region VI go on record as approving a continued emphasis upon performance as the core of all masters degree programs.
7. Additional attention to the preparation of teachers for the reaching of humanity courses.

*Regional Chairmen on the Board of Directors*

Region 1. A. Harold Goodman	Brigham Young University
Region 2. Wayne S. Hertz	Central Washington State College
Region 3. Warren B. Wooldridge	Southwestern College
Region 4. Charles M. Fisher	MacMurray College
Region 5. Lindsey Merrill Replacing Howard Rarig Secretary, Clyde Thompson, Ohio University	Kent State University
Region 6. Frank Lidral	University of Vermont
Region 7. Lawrence Hart Secretary, Clemens Sandresky, Salem College	University of North Carolina, Greensboro
Region 8. James Coleman	University of Mississippi
Region 9. Fisher Tull Replacing Edwin Gerschefski	Sam Houston State University

## REPORT OF THE NOMINATING COMMITTEE

The slate of nominees for the 1971 election was prepared by a Nominating Committee consisting of the following regional chairmen: Harold Goodman, Region 1; Warren Wooldridge, Region 3; Howard Rarig, Region 5; Edwin Gerschefski, Region 7; and myself.

The election was held on Wednesday morning, November 24, 1971, and the following results were announced before the noon adjournment of the 47th Annual Meeting.

### OFFICERS:

Vice President (To fill  
two-year unexpired term) Everett Timm, Louisiana State University  
Treasurer Charles Ball, George Peabody College for  
Teachers

### MEMBERS, COMMISSION ON UNDERGRADUATE STUDIES:

Andrew Broekema, Arizona State University  
Robert Trotter, University of Oregon

### MEMBERS, COMMISSION ON GRADUATE STUDIES:

Joseph Blankenship, University of Missouri at  
Kansas City  
Howard Rarig, University of Southern  
California

COMMITTEE ON ETHICS: Reid Poole, University of Florida

### NOMINATING COMMITTEE, AT-LARGE MEMBERS:

Andrew Buchhauser, University of Arizona  
Nathaniel Gatlin, Virginia State College

FRANCIS BULBER, *Chairman*  
Nominating Committee



## PRESIDENT'S REPORT

CARL NEUMEYER

*Illinois Wesleyan University*

One year ago at this time we had before us proposals for some restructuring of our organization. Those proposals had grown primarily out of recommendations of a planning committee appointed by Past-president Hargreaves. You will recall that, during our three days together in New Orleans, the revisions of our governing documents were adopted. The two-year process of refinement of those revisions, while time-consuming, has proven effective and now with one year of experience, it can be reported that the revised documents are serving the Association well. Some of the provisions are only now becoming effective. Just during the past two days has it been possible to activate the new Board of Directors, one of the provisions of our new By-laws. This group of your elected representatives has displayed the same great qualities of sincerity and dedication characteristic of our Commissions and our Executive Committees, past and present.

Now this year we have acted upon recommendations concerning the degree Bachelor of Music, a culmination of another two-year study by a broadly based committee of executives of NASM schools and faculty representatives. Plans are now being set in motion for a review of the programs in Music Education. This process of review and revision must be continuous and, although our recent experiences indicate most satisfactory progress, we must never assume that we have completed our work.

Our Commission on Undergraduate Studies at its meeting in June 1971 understandably expressed a restlessness because of its inability to carry the extremely heavy work load and at the same time re-examine its own processes and procedures. A request was made of the President,



and through him to the Executive Committee, for an opportunity to meet at another time with freedom from deadline pressures to objectively review its role in our Association. At that time funds for such purposes were not available. The financial hurdle, however, was cleared a bit later when funding became available through the Contemporary Music Project. As a result, both Undergraduate and Graduate Commission met jointly this fall and you will hear a report later about that very productive three-day work session.

When we spoke last year of the increasing intensity of self-scrutiny and re-evaluation of the work of all regional and specialized accrediting agencies we were aware of a multitude of questions being raised about improved systems of accountability in higher education and about the evaluation of institutional effectiveness. We were aware of court cases involving questions of accrediting agency policies and procedures. We had received a request from the National Commission on Accrediting for a comprehensive report of our procedures in NASM. Subsequently our Executive Secretary, like his counterparts in other organizations, prepared a voluminous report with many exhibits. We were also aware of one major conference planned by the National Council for the Accreditation of Teacher Education (NCATE). It had been announced that the purpose would be to consider the specific standard in the revised documents of NCATE dealing with the evaluation of subject matter competence of the teacher education candidate. More than one hundred delegates representing more than thirty specialized agencies on the recognized list of the National Commission on Accrediting participated in the meeting and your President, Chairman of the Commission on Undergraduate Studies and Executive Secretary served on three of the eight working units of the conference. The leadership of NCATE was made aware once more, by an over-whelming response, that agencies representing subject matter fields desired and indeed expected a piece of the action; i.e., the specialized agencies made a strong case for the use of guidelines prepared by the specialized agencies and also for the representation of such groups on NCATE teams. This arrangement, as you know, is already operating through established practice with NASM.

Much more activity in the restudy of accrediting than had been contemplated has taken place during the year. Just last month the National Commission on Accrediting called a meeting of representatives of all recognized agencies, including the regional bodies, at which time NASM was again represented by your President and Chairman of the Commission on Undergraduate Studies. Early in the day of deliberations

it was announced that a merger of the National Commission on Accrediting and the Federation of Regional Associations had been agreed upon as a means of further strengthening the cause of non-governmental accreditation. Among the more significant subjects to which the delegates addressed themselves was that of the evaluation of accrediting procedures. Although there was much exchange of information on training of examiners, on self-survey documents, on financial matters and a variety of other topics, it seemed to this observer that the greatest concern was about the extent to which accreditation, as currently operating, serves the public interest. To properly serve the public interest is thought to imply public representation. Already certain agencies are now involving lay representation on boards and commissions and taking other steps to insure that not only the specific professions shall be served but that the public interest be better served.

Almost immediately upon the heels of this conference two of your officers were invited to participate in a meeting of the Commission on Non-Traditional Studies, a group headed by Samuel Gould and funded by the Carnegie Corporation. Current movements in post-secondary education, although not entirely new or untried, are to be the concern of this three-year study. The Commission will attempt to deal with questions such as open enrollments, the three-year degree, the external degree with little or no resident study, the open university concept now operating in Great Britain, the free-choice curriculum, credit for independent study, and the validation of work-study experiences. Many of these same perplexing questions were included in the recent sessions of the American Council on Education held in Washington, D. C. As responses to such questions develop on our own campuses we may find them especially challenging when applied to music, and your officers are already concerned with ways in which your Association may be helpful.

Let me just mention very briefly a few other unheralded activities of the Association in the year just now closing. You will be interested to know that the recent joint efforts of our Library Committee and the Music Library Association are moving forward with the objective of the publication of a more comprehensive guide for the building of our music library collections. Just this past week there was the second in a series of meetings of MENC-NASM representatives in the interest of the continuing study of the preparation of teachers of music. Very recently our Consultant to our Commission on Undergraduate Studies and its former Chairman Thomas Gorton with our Executive Secretary represented us at a meeting of Fine Arts Deans, a group concerned with the

total Fine Arts programs in higher education. By action of your Board of Directors just two days ago the way has been cleared for the possibility of a concurrent meeting in 1972 of NASM and the College Music Society which organization includes so very many of the members of our faculties. Although it is contemplated that such a concurrent meeting might occur only once, it certainly suggests some interesting program possibilities. Your President serves on the Board of Directors of the National Music Council. In a word, liaison with the organizations with which we have natural affinities continues and has been accelerated during the past year.

It is also good to be able to report the vigorous growth of the Association as demonstrated by the acceptance this morning of 18 additional institutional members. This brings our total to 385 institutions, a growth of more than 12% in the two year period. There is again a very sizeable number of institutions requesting consultative services as a step toward readiness to apply for membership in our Association. While our financial condition does not yet permit certain projects that your Board and Executive Committee feel it appropriate that we undertake at the earliest possible moment, we are in the black and our very responsible financial management has been successful, now for a second year, in making a modest restoration of the backlog of resources that had to be spent in establishing our full-time secretariat in our Washington office.

This has indeed been a fruitful year and I trust you will find your participation in this 47th Annual Meeting a rewarding experience. May I commend to you the very attractive program offerings arranged by your regional chairmen and the chairmen of interest groups. There are scheduled for our benefit a great wealth of relevant topics both for our general sessions and our group meetings. I trust you will give each of these the fine support they received last year and which they deserve today and tomorrow.

\* \* \*

In a volume called 25 Years (of higher education) to which many leaders in the profession contributed, Lewis Mayhew wrote the final chapter as a sort of epilogue entitled "And Now the Future." The book reviews the recent past of higher education and all of us have reviewed and analyzed again and again the reasons for the turmoil we have experienced until we have become weary of the exercise and of the hand-

wringing that accompanied it. It is refreshing to give thought to the future as does Lewis Mayhew.

To be sure, the future of American Higher Education is emerging in a climate of disillusionment and criticism both from outside and from inside the academy. Although some of the disenchantment we are experiencing is likely to be ephemeral and some of the criticism is superficial we cannot overlook the real possibility that all of it is already having and will continue to have effect as colleges and universities change or do not change in response. In addition, the shadows are deepened by present world strife, by economic unrest, by distrust, by destruction of natural resources, and by evidence of changing criteria of morality in public and private life.

The criticisms from outside the academic community have taken many forms most all of us have witnessed to some extent. The criticism from within, however, may be even more devastating and perhaps more telling in the long run. This seems to be indicated if only because those who are expressing concern know intimately what they are talking about. Some have now become concerned about the largely unplanned growth explosion of institutions. Some of the most highly respected practices of institutions have been subjected to thoughtful and research-based criticism. Let me cite one example. College admissions based on prior academic records or measures of academic aptitude have now been shown to be predictive of little more than college grades which are not particularly related to subsequent performance. College grades have been shown to be arbitrary and capricious and so institutions have looked for other means of assessment with the pass-fail as one widely used substitute. There are numerous other kinds of responses.

It has also been shown that colleges often fail in measuring up to expectation because neither the curriculum nor style of teaching had much effect on the lives of students. Follow-up of graduates reveals that they feel about their colleges as people felt about Willie Loman, "liking them but not very much."

Subjected to the changing attitudes within the institution and to internal criticism, our colleges and universities have begun to experience also some financial problems; private institutions some drops in enrollment; public institutions some legislative scrutiny. So obvious are these evidences of change and evidences of dissatisfaction that higher education is beginning to respond and in the responses perhaps there are clues to the shape of the future.

We now see some evidence of experimentation in long range planning where for generations there was no plan beyond next year's budget nor any academic plan except the yearly increments to the curriculum. Another response has been a surge of four year institutions to move into graduate work and to move into research with or without the library, laboratory, or faculty to support it and this quest seems destined to persist unless forced to slow down by the legislatures or by some coordinating agencies or perhaps ultimately the institutions may be persuaded of the fact that in a number of fields an over supply of graduate degree holders is already in sight.

One response, particularly among private institutions, is the search for innovations through which expensive private education can be competitive with public institutions. There is a flurry to establish new programs. There is a busy-ness about the so-called non-traditional studies. To effect some economies and to provide curricular richness, a number of regional consortia have been formed and a few seem highly successful. Some institutions located within reasonable distances of each other have merged and others have engaged in close cooperation. Several pairs have witnessed the small institution moving onto the campus of the larger but still preserving the identity of each.

Although many other responses could be cited one more that must be mentioned is the determination of institutions to find out more about themselves. Although social institutions of many types have long been the subject of campus based research, very little research has been focused in the past on the campus itself. Finally, offices of institutional research are being established to scrutinize internal efforts.

In general, it seems that the future of higher education is being fashioned from current responses and the conditions that produced the responses.

Although many of these trends seem very firmly established there are numerous matters concerning which the future seems quite uncertain. In such a list is the role that the arts and humanities shall play in campus life. Many believe that the campus must continue to be the chief impresario for the arts, especially the experimental arts—the *avant garde*. There are those who are convinced that man's salvation depends upon the arts becoming central since it is through the arts that man may most effectively and naturally express his humanity. Others believe that the arts and humanities represent the best way to deal with the problems of leisure time, a most perplexing problem facing modern

man in an advanced technology. There are those who feel that there is a real cultural revolution in our country and that the arts each year are becoming increasingly essential. But we are faced with some contrary evidence. College students do not attend artistic events in large numbers. College course work in the arts still sometimes tends to be historical or critical rather than an aesthetic experience. Some young people capable of excellence in the arts are not encouraged to attend our institutions and in fact may be penalized for their artistic interests by being subjected to entrance tests that take no cognizance of accomplishment or sensitivity in the arts. Which of these countertendencies will succeed may now be purely speculation. We at least know what can and should happen. That some resolution will come is sure.

Perhaps one imponderable is really the most crucial of all: How central in the life of the nation will higher education itself be in the future? James Perkins expressed the dream of the 1960's with a suggestion that the American University had become the pivotal institution. Lewis Mayhew believes that "certainly it has become central in the production of workers and in the conduct of much research." However, he says that "in the light of political power, social criticism, formation of national values, in the setting of standards of taste, or even effecting seriously the lives of graduates, this desired centrality seems remote. Only as higher education repairs its damaged credibility is it likely to become the true cathedral of a secular and sensate society."

Our challenge as we represent the leadership in the arts is to make sure that, as institutional responses to current criticism are formulated, that the arts make their rightful contribution to shaping the future of higher education.

# THE GRE ADVANCED MUSIC TEST

BETTY HUMPHRY  
*Educational Testing Service*

A. KUNRAD KVAM  
*Douglass College*

The Advanced Music Test of the Graduate Record Examinations has been in a continuing state of evolution since its introduction in the 1950's. Not only have there been a number of changes in the content and scope of the test but the purposes and uses of the test have also changed.

The first major changes occurred in April 1963, when a 5-man committee selected from a panel nominated by the National Association of Schools of Music was appointed to review the existing test and to revise the content coverage as needed. Statistical review of the test had revealed that it was difficult for the testing population. The difficulty problem was related at least in part to the fact that a number of the individual test questions appeared to be measuring obscure kinds of information and concepts. As a result of this, the test specifications were revised by the committee to include more emphasis on fundamental concepts that should be within the grasp of all candidates taking the test.

Four major content categories were covered in the revised test, namely 1) Fundamentals or grammar, 2) Theory, 3) Instrumentation and orchestration and 4) History and literature. Among the important cognitive skills to be tested were 1) familiarity with basic musical terminology, concepts, and principles, 2) ability to read and interpret musical notation, 3) identification of such musical elements as intervals, scales, and compositions from written musical notation, 4) ability to interrelate facets of musical knowledge such as musical styles, composers, and historical periods, and 5) analysis of musical passages, including score reading, with application of appropriate principles of theory, harmony, and instrumentation.

An additional outcome of the April 1963 meeting was the develop-

ment of specifications for a listening test which was to be prepared on an experimental basis. If data supported the usefulness of the test as a supplement to the regular written test, it would be offered as a part of the program. The experimental test was to be about 45 minutes in length and was to measure the candidate's ability to recognize the following from recorded musical examples: 1) intervals, 2) scales and modes, 3) rhythmic patterns, 4) cadences, 5) 4-part harmonic progressions, 6) non-harmonic tones, 7) modulation, 8) recognition of altered material, and 9) recognition of musical forms, styles, and composers.

Before following up developments subsequent to the 1963 meeting, it might be helpful to review the purposes and uses of the Advanced Tests of the Graduate Record Examinations and their relationship to certain other music tests offered at the college level. Until recent years, the Advanced Tests of the Graduate Record Examinations were used in a number of ways, including evaluation of the undergraduate curriculum, guidance and counseling of students, and selection and placement of students in graduate school. The examinations were administered both on an institutional basis and on a national basis through specific testing centers. The purposes of the test are now restricted to helping graduate schools and the sponsors of fellowship programs assess the qualifications of candidates for advanced study in music.

Moreover, the test is no longer administered on an institutional basis. The institutional testing program of the Graduate Record Examinations has been transferred to a program called the Undergraduate Program for Counseling and Evaluation (UP). A particularly useful aspect of the Undergraduate Program is that it provides summaries of responses to each test question so that institutions may examine their students' performance on particular kinds of subject matter and abilities. The Music Test of the Undergraduate Program covers the core of music theory and history that is common to undergraduate programs. The listening test referred to earlier, which empirical data proved to measure some unique abilities not measured through a regular written test, is also now a part of the Undergraduate Program because the administration of it can be more appropriately handled on an institutional basis. This test, called the Aural Music Test, is offered on an optional basis either in conjunction with the regular written test or as a separate measure.

Another test at the undergraduate level that might be mentioned is the Music Education Test of the National Teacher Examinations. This



test is intended to be taken primarily by seniors who are preparing to teach music. The major content categories covered include Music history and literature, Music theory, Conducting, Curriculum experiences, and Professional information. In this test the candidate is expected to demonstrate his grasp of both the content of music and the kinds of pedagogical knowledge needed to teach it. The test is intended to assess the academic preparation of prospective teachers and, as such, is useful to both institutions and school systems.

Now that the distinction between the above tests has been clarified, let us refocus on the GRE Advanced Music Test. Since 1963, four new forms of the test have been developed. New committee members have been appointed on an ongoing basis and continuing input for test development has come not only from the committee members but also from those who use the test results and candidates who take the tests.

One of the continuing concerns of the committee members has been that of making subscores available on the test. Analysis of recent test data has revealed that it would, in fact, be feasible to provide two subscores—one in Music Theory and one in Music History. This will become a reality under the restructuring of the GRE Program that is now taking place.

Some of you may know that there is a GRE board that considers policy matters related to the Graduate Record Examinations. Part of the long-range plans of the Board was a restructuring of the tests offered in the Program, and this restructuring is now underway. As a part of the restructuring, "think sessions" for the Advanced Tests have been held, and that for the Advanced Music Test was held last year. At that time, the content specifications were reexamined and changes made in the test.

Among the significant changes are 1) the division of the content into 2 major categories—Music History and Music Theory, with about a 60%–40% emphasis in terms of test questions, 2) greater attention to contemporary theory, 3) greater attention to both the earlier periods of music history and the modern-contemporary period, and 4) more emphasis on style analysis. As a part of the restructuring it will be possible to provide subscores, as mentioned previously. It will also be possible to pretest new test questions so that information about candidate performance on the questions will be available as an aid in assembling future tests. Performance on the pretest questions will not, of course, be reported as a part of the candidate's test score. The first form of the

restructured Advanced Music Test is scheduled to be introduced in October, 1972.

As a part of the discussion of the test, there are two additional kinds of information that may be of particular interest. The first is background information about the candidates who take the test. The second has to do with the difficulty level of various concepts covered in the test.

What is the nature of the candidate population? Data based on a sample of approximately 2,800 candidates who took the test between October, 1969 and July, 1970 reveal the following:

- 1) Over half of the candidates were undergraduate seniors and slightly less than one fourth were first and second year graduate students.
- 2) About half were planning to obtain a terminal degree at the master's level. Slightly over 40% were planning to work for a doctoral degree.
- 3) Slightly more than 40% indicated that music education was their specialty. About a third indicated a specialty in applied music.
- 4) Piano-organ was the most frequently declared major instrument—more than one third of the candidates. About one fourth of the candidates were voice majors and another fourth woodwind-brass majors.

In terms of performance on the test, the music education majors tended to do least well, while candidates majoring in music history and music theory tended to score highest. However, these data must be interpreted with caution. First of all, there are about 3 times as many music education candidates as history and theory candidates. Second, one has no way of knowing which particular candidates were undergraduates and which were graduate students. Third, the nature of the content of the test may give those in music history and theory advantages preparationwise.

Along the same line, string majors tended to receive higher scores than other instrument majors. The number of candidates is relatively small, however, and cautions similar to those mentioned above must be kept in mind.

An examination of the difficulty of the content concepts covered in the test reveals a number of interesting facts. A comparison of the music theory items with the music history items in a recent test form shows that the music history items were more difficult for the overall candidate population. This is perhaps not too surprising in view of the fact that some of the theory questions test rather elementary concepts such as intervals, scales, and the like. This is not to suggest that the theory items in general are easy for the population, as the subsequent examples will reveal.

Concept/Cognitive Operation Tested in Question	Per cent of Candidates Answering Question Correctly (N=509)
Major, diminished, minor, augmented triads (from musical example)	83%
Note value and rest value equivalencies (in musical example)	74%
Clefs—mezzo-soprano, alto, tenor, and treble (from given symbols)	63%
Canon by inversion (in example)	64%
Modulation technique (in example)	20%
Cadences (in example)	61%
Usual answer to a given fugue subject (from examples)	14%
Range of instruments	34%
Transposition of instruments	51%
Proper voice leading (in example)	27%
French sixth (in example)	26%
Neapolitan sixth (in example)	45%
German sixth (in example)	19%
Mode identification (from example)	49%
Knowledge of dynamics and interpretive markings	67%
Figured bass signature for passage (from example given)	42%
Association of composers with historical developments or characteristics of music	57%
Association of orchestration with a given composer	51%
Identification of characteristics of music with given periods	54%
Knowledge of parts of the mass	81%
Association of composer with a given historical period (Renaissance)	50%
Association of serial technique with a given composition	27%
Association of composer with specific musical forms (Baroque)	46%
Identification of stylistic features in excerpt from Debussy composition	59%
Identification of composer of above example	67%

In attempting to interpret the above, one must bear in mind that the

difficulty of a given concept will vary according to the particular context in which it is tested. Care should, therefore, be exercised in attempting to overgeneralize on the basis of the limited amount of data presented. The data are presented primarily to indicate how a sample of some 600 candidates performed on selected questions in a given form of the test.

Further information concerning the GRE Advanced Music Test or any of the other music tests that have been discussed may be obtained by writing the Program Director, Graduate Record Examinations, Educational Testing Service, Princeton, New Jersey, 08540.

## TEACHING LOADS IN MUSIC

STANLEY R. PLUMMER  
*Whitman College*

At this, the 47th Annual Meeting of the N.A.S.M., Region II is continuing the investigation of teaching loads in the departments of music, especially as it is practiced by those colleges in Region II. To facilitate this study I sent to the Chairmen of the music departments a questionnaire of 10 items to ascertain with what degree of unanimity or differences we were administering teaching loads. Because no personal references were involved I don't believe that any confidentialities are violated in discussing, or rather summarizing these reports.

Our questionnaires revealed that there is a wide range in the contact hours with a low of 9 hours to a high of 20 per week in academic courses and 18 to 46 in private lessons. Disregarding the extremes the average tended to a 12 hour academic and a 28 hour private load.

Overall the academic courses in music equated quite well with equally academic courses in English, History, etc., but no college gave load relief for unusually large classes.

The teaching loads in ensemble activities present a confusing picture. Some colleges equate ensembles on a 1:1 basis, others on a 3:2 ratio, while a few grant only a  $\frac{1}{3}$  weight for these ensembles regardless of *size of organization* or the *number of hours of rehearsal per week*. It appears that the widest discrepancy in equating loads is in this area, and the solutions as difficult to resolve as they are in P. E. and Drama departments.

Although there are various weightings of the private lesson the most acceptable practice seems to be a 3:2 ratio. Most colleges felt it was academically unwise to confine any teacher to strictly private lessons and their load should be of a variative nature with academic courses.

Group lessons, especially in piano and voice, are not part of every-one's curriculum and those who do teach group lessons weight them

somewhat more than the private lesson but not equal to the academic course.

Several other questions gave insights into teaching practices. Exceeding the maximum load was in some cases forbidden, discouraged, or only permitted with the approval of the department chairman.

The unusually large class or an activity which requires extensive public performance found some relief as colleges gave extra work load credit to especially Band, Choir and Orchestra.

It was interesting to note that in surveying the teaching faculty that 60% thought the work loads reasonable, 30% rated the loads at 10% too high, and only 10% felt their loads were an excessive 20% high.

There was unanimous agreement that a reduction in teaching loads would work a serious hardship on every aspect of an already tightly structured curriculum. Almost no respondent felt that a reduction in teaching loads would give us a proportionately betterment in the quality of teaching. Informal discussions at the Convention revealed that those colleges that have recently reduced loads said that "the good teachers got better, and the poor teachers got worse, and as you might expect the less competent teacher used the extra time to 'moonlight' rather than to improve himself."

In summation, can or should the N.A.S.M. proceed further in defining work loads? In a personal opinion the answer is a definite yes,

- (a) to immediately recommend an equated 12 hour maximum,
- (b) to further study the weighting of private lesson vs. the academic course on a practical 3:2 ratio,
- (c) to grant load reliefs on highly active ensembles that the directors involved might have more time to prepare these groups to better represent the college music department to the public.

## WHAT ARE WE TEACHING IN UNDERGRADUATE MUSIC EDUCATION?

WAYNE BALCH  
*Seattle Pacific College*

It is my intention that this portion of our Regional session will be primarily a report of activities and developments in undergraduate music education both in the state of Washington and in the Region as a whole. After my presentation I should welcome questions and/or discussion concerning any relevant matters you may wish to bring up.

As one approach to the subject "What Are We Teaching in Undergraduate Music Education?" I felt that a brief survey of the schools in Region II would help us all to get a bit more of a feel for what was actually going on curricularly in our undergraduate programs. We are all, I am sure, very much aware of the emphasis upon curricular innovation and change, particularly under the title of "Comprehensive Musicianship" ever since the seminar at Northwestern University in the spring of 1965. It is not my specific purpose to discuss "Comprehensive Musicianship" in depth but principally to report movements in this direction as well as other innovations within our Region. In addition, I wish to report, principally for the benefit of those members outside of Washington, the existence and activities of the Washington College Music Council as well as the work of a special Washington Music Educators Association committee, since both of these organizations have had at least an indirect bearing in our state on "What We *Are* Teaching in Undergraduate Music Education."

With your permission, I shall proceed in reverse order. As you may know the State of Washington has just implemented after at least five years of study a new set of guidelines for the certification of teachers in its public schools. One of the salient features of this new plan is the formation of a consortia composed of a local school district, an institution (or institutions) of higher education and the professional association. Each consortium is responsible for developing, implementing and

administering the program of preparation for school professional personnel subject to approval by the State Board of Education.

In preparation for the adoption of this new plan for certification a W.M.E.A. committee (of which our distinguished chairman was a member) has been at work for approximately two years developing a document, "Qualities and Competencies for Music Educators."

I have here copies of these "Competencies" for any who wish to have them. While it is not our purpose to discuss this document here in depth, I think you will find it both of great interest and value as a definition of the ideal end-product of much of our work. It is important to note the last paragraph on page 4 under Section I, "Personal and Professional Qualities":

Obviously, it is impossible to develop all these qualities and competencies in a four or five year period, and priorities must be established. Of major importance during the pre-service period are those qualities and competencies necessary to insure a successful first year of teaching; other qualities and competencies must be realized (or acquired) by a continuous process of self-evaluation and study. The good music teacher discovers many opportunities both formal and informal, for improving his performance as a musician and teacher, and this process never ceases.

Thus by defining the goals we wish to achieve in our preparation of music graduates, who will become teachers, I think you can see that our means of achieving those goals through the breadth and depth of our curricular offerings has necessarily been brought into sharp focus.

I also mentioned the Washington College Music Council. This somewhat informal organization came into being in the spring of 1969, primarily to meet a very practical and acute need to facilitate the transfer of music majors from the more than 20 junior colleges in Washington into the senior college music major programs. Since that time representatives of approximately 30 junior and senior colleges in Washington have met regularly on a semi-annual basis, and as a result of these meetings have developed a set of guideline expectations covering the first two years of music theory as well as guidelines for the undergraduate work in music history (and literature). In addition to the obvious and practical benefits regarding the original organizational purpose (facilitating transfers) the great value in sharing problems, insights and achievements on a statewide level has made the meetings of the Washington College Music Council among the most meaningful of all those we are called upon to attend.



I have here multiple copies of the two sets of guidelines (theory and music history) for anyone who wishes them.

Still proceeding in reverse order we have now arrived at the first subject I mentioned, namely a brief survey of most of the Region II schools. This survey is admittedly very sketchy in its informational content. However, it is my hope that from it you will be able to get a small profile of our N.A.S.M. schools both collectively and individually and especially that the innovations and new directions being taken curricularly within our region will be brought to your attention. I am sure you do not need me to tell you that we are living in changing times educationally. Even a casual perusal of topics selected for many of the sessions at this Annual Meeting of N.A.S.M. underscore the pervasiveness of development and innovation in musical higher education.

Turning our attention to the Information Survey you have in your hands, several interesting facts emerge in the summary column at the bottom of the page. It is apparent that there are no extremely small N.A.S.M. schools included in the survey, and while the average size of undergraduate student body or average number of music majors may both be somewhat artificial figures, they do give us an indication of the general size and population of Region II schools. The last column of figures should be considered next, and here it is observable that the music major population tends to be a larger percentage figure in the smaller schools, while it shrinks to a smaller percentage in the extremely large universities. It would be interesting to know if our 2% figure is average for the country as a whole.

One of the very interesting, encouraging and I hope significant facts reported was the increase in music major enrollments at 13 schools while 3 reported a holding pattern and no one reported a drop in the last few years. I should be interested to hear your comments concerning this factor.

As for your designations of your school's curricular approach, the other items revealed by the survey are, I am sure more meaningful since 75% chose the "middle road" and described it as a "combination" of "traditional and innovative."

With your permission I shall come back to the "Innovations" column.

I found it of great interest that 44% or nearly one half of the schools in Region II are using a "Comprehensive Musicianship" approach.

Actually there probably should have been one more school at least designated as "partial" regarding use of the C.M. approach (University of Idaho), so this would boost the percentage to 50%. I have taken the liberty of quoting Bob Trotter's description of "Core Musicianship" found under "(e)" of the "Innovations" listings.

Core musicianship I, II focuses on actual musical processes rather than inherited drills in "part writing"; students compose, perform, record, analyze and evaluate—improvising, listening to popular music, music since 1950, Asian and African music, as well as Gregorian chant to Bartok.

Most of you indicated that C.M. was primarily involved in the first two years but several included such phrases as "continuing into junior and senior work" and "touching everywhere."

All but one school which did not use the C.M. approach had "integrated theory." However, one school indicated they were thinking of moving away from it next year.

There was quite a range of required hours in the fields of music history and literature. Probably the 2 credit hours reported by Ricks College should not be averaged in since they are a 2-year school and much of this credit would be upper division work. Considering only the 4-year schools the range is from 9–21 Quarter credit hours with 15 as the average.

The question regarding Counterpoint was asked as a minimal additional indicator of the "traditional vs. innovative" approach to curricular requirements. However, two of the schools which designated themselves as "traditional" in approach did not require Counterpoint so I guess the point was lost.

Interdepartmental offerings are present in half of the schools surveyed. Perhaps this should give us pause for consideration. Having been in college work almost all of my teaching life I am only too aware that curriculum committees do not move with extreme rapidity. Nevertheless it is my opinion that we should view such possibilities of interdisciplinary work as a definite challenge to infiltrate and to evangelize in the cause of music as one—actually the greatest—of all the arts.

Lastly let us turn our attention to the "Innovations" column and the alphabetical listing on the second and third sheets. By way of general comments I would say it is rather an impressive list! (Albeit Mr. Buckley's recent reference to us as "the provinces.") You will note that some of the items listed are all-college programs which have strong music

department ramifications. It is not my purpose here simply to read the list since you can do that much more efficiently by yourselves. However, I would like you to glance rapidly through it at this time and perhaps this would be an especially appropriate way to open the meeting up to questions and discussion.

## MAKING MUSIC IN HIGHER EDUCATION MORE RELEVANT IN COMMUNITY RELATIONSHIPS

JOSEPH BLANKENSHIP

*University of Missouri at Kansas City*

Who's listening?

The answer to that question may partially tell us about the relevancy of our campus music programs to the community. Of course, the companion questions—who's practicing?—who's participating—are necessary to get a more complete picture of community interests in music.

A university is one of the greatest assets a community could possibly have. The possibilities of working with and for each other are enormous, each benefiting the other to a high degree. As a Dean in an urban university, I can vouch for the great effectiveness and responsiveness of the influence a university can have on members and organizations in a community, not only in the field of music or the arts, but in all other facets of higher education. The community does look to the university for new ideas, and certainly to the music school for excellence in performance and teaching.

College and university campuses are offering the greatest support for the arts in today's society. I believe it is safe to say that every campus offers many presentations in the arts every year. Indeed, the colleges have become the largest purchasers of professional talent and there are now more full-time concert managers on college campuses than there have ever been. This statement is supported by a recent survey released by the Association of College and University Concert Managers.

Further evidence of campus support of the performing arts is reflected in the growth in membership of the Association of College and University Concert Managers. This organization has had a rapid increase during the past several years, and it is very interesting and revealing to attend the conventions held annually. This is big business in the performing arts field, and the people working in this area are constantly

trying to analyze the public of the campus community and determine what the people want to hear and see, as well as what is available that is worth presenting.

The presentation of performing arts is an area that deserves our attention. Recent trends indicate more attendance at programs with a higher percentage of student attendance. This is encouraging, and it may be expected that students will develop and continue an interest in the performing arts as they move on into the community.

With the migration of the population in this country toward the urban areas, there becomes a greater concentration of people of all ages living around college and university campuses. Many of these people do participate in campus events. Many more will participate if there are programs planned for them and they are informed of the availability. This means that, in addition to inviting the public for recitals and concerts, we also need to have instructional programs at different levels of proficiency and for all age levels. The campus instructional programs should be supplementing and cooperating with neighborhood studios. We need to encourage people of all ages to participate. One of the things about music is that it is something that people want to do.

Back in the years when I was teaching in the public schools, I attempted to have each of my students playing in the band or orchestra, to also participate in a small ensemble chamber music group. I felt a real measure of success when neighborhood chamber groups began springing up and the students would come to me for advice or suggestions of literature to perform. We should try to promote and encourage more of this type of activity, and extend it to the adults in the community so that when students graduate from the music program in the schools, they still have opportunities to participate. Perhaps some of our workshop and clinic offerings on the campus should be developed with this clientele in mind and not exposed just to the students and teachers in music education.

In addition to the availability of individual instruction and opportunities to perform in small groups, there should be the availability of large ensembles, choral groups, band, orchestra, and combined productions of some of these organizations. A school of music should exert leadership in helping to organize and develop community ensemble organizations. Many campuses do have very successful operations of this nature. I would like to tell you about some of the campus community organizations that we sponsor on my own campus at the Con-

servatory of Music of the University of Missouri—Kansas City. We have the UMKC Civic Orchestra, the UMKC Mendelssohn Choir, a cooperative working relationship with Jazz Workshop and the Kansas City Jazz Festival, the String Orchestra, and the Kansas City Ballet. These are some of the performing groups made up primarily of people from the community with some faculty members and a few students. A large number of performances are given annually by these groups. They rehearse and perform primarily around the campus area but they do perform programs in other sections of the metropolitan area, and some programs are taken on tour to other communities.

On our campus, we annually have between 1,200 and 1,500 students enrolled for non-credit instruction in music and dance. The ages range from three years old to the upper sixties, and, while there are many beginners, there are also many people who have considerable experience and wish to continue developing their talents and participating in performance. Our Music in Miniature preschool classes for three to five year olds usually have around 400 students in attendance. It is very gratifying to see this participation. It is wonderful to know that people of all ages, in many types of work and professions, from all parts of the city, are enjoying and continuing to work in music. What a mix of people we have—plant workers, lawyers, housewives, salesmen, engineers, doctors, teachers, artists, economists, accountants—all regularly participating.

These things do not just happen, they require a lot of planning, work and support on the part of a number of people, on and off campus. Faculty members must be interested and extend leadership and cooperation to attract the attention and continued interest of the community. It requires constant working together, fund-raising, acquiring music instruments, and places to rehearse and perform. Naturally, there must be a sympathetic administration on the campus, and the philosophies and policies of the campus must be compatible for this operation to evolve successfully.

On the UMKC campus, along with the usual offerings of a university, three areas have been designated for major importance in our mission. They are: the Performing Arts, the Health Sciences, and Urban Affairs.

The concept of a campus has been undergoing many changes. Certainly, there is need for many different types of campuses. The nature and the extension of a campus is influenced by its setting, the social

environment around it, and the clientele it purports to serve. We who work in music in higher education cannot isolate our programs. We are faced with the continual problem of staying up with all that is happening in the world of music, along with improving and expanding our degree program offerings in the curriculum. Of course, our teaching programs must have a high priority, and we must set and uphold standards of quality. In my school, we have more than 450 majors pursuing degrees, supported by a full complement of courses and ensembles, in addition to those community-oriented groups mentioned before.

It is my observation that the diversity and mix of people working in a professional atmosphere adds an intensity to the desire to do good work. When we do good work on a job or project that seems worthwhile, that is enjoyment, and if we create those conditions successfully, in my view we are then making music in higher education more relevant.

## MAKING MUSIC IN HIGHER EDUCATION MORE RELEVANT

CHARLES L. SPOHN  
*Wichita State University*

The subject "Making Music in Higher Education More Relevant," is a most provocative one. Several questions are immediately apparent. First, what is relevancy? What is relevant to one person or situation is not necessarily relevant to another. Second, do we assume that teacher training in music in higher education is not relevant? If music teacher education is not relevant, what is the base point and what is the deviation from relevancy? Who, how, when, why, where and what determines the relevancy of teacher training in music higher education?

I am certain that the problem is additionally confused by the fact that music teacher education is a cyclical situation. By this I mean that the objectives of teacher training were established by historical act. The growth of music education is a particular phenomenon to the United States. As a result of that growth, much good has resulted. It is doubtful, however, that early objectives have been reached. I doubt that objectives were ever stated in such a way that they could be reached. I also suspect that the objectives for teacher education in music have been changed from that historical moment. Musicians involved in teacher training have brought about a condition which has produced a hierarchy; that is, students who become teachers of music are selected out at a very early age by performance talent. They in turn produce more students who are selected, *etc.* The system is perpetuated. The evidence of this is found in the NASM Handbook, page 20, under requirements for admission to curricula leading to the baccalaureate degrees in music. Items 2 and 3 both encourage previous musical experience. No other teacher education degree requires this specialized preliminary preparation. The only requirement in other areas of teacher education is that of the high school graduation requirements. Once admitted and graduated, the successful music student tends to teach as he has been taught.

Another important criterion comes into play. This criterion has been



expressed very ably by Morris Abram, the former President of Brandeis University, who wrote in the October 18, 1971, issue of *The Chronicle of Higher Education* the following: "Thus, degree requirements in many colleges are determined more by the needs of full employment for existing faculty than by sound educational theory. The subtle politics in a typical educational policy committee meeting reveals far more about what the faculty wants for itself than what the student needs for a meaningful education."

I also contend that there is another important element that must be taken into consideration. The specialist tends to exclude himself from his constituency. A good example of this was expressed on the November 17 NBC *Today Show* by Barbara Walters quoting a playwright who indicated that the real issue for theatre was to be encouraging for audiences and enticing to audiences but not catering to audiences. It seems to be that the professional and/or specialist is to provide leadership without excluding his constituency. If this is not accomplished, relevancy is denied for present students as well as those students of the future.

There have been experimental programs trying to meet the challenge of relevancy. To date, none has served as a model to be adopted. The Contemporary Music Project, however, has had considerable impact in its attempt to change and make music in teacher training more relevant. The basic concept of this program, of course, is one of analysis of a body of literature, the creation of new music, and the performance of both old and new music as a means of improving the learning and teaching of music.

I submit the problem of relevancy is not the issue. I suggest an alternative as a means to provide a perpetual thrust. Criteria must be established which include all of the qualifications, both human and professional, needed to be effective as a teacher of music. The list of criteria must take into consideration motivational reasons for students to enter the field. The curriculum must provide for the broad spectrum of needs. In addition, we must state all music objectives to be achieved in music education. These objectives must be stated as follows: (1) The objectives must be specific and not stated in general terms. (2) The objectives must be stated on a continuum from kindergarten through adult education. (3) The objectives must be met with updated professionally oriented instructional methodology. (4) A constant program of evaluation must be applied in order to change and lead society. (5) The objectives must be oriented toward all music and all cultures.

Much rhetoric suggests that there is a considerable cultural lag. The present effort seems to perpetuate the lag. The cultural education of society is at stake. We have lost a generation of musical growth. I believe that loss is relevant.

# MAKING MUSIC AND HIGHER EDUCATION MORE RELEVANT FOR THE GENERAL STUDENT

DALE JORGENSEN

*Northeast Missouri State College*

My acceptance of this perennially-unsolved question as a topic for discussion before this panel probably suggests either an unbelievable degree of naïveté or gross arrogance. The inability of American education to touch the majority of children in the public schools with some meaningful musical experience has precipitated entire issues of the *Music Educators Journal*, general and group sessions in the N.A.S.M., and major discussion topics at many regional and national meetings of MENC. The concept of “general music” has been reinterpreted in so many ways that the term has become void of agreed semantic meaning, and the disciplines of allied arts, related arts, and humanities have been partly encouraged to enter the scene by the void and confusion existing in elementary and junior high school music.

At the secondary school level, we have worried at length (rightfully) about the emphasis we have placed on musical performance for a minority of students and the lack of experience we have been able to make available in music for the large majority. In the meantime, as the cultural music of the student generation has moved inexorably across the public horizon, we have been pained at the lack of behavioral change we have effected in even our performing students in their apparent lack of affection for great music literature, their inability to discriminate in many basic aspects of musical taste, and their eventual willingness as adults to turn down a levy issue which might be necessary to keep music and art viable in the local schools. Clearly, general education in the public schools—the provision of meaningful experiences in music for every student as we long ago undertook to make possible—remains one of the great unsolved enigmas of contemporary music education. The increasing emphasis on “accountability” as seen by the public places music education more sharply in difficulty with its bill-paying constitu-

ency through this failure than our spectacular successes in building performing organizations can counteract.

Things are not much different on college campuses where we are also quite preoccupied with creating quasi-conservatories for the development of the elite majors and where most of the faculty feel they are on the bottom of the hierarchy if they are involved in general education. To minimize our involvement and save more time for more interesting pursuits with major students, someone long ago invented the concept of "music appreciation"—more recently evolved into "Experiencing Music" or "Introduction to Musical Experience," or some other semantic gibberish. Like the students they develop to teach music in the public schools, college faculties by and large resent the demands on their time required by teaching people who are neither proficient on an instrument, and cannot be used to build the college ensembles, nor interested in becoming music professionals. Small wonder, perhaps, that the term "cost effectiveness" has caught up with our cherished one-to-one ratios in applied music, and in some tenuously-financed universities is suggesting that music for the elite costs more than the institution can afford to pay.

In the 1970-1971 *Report* of the recently-established New Art Association, Barry Katz and Roger Kline comment on the quantitative budgetary developments which in many places are forcing the regrouping of faculty forces:

Predictably, the most immediate manifestations of campus change seem largely to be of a negative value: who among us is not feeling the newly nascent pressures of what one is wont to term extra-academic authority, with all of the accompanying administrative proliferation; who is not currently being "evaluated" in terms of *numbers*—number of students, number of hours, number of publications—*independent* of the more critical questions of quality and impact. Who has not been insulted by the cost-accounting mentality and anti-intellectualism which seem to render hollow the meaning of learning—the discipline of thought and level of attainment which we have thought was the essence of higher education. Yes, the quantifiers are among us, in the guise of state legislators, trustees, boards of regents, alumni, newspaper editors, taxpayers, and even fellow colleagues and students.<sup>1</sup>

The editors see a positive side to the upheaval however, in the required reevaluation of goals and investment of resources suggested by the new fiscal problems:

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<sup>1</sup>M. Barry Katz and Roger B. Kline, *Report of the New Art Association on Current Approaches to the Study of Art History* (New York: New Art Association, 1971), p. 3.

. . . the fact remains that society at large is seriously questioning the aims and goals of our universities as they relate to the "larger concern," and we as "insiders" are now forced to painfully evaluate what for so long has been but taken for granted: why we are here, and what we are doing. If we don't, someone else will surely do it for us. The quality required is conscience; neither single-minded resistance nor uniform acquiescence will sustain and develop decent universities.<sup>2</sup>

More directly speaking to the teaching of art and art history, Katz and Kline suggest:

It (the teaching of art history) has become in-bred and self-feeding, too preoccupied with being a social science, with all that that implies as to methodology and goals: the establishment of a scientific method, the search for absolute "truth," etc. The result is the seeking of and satisfaction with knowledge for its own sake completely divorced from any human/cultural nexus, material which has lost its connection with the student and the reasons it is taught and learned. The hopes voiced were for a restructuring of the discipline in a more humanistic light; something more synthetically encompassing and less constrained.<sup>3</sup>

At a recent meeting of college science teachers in Missouri to which I was invited by a colleague because of the lectures on pedagogy and environment, I was astounded to hear a group of hard-scientists criticizing themselves for their emphasis on so-called scientific method as the avenue to truth without an accompanying subjective appreciation of the bias of the researcher, the life of the individual concerned, and the sharing with students of—would you believe from a science seminar—*love*? Sometimes I wonder if some of us in so-called *aesthetics* disciplines have not out-scienced the hard scientists in our blind devotion to data and our lack of concern for true affective response. I will not be completely shocked if the teaching of science and mathematics in the schools and colleges may supply many students with the *aesthetic-affective* insights, feelings, and understandings which are not presently being found in music, visual arts, or even literature.

One dimension of the problem which should be mentioned is the contemporary resistance of college students to anything which seems to suggest conservation of culture, and particularly what they consider "classical" music. One extreme aspect of this resistance includes the strongly-held conviction that the only way for youth to rid itself of the corrupt and impotent concepts which have resulted in the terrible world they inherit is to break cleanly with western history and start over with a clean slate. Lesser aspects of the resistance include the simple facts of non-exposure to concert music and the exciting impact it can have on people. For many of them the rigor with which concert music needs

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<sup>2</sup>*Ibid.*

<sup>3</sup>*Ibid.*, p. 4.

cultivation makes it an "elitist" art (somewhat in Tolstoy fashion) and dehumanizing for masses of young people who desire something more instantly accessible. The disinterest on the part of college teachers in trying to communicate with the non-music major sector of the student body proves for the recalcitrant student what he already knows . . . concert music is not really a humanistic pursuit like folk music and electronic music of the youth culture itself. The generation gap fortifies the experiential and cultural gaps and the polarization of students against museum music is in many cases insured.

In spite of the attitudes of students, of professors of music, and of the general lethargy which has engulfed music in general education, there are some places where exciting things are happening in providing general students a viable experience with concert music. On my own campus, we have no spectacular methods for achieving this feat, but like some other schools we have a few things which have helped.

The first project, I believe, is the development of faculty who believe in and can get excited about general education. Who ever heard of a person getting his doctorate so that he could be the world's greatest teacher in music appreciation? And where do the general education teachers stand in the hierarchy of rank in relation to the teachers of advanced undergraduate and graduate courses? Perhaps deans and administrations themselves need to be sold on the proportion of resources they are willing to devote to touching a larger proportion of general students; then faculty need to be developed and recruited who can find real fulfillment in utilizing their skills and brains in providing music understanding for non-major people.

On our campus we have found that students are easier to touch in an allied arts course than a music introduction course as a first academic experience in aesthetic education. For one thing, the visual arts and theater do not presently provoke quite such a resistance to youth culture as music. By including music in the general arts course which we dub, "Basic Approaches to the Arts" (a functional and not a humanities-literature type course), we find that a great many students become intrigued enough to ask for a second course in either art or music.

We have programmed our traditional music appreciation course in a new pattern for this year and are experiencing some success, apparently, in turning on some of the students. One professor who identifies well with students teaches a large section of students who are required on examinations to know the material, thus avoiding some of the "Mickey

Mouse" label sometimes earned by such courses. A good deal of the performance in the class, however, is live music by students and faculty performers; we are even scheduling one out-of-town piano trio to come and play specifically for the class. Graduate students meet small segments of the class in an informal arrangement one period per week for feedback and osmosis. Questions, rap sessions on the music, and reviews of selections as desired by the students are provided in these small sections.

For the spring semester, we are scheduling our general arts course in one of the dormitory lounges in an effort to bring it into the center of campus life; a little later we are hoping to conduct amateur painting and musical performance sessions for non-majors in the dormitories and dining halls.

The immediate past pattern of general education, with its requirements for cafeteria offerings in an Aristotelian variety of civilizing disciplines, produced a consequent superficiality of content and a persecution complex experienced by students in many of the courses. Students will be building their own programs and choosing courses which they consider relevant to their interests. If we cannot find a less apathetic approach to presenting musical experiences and affective love for great music to general students, we may have to be content with talking to ourselves in an ever-diminishing circle of aging music lovers. The Newman Report on Higher Education suggests:

Students everywhere provide examples of the inappropriateness of these (professional) forms. Some are narrow-gauged—their interest in learning grows out of developing a sense of competence in some few areas of inquiry. Yet they are commonly faced with a rounded curriculum and course requirements for which they have absolutely no interest.<sup>4</sup>

Probably the required general education course in music for these students is and should be on the way out. In its place we need to find intriguing means of involvement—of one-to-one concern for students as individuals—which will demonstrate that we actually care about monotones, guitar-strummers, and other assorted non-concert music oriented students. Some of them may learn to like music, and a very few of them may even wind up on the money-raising board of the local symphony orchestra!

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<sup>4</sup>Frank Newman, William Cannon, Stanley Cavell, Audrey Cohen, Russell Edgerton, James Gibbons, Martin Kramer, Joseph Rhodes, and Robert Singleton, *Report on Higher Education*, U. S. Dept. of Health, Education, and Welfare (Washington, 1971), p. 20.

## THE DILEMMA OF THE INDEPENDENT MUSIC TEACHER

SISTER CHRISTIAN ROSNER  
*St. Mary of the Plains College*

About the only memory I have of a course in economics which I once studied has to do with the law of diminishing returns. Coming from the heart of the wheat belt, I am reminded of the wheat farmer who planted wheat quite successfully with one tractor, so he used two tractors the next year and harvested twice as much wheat. The story goes on with the farmer adding more tractors and reaping larger yields but finally reaching the point that there were so many tractors, there was no room for the wheat.

This same condition seems to be characteristic of the music profession today as we continue to prepare teachers of music on the college level, teachers who fail to find job opportunities commensurate with their professional education. We, too, are guilty of crowding the market with more and more teachers who at the same time are reaching fewer and fewer people as far as mass appreciation is concerned.

The independent music teachers of our country are the largest single segment of the music profession—in Kansas we estimate that there must be over 3,000. Many of these teachers continue to be stereotyped as the “little old lady who had a year’s study long ago and who earns pin money by inadequate teaching.” In all probability you and I started our musical education in this self same way. Only last week I questioned Aaron Copland about his early training and found that his sister, who had meager musical knowledge, was his first teacher. After a while she did not know what to do with him, so she said, “You had better find a music teacher.” He was fortunate that she sent him on his way, but the very next teacher he found was still not the one who eventually got him turned toward his goal. And so it went from teacher to teacher until he arrived in college.

But why am I discussing this topic with you administrators of music schools? What can you do about it? Do you have any responsibility in



this dilemma? So often administrators of the music schools are "turned off" by the mere mention of this problem. However, there are some issues which we can discuss profitably.

Very few of the degree music programs in this country recognize the needs for teaching young student performers before the collegiate level. How many faculties of colleges and universities in this country inspire their students to want to teach performance at all levels and ages? How many faculties of colleges and universities even offer more than a single meager pedagogy course in the performance curriculum? How many faculties of colleges and universities encourage an apprenticeship or the supervised teaching necessary for adequate preparation as a teacher. How often our performance faculties wish only to prepare concert artists or replacements for their own positions on college faculties. What we need are faculties who can prepare teachers able to teach on every age level and performance level.

A second consideration associated with this topic has to do with the economic struggle faced by anyone who might consider independent music teaching as a "way of life." Surprisingly enough, there are a considerable number of teaching musicians who depend on an independent studio income for a living. In such instances, the teacher-musician must also be a businessman, an economist, and a public relations expert. Perhaps our curricula need some adjunct courses to assist an aspiring teacher to this kind of work.

There is a third predicament which hinders the professional work of the independent music teacher. That predicament is that state education officials do not generally provide a climate for performance learning within the school system. "If" and "when" this situation is ever remedied, there would undoubtedly be a spontaneous demand for better oriented performance teachers. In one of the midwest cities a school system provided a large van equipped with a complete class piano studio which could be moved to several schools each day. Here, I would like to stress the necessity of adequate preparation for the teacher-musician even in relation to the use of modern electronic technology. Representatives of our own colleges and universities are usually the advisors of the state agencies that formulate the curriculum of the public schools, that set the standards for teachers, that indicate policies of action. There are several deans and heads of music departments in various areas of the country who have spent much time and effort to promote the implementation of adequate performance programs in the schools.

So far, I may have given the impression that just nothing has been done to alleviate the pressures on the independent music teacher. Such is not the case. In the past, independent teachers, for the most part, felt threatened by thoughts of organization and resisted any attempt to organize them. Today, however, there are some very fine independent music teachers who are aware that in unity of numbers, thoughts, and actions, there can be progress. As a result, we may now turn our attention to positive advances which this group has made.

Teachers have banded themselves into local associations. In Kansas there are over a dozen such groups, while in Texas the number of local units approaches fifty. These organizations stress joint recitals, concerts, festivals; cooperation with school officials; student auditions; continuing education through workshops, clinics, lectures and college courses. Probably the most noteworthy project which has evolved from the teaching groups is that of certification—the meeting of standards, or, if you will, *recognition by the members of the music profession*. This effort has been a major work of the Music Teachers National Association since 1965. Since this date, a certification network over the whole country has developed. Forty-six State Music Teacher Associations now have nationally approved certification programs, a certification board of qualified musician-teachers often from colleges and universities, and active communication media. Certification requirements include adequate teaching preparation, consistent and continual in-service training, and successful experience records.

The local state certified teacher may gain additional recognition through the MTNA Certification Plan—at present there are more than 2,500 teachers with National Certificates. The leadership of the National Certification Plan is at present planning a massive research effort to assess the resources of the independent music teaching profession, to publish the findings in relevant ways, and to hold a planning council to consider how the findings of the research project can be best utilized for the benefit of music in the American cultural picture.

The independent music teacher in the United States needs the leadership, the solidarity, cooperation, talents, and experience of the music schools. Nearly all of the local organizations enjoy the use of facilities and faculties through lectures, workshop directors, and courses. These college faculties have been prominent in upgrading of the work of our private teachers. It is most gratifying to see them assume leadership positions and gain the trust of the independent music teacher. To the

question posed by the Utah University professor, "Shall we train them or run them out of town?" I hope you will all consider definite and solid plans that will promote improved teaching for our young musicians.

## THE DEPARTMENT OR SCHOOL OF MUSIC IN 1980: PROJECTIONS AND PROBLEMS

THOMAS W. MILLER  
*Northwestern University*

The School of Music in the private University during the 1980's must of necessity concern itself with the development of distinctive patterns of education. The private University if it is to succeed in its mission must dedicate itself to programs unique to its capabilities rather than copying existing programs in our sister institutions, the State Universities. Because we enjoy a certain autonomy for development free from regulatory bodies and political strictures it should theoretically be easy for us to move in this direction and serve a distinct and proper function but an essential one; hence, my remarks will be devoted to the development of curricular patterns for the 1980's.

In contrast to old patterns of curriculum where subject matter oriented, information conveying courses were developed to "cover material," and the student was largely regarded as a receptacle for the receipt of information, the new curricular patterns will be process-oriented and experience-centered, concentrating on developing the individual; learning how to learn. In the private University curricular patterns should make as definitive an attempt as possible to individualize instruction, considering each student's own distinctive learning processes.

The curriculum of the 1980's will concentrate upon the following curricular experiences: A central core of common musical learning experiences which will emphasize analytical processes, performing experiences, and compositional-improvisational experiences. In addition a segment of the core will be given over to communicative-pedagogical experiences. This common core will seek to develop musical skills as means to the ends of continued musical self-renewal and the ability to communicate this to others.

Running concurrently with this central core will be individualized experiences designed to develop the student's professional competence

in his chosen field. Perhaps only through individualizing the curriculum can we achieve the variety and scope of what is necessary in a private school curriculum of the 1980's. It is entirely possible and perhaps desirable that individualized programs will permit us to move away from credit accounting toward accountability for established competencies within the field. Thus, the undergraduate program might possibly be 3, 4, or 5 years in length for a particular individual without a widely general application to all our undergraduate students.

Consideration of off-campus activity related to the student's educational program is obligatory. In the metropolitan area we have at our fingertips resources of the community for the development of tomorrow's Concert Managers, Music Librarians, Symphony Performers, as well as teachers in public and private schools, Junior Colleges and the University. It is my hope and desire that as a regular part of the student's professional program, whether or not he is granted a specific amount of credit, he would be involved constantly in activities which would provide direct contacts with the professional world of his choice. His academic program within the University will of necessity have to be well-defined to permit this activity. The expansion of the traditional curriculum by the addition of a new course every time a bit of new knowledge is discovered will have to be reversed if we intend to provide experimental programs of the nature I have been describing. At the same time we as a faculty will have to be prepared to define the competencies for our definition of comprehensive musicianship achievement and insist upon their realization.

Obviously the kinds of programs which have been alluded to in the foregoing remarks will require far greater expertise and commitment on the part of faculty members if they are to succeed. The faculty advisor will almost certainly have to become a faculty counselor able to design programs for particular students because he knows the student's strengths and potential. We must seek to evoke from our faculties the understanding of the necessity for this commitment and then provide them with adequate resources to achieve its realization. Commensurate with this we must expect of them responsibility for making decisions about student's academic programs. It is not too Utopianistic to suggest that after the student has completed a certain portion of the Basic Musicianship core requirement, he and his faculty counselor would then develop his program for the remainder of his studies. At that point, based upon the faculty member's recommendation, the University might enter into a contractual pact with the student which would in essence say to the

student, "when you have reached the competencies outlined in this pact, your degree will be granted regardless of the number of years or credits."

Thus the Music School of the private University of the 1980's should in my opinion assume a responsibility for leadership in the development of a curriculum consistent with the needs of society and the music student of the future.

# THE MUSIC DEPARTMENT OF THE FUTURE

LAWRENCE DEWITT  
*Morningside College*

Social, economic and educational changes tend to more strongly affect the smaller institution. It is sometimes easier to injure someone smaller and some of us are experiencing casualties.

Those of us who are helping determine the future of the smaller department had better be certain we believe in the philosophy of our school, whether this be a private or church-related institution. No longer are faculty members teaching in a certain type of school because of their commitment to that certain ideal. The "job squeeze" has created many misfits. Some serve as catalysts but others tend to retard the ongoing process of the institution. The changes taking place are affecting all of us. Reactions vary—some ignore them and hope they will disappear, some fear the changes, while others welcome them. Assuming that we all welcome changes in one way or another, we must consider new responsibilities.

The first is our consideration of survival through economics. The chairman must be a business man. Departments are being asked and will be asked more and more to defend their existence. The casual chat with an administrator is no longer sufficient for gaining support of a program. Enrollment figures, statistical data of many types, must be presented in support of any request for an additional faculty member. Armed with such staggering figures I approached our administration concerning the need for a new faculty member but only received several reasons why this was impossible. Believing strongly in our need, I made several visits. A number of concerned and interested students reinforced the need when they, unknown to me, visited the administration. As a result, when many schools were holding or cutting back, we were able to expand our faculty.

The director will also increasingly have to establish key relationships. He should make certain that the Director of Development always has a portfolio of the department's needs. Don't wait for him to develop ideas

and write entire proposals, but use him as a resource person. Also, actually make the contacts with prospective donors. Begin with key Board members and alumni. Shake the proper hand and help do the "courting." Keep a calendar, jotting down dates and do follow-up homework.

With the financial aids officer, investigate the possibility of separate funds for music grants. Music departments are particularly expensive, and most financial aids officers will consider music along with the speech and athletic programs.

With your entire music staff, meet in general session with the admissions officer to fully explain the operation of the department. Request a report from each man on every prospective student. Follow this up with a letter with a duplicate copy for the Admissions Office indicating that the actual contact was made. We keep a card file plus a current list on every student concerning his application, the date of acceptance, the areas of his musical interest, and the type of financial aid he has received.

Six of our eleven full-time and five part-time faculty members devote one day visiting high schools without pay or teaching credit for this work. This has been the key to the success of our growth. Become a "mini" admissions officer. In a sense, football coaches have been ahead of us for years. We must, as they have, cultivate talented students and not sit back for the student to arrive. The department that sits back and waits will fail.

In all these important contacts one must take care to make certain that he is not infringing on the normal operation of other officer's work. In other words, Admissions, Financial Aid, Alumni and Development have the responsibility, but show that you have a genuine interest and the response to that interest cannot help but be favorable.

A second form of survival is through accountability. The seeds of this are already present. Chairmen are being asked to re-evaluate staff and curriculum. In one school in our locality a department was dropped. In another, two faculty members were replaced by one. This is happening all over the United States. I receive letters indicating the availability of senior faculty members from schools that need to hold or cut back two for the price of one. We were unique in adding a faculty member.

Open curricula are more popular in smaller schools. This stresses the philosophy of small student-teacher ratio, emphasis on advising, but



also a desire to present something unique for survival. Student selection of courses is determining faculty distribution, and strengths and weaknesses in various departments. At Morningside College the changes are just beginning. In a way, selection of courses turned into a popularity contest of personality and attractiveness of faculty members. In our school, courses which require no background are becoming popular, for example, sociology and studio art courses. As faculty, we must be alive, creative in our teaching and curricular ideas or we may die.

Descriptions of our offerings and innovative ideas might be presented in a small course description booklet inasmuch as there is a tendency today to compress the annual catalog and bulletin materials. Of greatest importance especially from the viewpoint of administrators is the description of the end product as described in behavioral terms. It is important to avoid generalities and rather give specific reasons why a student should take a course and exactly what benefits he will receive after the experience. Musicians are unaccustomed to this type of demand.

As a faculty, we are asked to be generalists. We must be, if we consider Comprehensive Musicianship or Humanities courses. In our attempt to offer comprehensive-type musicianship courses I found the faculty unequipped to attack the problem of music literature, music theory and music performance in one course.

Other ideas we have tried include a faculty-initiated experience in the form of freshman seminar courses. On campus we have a philosopher teaching the art of photography, a pianist who is also the tennis coach, and a musician talking about mysticism as it related to God, Man and Music. We are being challenged to think beyond our immediate discipline. This suggests that the piano teacher or the voice teacher can no longer afford to be isolated in a studio.

Student-initiated experiences have also proved to be valuable innovative curricular ideas. Our students create their own curriculum. For years the faculty and administration have determined course work, and it is our feeling that students should be asked to be responsible to initiate a course on their own. This experience demands student imagination and creativity. Faculty members guide, but are often asked to work outside of their trained discipline. Such courses are not to be confused with traditional type independent study courses. Many of our students have elected to do their student-initiated experience by serving as assistants in our freshman theory dictation and sight-singing program. In

a period of four years, one half of our music majors will have had college teaching experience as a result of this type of activity.

Departments must turn more and more to programmed instruction and class or small ensemble instruction in lieu of private lessons. We have 60 freshmen all working at varying speeds and levels of ability in freshman theory. Our theory teachers serve more as consultants than formal instructors presenting the material to all students.

One final consideration is best expressed as reconciliation with the role that music plays in the lives of the new generation. Music is a strong social force. New folk music has a stronger significance to the new generation than it had in the past folk tradition. It has ideological and sociological implications. We must bring the music program into the 20th century, whether we are talking about experimentation in serious forms or in the media of our younger generation.

Can we say that the programs in colleges and universities are responsible for the changes that have occurred? If not, we must do some serious thinking. We can ill-afford not to take advantage of the folk music movement along with the popular, the serious, and the Oriental and Middle-Eastern influences. If we shun all of these influences then we can expect our students to shun our exploration of the "serious" experimental music of our time.

To summarize: we need to understand all the music of today's world. The demand on the teacher is great. Team-teaching is too expensive. The inter-disciplinary course should be taught by more than one disciplinarian. What we need are generalists—teachers skilled in several areas who can present synthesized, integrated courses that bear the mark of a thoroughly-trained musician. With eighty percent of all music being taught by the elementary teacher, rather than the specialist music teacher, it seems that our goal should be to train super-music specialists who can work with non-musicians and avoid the frustration of trying to do all things for all students. This places the music responsibility on more people and in turn we can only hope that quality of life of more people will be improved by the art of music and by art in general.

It is my feeling that the answer is in the graduate curricula, which must provide the proper training of leaders who are versatile musicians; the performer-theorist-musicologist who can also balance the budget and find the means for such a balance.

## THE DEPARTMENT OR SCHOOL OF MUSIC IN 1980: PROJECTIONS AND PROBLEMS

ROBERT Y. HARE

*Eastern Illinois University*

The future of music in the public institutions of higher education cannot be foretold accurately, nor can that of any other academic discipline for that matter, because nothing in the future can be so foretold. Nobody knows really what may happen, even though some may believe that they know or pretend to know. There are simply too many variables which may alter trends and philosophies relative to our art. Although we may hope that certain things may happen, because we are aware of trends, we do not definitely know nor can we predict whether such trends may come to fruition.

I am disturbed by the idea regarding projections that the murky crystal ball into which we gaze might turn out to be an eight-ball, and that we might find ourselves behind it, unless we do some careful planning during the 1970s in preparation for 1980.

In our deliberations it may be appropriate to bear in mind some words of Edmund Burke, that great philosopher of the eighteenth century, who wrote that "To complain of the age we live in, to murmur at the possession of power, to lament the past, to conceive extravagant hopes of the future, are the common dispositions of the greatest part of mankind." He admonished also that "You never can plan the future by the past." With these *caveats* in mind I shall attempt to delineate what is of concern to us at this meeting.

Since I consider that playing the role of a soothsayer who attempts to speak for all of my colleagues who serve as administrators in public colleges and universities is, indeed, presumptuous on my part, I have therefore requested those in our region to submit to me their ideas, questions, and concerns for music in 1980. I have assured them that their views will be presented anonymously; however, I feel that I would be remiss in my duty, if I did not acknowledge the contributions of the

following persons: H. L. Burkhalter, Head of Music Department, Iowa State University; Arthur Corra, Chairman of Music Department at Illinois State University; Thomas Frederickson, Director of the School of Music, University of Illinois; William Tarwater, Chairman of the Faculty of Music of Southern Illinois University at Edwardsville; and Himie Voxman, Director of the School of Music at The University of Iowa.

I have collected their statements and questions and, with only a minimum of editing, present them to you. First the statements:

1. We should teach music of other cultures and music of American sub-cultures.
2. We must increasingly encompass a greater variety of "musics" at all levels of instruction.
3. Studies in music literature will place much greater emphasis on contemporary literature and far less emphasis on the pre-baroque.
4. Private instruction will be replaced extensively by group lessons, master classes, and repertoire classes.
5. There is the pressing problem of teaching more students with the same or fewer staff members. More research needs to be done on class or class plus private teaching for both economical and educational reasons.
6. A major problem will be economic. We are now faced with the problem of program priorities.
7. Greater emphasis should be placed on producing an audience receptive to music rather than producing more concert artists.
8. We must train people in the field of music to exercise a more effective leadership in helping a public with more leisure time at its disposal to make meaningful use of an interest in music either as participants or auditors.
9. Continued efforts should be made in the recruitment and training of specialists in general music.
10. Music education majors will be stronger musically and intellectually as a result of more stringent policies for admission and retention.
11. Classical guitar will be an approved area in at least 80% of departments but staffing will continue to be a problem.
12. Composition majors will gravitate toward schools with strong electronic music departments.
13. Basic theory instruction will become automated, or departments will be out of business.
14. Video-tape will be used extensively in private studios, classes, and libraries.
15. More attention should be given to the æsthetic education of students in both two-year and four-year institutions.
16. Music training institutions must come to grips with the "relevance" of current teacher training to the world of musical activity outside their walls.
17. The problem of how to bring the entire faculty of a school or department of music to the realization that we are approaching the twenty-

first century without having dealt properly with the music of the twentieth century must be solved.

18. Planners of curriculum must prepare students for vocational outlets other than public school teaching.

Secondly, the questions:

1. In what way and to what extent should we best integrate the enormous energy, time, and money spent in the interest in popular music within our traditional role?
2. Is it not time to shift from the traditional training of music teachers for choral, band, or orchestral work to the teaching of music as an academic subject rather than emphasizing public performance *per se*?
3. Does every two-year college or every university need to offer degrees in music or even a major in music? Should we not devote our principal energies, talents, and efforts to helping the non-music major understand and appreciate the greatness of music?
4. How many music departments or schools of music does our country really need? Can we satisfy the need with only one school of music in a state?
5. Should we be concerned about job placement for our graduates in music or should we consider ourselves as "trade schools" and educate people regardless of job opportunities in music?

In my opinion, this decade must not close with millions of people thinking that the educational system is either unable or unwilling to renew and renovate itself.

To obtain proper financial support public colleges and universities will need to gather evidence of the quality of career performance of their graduates, evidence of their performance as responsible citizens, and evidence of their ultimate contributions to society.

It is certain that instruction in colleges and universities will change more in the next thirty years than it has in the past several hundred years.

A technical breakthrough in television and other learning resources will soon be available to facilitate career developments. By 1980 what promise to be the greatest learning devices in the history of communication will be at our disposal. The question is--can we train faculty personnel not only to accept but also to use them?

I have had the responsibility of working in two states of our nation on so-called Master Plans for Higher Education. Interestingly enough these plans were designed for ten years of developmental work to reach certain goals. Such ideas are not really so new, for plans of ten-year spans can be traced to the time when mankind almost universally adopt-

ed the decimal system of counting by tens, representing the fingers of both hands. We also use in connection with the decimal reckoning the old Babylonian duodecimal system of counting by twelve, which is of course convenient for the academic system in that the year may be divided into halves, thirds, or quarters. It is interesting to note that in many institutions serious consideration is presently being given to reducing the number of years required for the baccalaureate degree from four to three. The old Babylonian system is still working in one way or another but with a new twist insofar as education is concerned. The ten-year plans and three-year programs for the baccalaureate degree, noble as they may be, nevertheless are dependent upon what funds legislatures are actually willing to provide in spite of the fact they themselves called for such studies to be made by educational experts.

In a release by the U. S. Office of Education on work done by James C. Byrnes and A. Dale Tussing of the Syracuse University Research Corporation's Educational Policy Research Center it is indicated that the "continuing conditions of 'stable crisis' . . . meaning no further deterioration, would require an annual increase of real resources of 7.8% through 1975, 7.5% through 1980, and 5.7% through 1990. To achieve conditions of 'stable health' experienced in the 1960s . . . it is estimated an annual increase of 12.9% would be required by 1975, 10.1% by 1980, and 6.9% by 1990."<sup>1</sup>

In this period of financial crisis we in music and all the other arts are being called upon not only to defend but also to justify our art. The question being asked of us is: "Is the program in music viable and economically justifiable?" If the answer is in the affirmative, then the question for *us* may be: "How can the programs in music be expanded manifold?" There are many other questions that are vital to the very existence and future of music in public institutions of higher learning, for which we do not have any answers. In my opinion, we can no longer afford the luxury of planning the future by the past. The questions raised can only, I believe, be answered by thorough research and not by expressions of opinion.

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<sup>1</sup>*Higher Education and National Affairs*, Vol. XX, No. 35 (Sept. 24, 1971), p. 5.

## THE DEPARTMENT OF MUSIC IN 1980

BRUCE BENWARD

*University of Wisconsin, Madison*

Rather than emphasize present problems or project solutions, I would like to examine a "dream list" of future possibilities.

1. The virtual end of individual applied music lessons in favour of class plus individual lessons, class plus unscheduled private consultation, or no class with private consultations as needed.
2. A gradual dissolving of time-honored ensembles (band, chorus, etc.) as highly structured entities in favour of groups of varying size and instrumentation with more mixing of vocal and instrumental ensembles.
3. A gradual decrease in emphasis on the highly specialized solo performer. The gradual amalgamation of the composer and performer into one person. The possibility that the highly competent performer will also be the fine improviser, etc.
4. The possibility that Music Education will gradually lose its identity as a separate discipline and music education specialists will diversify their activities with such areas as the teaching of elite ensembles in which personal identification could be more pronounced, the inclusion of new instruments of an electronic nature combined with small vocal ensembles with emphasis on student composition and improvisation.
5. The teaching of music theory classes in a way that much individual expression, performance practice and original composition with emphasis on the contemporary idiom could be included.
6. The increase of relevance in Music History courses through team-teaching of period courses, a great deal of student performance, and perhaps a combining with theory so that the fine lines of difference will disappear.
7. The lessening of the wide breach between popular and serious

music through competition between sophisticated grade, high school and college groups with professional entertainers who will be forced to keep up with an enlightened public.

8. The change of ratios—the number of professional musicians will either decrease or remain constant while the number of non-professional participants will increase sharply.
9. The sponsorship of small ensembles of non-professional musicians by such groups as the YMCA, churches, industrial organizations. Participation in such musical groups will prosper and will not cease with graduation from high school or college. Formal concerts by these groups will no longer be a major goal of the participants. Music as a spectator art will decline but music for participation as a means of self-expression will increase.
10. The pattern of enrollment in college music departments with large numbers of music majors will decline or remain constant but courses for non-music majors (especially those emphasizing participation) will become larger and larger.
11. The discovery of new ways in which to teach general music courses. Courses in “how-to-do-it” will be a regular part of community television, and people will purchase video tapes of courses in piano improvisation, electronic synthesizer organs, guitar, and *even* the standard instruments of today.
12. The development of electronic media enabling students and mass participants to put together a musical composition on tapes and thereby eliminate some of the present problems of technique and virtuosity.
13. The art of improvising will turn full cycle and will again become a popular means of self-expression as it was in past centuries. Teachers will develop new techniques of teaching improvisation and virtuosity for its own sake will be less and less in demand.
14. Music of other cultures will exercise a greater role in education of the future. Students are already very curious about the philosophy of music in other cultures. This appetite will be satisfied. Further, there will be an increasing influence of the music of other cultures on that of our own.

How do we prepare for events of the future? Just keep the new ideas coming and, as departmental chairmen, avoid expressions as gathered together in the Cambridge Tire Document entitled “How to Kill Ideas.”



## THE MUSIC DEPARTMENT IN THE 1980's

ALLEN L. WORTMAN  
*Mankato State College*

In the fast-paced ever-changing situation in which we as music educators find ourselves today, I believe it is practically impossible to predict where we might be in the 1980's. Who would have thought five years ago that some schools would now be facing an enrollment crisis when at that time we were leaping ahead at rates of from five to ten per cent or even higher in some cases? Who would have thought that in a few short years we would come through great campus crises with many of our constituents becoming disenchanted with the American higher educational scene in general and unwilling to support it further if things continued in the same way? Therefore, I hesitate to predict. I can only make some observations on what is happening now and try to draw some conclusions from these that may be relevant to the future as far as 1980. The observations are drawn from my own situation at Mankato State College and the Minnesota State College System, but from what I have heard and read, they may apply to regional colleges and universities all over the country. Here then are several observable situations which I believe will affect music departments.

First, there has been a gradual decline in monies available for education. The federal government is spending less, foundations are giving less, the state governments are taking a closer look, and the student has less money because of inflation and/or recession. This has come along with continually rising costs of education. In recent years costs have gone up around five per cent per year until it now costs a student around \$2,000 per year to attend Mankato State and of course much more at a private college or university. What does this mean to us? It means a time of accountability. It probably means less students or at the very least a much greater competition for students. In order to attract top students we will now *have* to offer outstanding programs *and* flexible programs. No longer are we going to be able to get students by merely being here. Facility, faculty, and program must have excellence and be constantly improving.

Along with this comes a demand by legislators, administrators, and students for change and innovation. At our school we have been told that five per cent of existing programs will be cut in order to make room for new programs and educational innovation. No new monies are available, but we still have to change. We can no longer just add-on. This is certainly challenging to the Music Department as well as to others. We have to look at all of our programs to find what is relevant and worthwhile and at the same time look for new vistas to propose so that we will be in on some of the innovational money and so that we will not lose the good programs we now have. In our department we are looking at several areas of possible expansion: (1) a preparatory department, (2) a program of "Music in Society," and (3) a complete revamping of our general education course to make it more attractive, more music centered, and to give the students more options. Most of these are designed to bring music into the community. These may not sound like new ideas, but they are new to us and to the type of college that we have traditionally been.

I believe that in the future we will have to have a greater variety of programs in music with much more flexibility than we now have. We must expand to meet the needs of the individual student and be able to adapt to differences. We must take a long, hard look at some courses and requirements which we have regarded as "sacred." Our programs can no longer be static. I see in the future some programs in music such as were suggested in the report of the Carnegie Commission on Higher Education, *Less Time, More Options*. That is we will have some vocational and professional programs that meet the needs of students and will not necessarily be four year degree granting programs. We will have to expand into all areas of sound and music including sound production and recording, electronic music, popular music, film music, jazz, and commercial music *and* music we haven't even heard of yet. Another recommendation of this commission which we will have to look at is the increasing importance of continuing education. This is an area in which we can excell and be of great service. All of these ideas and programs need to be explored, however, in an era of zero growth or possibly even decrease. (As I was preparing this paper, it was announced that our school had five per cent less than the predicted enrollment and thus would probably lose faculty members as well as much budgeted money.) This must be considered a great challenge.

Another area of concern is the shrinking job market for college graduates. This is particularly dramatic in education where schools of

our type have produced the bulk of their graduates. Nearly two-thirds of Mankato State graduates were looking for teaching positions last year. According to the latest figures of our placement bureau, only seventy-five per cent of these were able to find employment. Fortunately, all of our music graduates were able to find work, but this will certainly tighten up soon. It was also evident that those looking for jobs had to look much longer and harder this year than in previous years. This evidence adds weight to the other proposals listed earlier. That is, we must have outstanding programs and we must provide some alternatives for those that now only have the educational job market. It may also mean some retraining programs.

The job market has also tightened considerably at the college level. Although this means a lot of grief for those looking, it means that music departments may now be made much stronger in at least two ways. First, there is much more stability and thus better long range planning can take place. Second, there will be a wide choice when a position is available and we can expect a higher degree of competence while seeing the less able or the incapable forced to look at other occupations. This brings to mind another trend which I see coming but which I am unprepared to discuss at this time. That is the trend of legislators and boards to take a long, hard look at tenure and promotion. Hopefully something can be worked out in this area that will make it better and more acceptable for all concerned.

In conclusion, I would like to again say that it is very difficult to predict what will be happening in music departments in the 1980's. The same holds true for any area of academic, social, or political life. However, we do have several challenges to meet if we are going to make music departments relevant to our times and accountable to our constituents. One thing is certain, this *will* be an era of change, innovation, and flexibility.

## FINANCIAL PROBLEMS IN THE INDEPENDENT MUSIC SCHOOL

RAY E. ROBINSON  
*Westminster Choir College*

The small independent college is faced with the greatest challenge in its history: fiscal survival. It is a problem, however, that is no longer unique to the music school. A recent Carnegie Commission report stated that approximately two-thirds of all colleges and universities in the United States are either in financial difficulty or headed for trouble. The Commission estimated that some 540 institutions are currently in some difficulty, and that another 1,000 are headed in that direction. Therefore, when we discuss our fiscal problems we can take some consolation in the fact that the financial crisis of the 1970's is a relative matter in that it affects rich as well as poor institutions. Yale, Princeton and Stanford feel the pinch along with institutions like the New England Conservatory, Juilliard, and the Westminster Choir College. The reason, of course, is that the budget of any institution is determined not by some absolute standard of need but by the amount of money it has been able to raise. The law of the academic budget is very simple. It is that an institution will raise all the money it can and spend it all. Educational institutions are in every sense of the word "non-profit" enterprises.

The cost per student in any institution—one measure of its standard of living—is very much related to customary income, not necessarily to educational need. Deficits, when they occur, represent a gap between the accustomed institutional standard of living and income, not necessarily a gap between the amount needed for minimal education and income. However, all colleges—even small independent ones—are locked into heavy fixed costs (including administrative overhead, plant costs, and faculty tenure) and lack the capacity to adjust quickly.

Hence, no matter how rich the institution, to cope with a deficit is an hard and arduous task. Moreover, each institution tries to protect its hard-won, absolute and relative position and to resist retrenchment and retrogression. In no institution that I know of, regardless of wealth,

does the board, president or faculty feel that they are wasting large sums of money and could reduce expenditures without serious loss to both educational and social values. But the problem is clearly more devastating for financially poor institutions than for rich ones.

When a deficit occurs—as it has in most music schools during the past three years—the action that must be taken is really very simple. A deficit can be overcome either by increasing income or by cutting expenditures. But the matter is further complicated by the fact that income and expenditures are not independent variables. Donors, even including government and foundations, like to give to new and interesting projects and to progressive institutions. Few want to back a loser or give money just to meet a deficit. Students like to attend and pay tuition to vigorous and exciting institutions which offer the amenities, not to retrenching and penurious schools.

Thus, there are risks either in a policy of retrenchment or in a policy of increasing income. Retrenchment, because of its adverse effect on income, may in the end fail to bring about a balanced budget. On the other hand, a policy of maintaining or increasing expenditures may not produce the hoped-for effect on income and may end up in unmanageable deficits. Prudence probably requires in most cases a selective combination of retrenchment and advancement. But it should be understood that mere belt-tightening may not in the end solve the problem. It may only end in death by starvation. There may be institutions in which the better gamble is to play for increased income. By that device, at least, the institution makes educational progress in the short run. If it dies, it dies with honor not ignominy.

One approach which has not been used to its fullest potential in the independent college is what we might call creative budget building. When the budget is approached from a conceptual basis, the relationship of income to expenditures, and vice-versa, is at once apparent. And, unless an institution has an angel upon whom it can call in times of special need, the manner in which the budget is approached is perhaps the most significant key to long range fiscal viability.

College budgets have traditionally been approached from the standpoint of expenditures. Large deficits have been justified on the basis of up-grading salaries or program. Institutions are now beginning budget discussions by first examining the income side of the picture, and then involving faculty and staff in consensus decisions relating to institutional priorities.

At Westminster, we begin budget discussions in November. The income is estimated and expenditure guidelines are established in terms of percentages, not fixed amounts in dollars. Those charged with responsibilities in income (the dean for returning students, the director of admissions for new students, the business manager for auxiliary income, and the director of development for gifts and grants) are asked to present evidence supporting their projections. This evidence varies in scope from detailed master plans for admissions and development to rough estimates of food service income based on enrollment projections. Institution-wide discussions are also held to determine ways in which new sources of income can be developed.

Once these are collated, and total income estimates have been made, the department heads are given what amounts to nearly complete freedom to work out their budgets within the guidelines which have been established by the income estimates. Priorities thus become a major factor. These will differ from department to department and from school to school. They must be articulated, discussed, and determined at the department level, thus allowing consensus developed priorities to serve as criteria for expenditures rather than arbitrary decisions at the administrative level. When there are cuts to be made or work loads to increase, faculty and administrators are both involved in the decision.

The past three years have indeed been difficult for the independent music school. With better planning and the prospect of some kind of state and federal assistance forthcoming, the demise of this kind of institution has been postponed for at least a few years.

I am optimistic about the future because I believe that the independent school with its distinctives is indispensable in American higher education. It serves a role in society that the state school can not really duplicate. To survive as a viable force in higher education, it will by necessity need to make some rather radical changes in its *modus operandi*:

1. Make every attempt to maintain its distinctives.
2. Make interesting plans for the intermediate and long range future, plans of the kind that will attract support and reassure donors.
3. Stabilize its enrollment picture.
4. Develop private philanthropy.
5. Slow down the rate of increase in expenditures per student.
6. Give attention to other priorities besides faculty salaries.
7. Apply management techniques to improve efficiency.
8. Work toward some kind of endowment policy.

In closing, I should like to sum up my attitude about the future of the independent college by quoting that most important philosopher of our time, Casey Stengel. When asked what the chances of his Yankees winning a World Series when down three games to none he was quoted as saying:

“They say that it is impossible, but sometimes that does not always work.”

## FINANCIAL PROBLEMS IN MUSIC

LOUIS CROWDER

*University of Connecticut, Storrs*

I think it is safe to assume that all of us, being both musicians and teachers, are well acquainted with financial problems. And the fact that some of us are here at all is conclusive evidence that we have grappled with these problems and have either vanquished them or else worked out some personal evasive action of a type that on occasion can be temporarily successful—for example, credit cards.

Whether such personal solutions to personal finance have any bearing on the financial strictures now strangling many American colleges and universities, and whether they can help in the discovery of some new and devious way out of these difficulties, I shall offer no opinion. The problems that face some of us are real, serious enough to be frightening, and certainly not amenable to clever solutions. I recall a contemporary painting in the Chicago Art Institute entirely made up of varying shades of orange. A black and white photo of this painting would depict with horrible accuracy the financial plight of Connecticut's state schools.

The blackest portions of the picture would, of course, refer to the overall scarcity of funds. No one has the money even to carry on at the level of past years and of course any new plans, projects, or programs are, with us at least, out of the question. I gather this condition is widespread in state schools. A colleague on the West coast wrote me last winter that they were using ditto paper on both sides and supplying only single-ply toilet paper.

This lack of funds is undoubtedly due largely to a national economic condition, which hits the industrial state with particular force. In Connecticut it is also due in part to a state administration which seems to view public education, particularly public higher education, as a prime target in its alleged war against waste and for economy. The only hope for a solution to this aspect of the situation lies in the probability that time will find a remedy.



The second aspect of our financial problem (one of the grayer portions of the picture) concerns maneuverability. Particularly in the University of Connecticut, procedures relating to money—and what doesn't relate to money—are so hemmed in by regulations that some of the fancier footwork which I have demonstrated on occasion in my personal finances simply is not applicable. The rapid shifting of funds from a less threatened area to a zone of acute financial danger, in the manner of a Civil War general deploying his cavalry, unfortunately is not a tactic available to Connecticut state schools.

This lack of freedom, for which we envy private schools, is a major obstacle to intelligent financial strategy. Although we receive a budget with some 27 items listed under four main categories, and although we can, within category two for example, take monies that would have gone for paper clips and rubber bands and use them for tapes for the aural training center, we are not allowed to use left-over equipment funds for badly-needed piano tuning because they are in different categories. This is a purely hypothetical example, anyway, for there hasn't been anything left over anywhere in years.

We are, in a word, blessed with the usual difficulties facing state schools, plus those stemming from a lack of financial autonomy. In states where the state university has been historically an honored part of the state's entire evolution, and has attained in the course of a century and a half or so a certain vulnerability, I believe it is usually the case that the university is allotted a budget within which to operate and then is allowed to marshal its financial resources as it sees fit to meet needs as they arise.

Whether it is because of the traditional New England reluctance to trust anyone where money is concerned, or whether we are a rather new and rapidly growing university and still have some of the apron-string restrictions of our infancy, we are not allowed to determine our financial destiny beyond outlining its broad needs, backed up by immense corroborative data. We then wait and hope the state will give us at least a portion of what we simply cannot function without.

Once budgetary allotments are made we are still not free of restrictions. For example, one particularly annoying aspect of our budgetary straight-jacket concerns positions, jobs on all levels. There is, to cite a painful example, a theoretical standard ratio of seven or possibly eight faculty members to one stenographer—I'm not sure of the exact figure because this standard is wildly hypothetical.

When there were, about twelve years ago, ten faculty members, plus six part-time teachers, we had one secretary-stenographer for all department business including all business correspondence by the faculty. Five years ago with twenty-one full-time faculty and ten part-time, we still had one secretary, slowly going out of her mind. Two years ago, with 24 full-time and 13 part-time faculty, we finally managed, as a belated answer to our increasingly pathetic pleas, to add a second secretary, so now we have two, each as overworked as one was five years ago.

The fact is that in order to get additional office help, everyone, including the Dean, the Provost, the President, the Board of Trustees, and finally some august figure in the state government must be persuaded that we do, in fact, need a new secretary. When this happy moment arrives, someone signs a paper in Hartford and lo, a new position has been created, complete with number and specified duties, and we may proceed to hire someone for K837, Secretary-Typist I. Obviously this takes time—and I mean years—so the need always outstrips its satisfaction. In a couple of years when we again reach a point of desperation and ask for another stenographer we will again be greeted by raised eye-brows at some point in this chain of command and told to do our best without one.

I have dwelt at such length on clerical problems because, unfortunately, the same procedures apply for much-needed faculty. A new theory teacher must be requested with equal proof and documentation of need, and with equal probability of denial and certainty of delay. The University has, one must add, fought a good fight to meet our needs for new faculty, to keep the valuable people we have, and above all not to dilute the instruction and inspiration we are trying to pass on to our students. We have even managed so far not to cut salaries—no small achievement in the face of gubernatorial statements that faculty salaries are much too high at the University of Connecticut.

There are other perennial annoyances which remain with us, and are aggravated by present hard times. Every year or so we have to convince our provost all over again that private lessons in piano, or violin, or flute are not an absurd luxury, but actually the most efficient way for producing pianists, violinists, or flutists. (Parenthetically, we do use classes of four in teaching secondary piano.) Curiously enough it doesn't seem to avail us much to point out that a senior professor in, say, History or Physics may conduct perhaps two seminars with three or four students in each, and may spend a total of six hours a week doing it, whereas the poor

piano instructor, teaching eighteen hours a week, actually deals with a considerably larger number of students. It's the one to one ratio that frightens the administration. And I can't say how many times the NASM standards have saved the day for us in these encounters.

Much more serious is a threat to academic autonomy inherent in an encroaching control by the state over how our money shall be spent. Once again we must emphasize that both the higher administration and our board of trustees have fought vigorously in the defense of our right to use our funds as we see fit, once we have them and in spite of their being channeled in certain general directions. Nor has the academic security of any professor so far been threatened by the financial power of the state. However, there has been a subtle and growing pressure during the past two recession years toward greater control from the state house over the details of the University's academic operation. This has never been a problem before but recently the commission of finance and control has become bold enough to threaten, by its power over contracts, the very existence of certain academic programs, and one shudders to contemplate a creeping octopus-like attempt to penetrate into university matters which are no business of the commission on finance and control.

In thus presenting the gloomy side of our state financing, I know that at one time I would have provoked inward sneers among some of my colleagues in private colleges and universities, who customarily see in our problems mere annoyances rather than the really shattering crises that can beset any institution financed privately during times of economic recession. I can only humbly agree. Ours are, in comparison, mere annoyances. We know that as long as the state is solvent we will at least stay afloat, even through a state administration which apparently considers public higher education its prime enemy. And in this strangely topsy-turvy time it is a pleasure to congratulate some private colleagues on their relative prosperity.

The fact is that at this moment the greatest new financial problem at the University of Connecticut, added to that of university finance, is that of individual student finances. The new tuition costs decreed by the legislature are going to eliminate from our school at least some students who, studying on a shoestring, suddenly find the shoestring too short.

If I may say it in a whisper, I realize that this situation may secretly not altogether displease some of my friends in private schools, for on the face of it we have always offered what seems to them unfair competition. The tuition controversy does have bearing, however, on the entire con-

cept of the state's obligation to offer the opportunity for college training on a high level to all deserving and intellectually equipped students. It should also be pointed out that unfortunately only the most deserving and best equipped of these have been the beneficiaries of this concept. The University has been able to accept only about 3,000 from over 22,000 undergraduate applicants during each of the past three years, including about forty-five each year in music.

Actually the need is so great that none of us should consider another as competitor. Most New England students who can afford the tuition still go to the private schools. We strive to offer educational excellence, regardless of financial status, to all those who can profit by it. And it is demonstrated every year that brains and money do not always bless the same individual.

We are all colleagues. We all share a common cause in these difficult years. The old struggle for academic and artistic independence must go on even though financial troubles make us vulnerable to attacks from reactionary politics and reactionary economic forces. We must be of as much help to each other as we can.

I realize that I have taken literally the title of this discussion, "Financial Problems in Music" and have spoken only of problems, not solutions. If I knew of any beyond fortitude and patience, I would certainly have mentioned them.

# THE ROLE OF THE ACCREDITED MUSIC SCHOOL, DIVISION OR DEPARTMENT IN PROVIDING MUSIC LEADERSHIP IN THE COMMUNITY

FRANCES BARTLETT KINNE  
*Jacksonville University*

My remarks deal specifically with the role of an accredited music school, division, or department in providing music leadership in the community. However, in most cases points are relevant to the general fine arts spectrum, and the references are particularly pertinent in systems where happily the arts are in one administrative unit. Since community resources are so variable, it is impossible to present a typical picture or recommend an ideal structure for operational procedure. Therefore, as arts organizations within the community function in varying degrees of effectiveness, the dean, division or department chairman must use personal judgment in the degree of thrust or involvement necessary or desirable.

It is requisite for us to proceed with the hypothesis that it *is* desirable for a music school to provide music leadership. The one constant factor is that the accredited school, no matter what its geographical location, will have qualified personnel whose very professions give them a unique opportunity to contribute to the community cultural scene, whether or not the need is maximal or minimal. This recognizes the faculty members of music schools as a fount of expertise available for council or performance. If the public relations image of the school is even moderately positive, the community will look to the faculty members for the assistance and advice available; however, in many cases where the association of "town and gown" has not been the most amicable, the dean or chairman may be compelled to work indirectly rather than directly.

Where action may come through already established arts organizations, effective participation of the dean and faculty members may range from actual leadership as President or membership on a board of trus-

tees, to performance in specific programs. The personality and talent of the individuals unmistakably are related to the appropriate field of action. Where little or no community leadership is present, the university may necessarily provide an interim means of meeting the demands of a local situation; however, as arts graduates settle in the community, efforts should be made to promote professionals as the catalysts to motivate the business segment of society.

Having established the need, a greater challenge presents itself in seeking for a balance of time and effort on the part of the dean or chairman, the faculty and the students. With the demands very extensive, in many instances the sensitive balance wheel must be tested frequently. Where a number of institutions are present in an area the demands may be shared; however, in a situation such as my own, where but one four year institution is operational, the requirements and possibilities are both energy consuming and endless. I find myself constantly seeking for equanimity—recognizing the basic reason why I am in my position, why faculty members are employed and why students are present on our campus. At the same time I must assure myself that the university is not a cocoon, that every effort has been made to provide a community cultural climate as agreeable as the sun and sand, so much a part of the Florida environment.

The changes in higher education the past few years have dramatically illustrated the need for a closer tie between the classroom and societal needs, and the cloistered comfort of the ivory tower has long since outdated itself. On occasion the exigencies of the moment require an all-out effort on the part of the faculty and students, and require emergency action. An example of this was the dire circumstance into which the Jacksonville Symphony was catapulted two years ago. With an unfortunate series of events the Symphony Association found itself deeply in debt and with a non-existent season. Providing an interim conductor and fifty percent of the members of the orchestra, as well as assistance in selection of the permanent conductor and all programming for the year (as well as fund raising), my own institution put an unbelievable amount of time and effort into the project. In the meantime, business and professional members of the community reorganized, and reconstruction began. With strong community leadership and amazing support, the orchestra is now thriving. Many might say that the time we all put into this couldn't possibly be justified, but it was both a rewarding joint endeavor and an educational experience many of the young musicians may find useful as they join orchestras all across the country.

Many communities function effectively through Arts Councils, and the staffing varies from professional arts directors to those serving on a volunteer basis. In the Jacksonville area the latter applies, and the attention has been focused almost altogether on an annual Festival of the Arts, and planning for XIV is now in progress. In addition to the Council of the Arts the Mayor appointed an advisory committee two years ago called ARTSFORCE. The committee members are appointed as individuals, though indeed many of the institutions are represented. The committee is charged with the responsibility of a cultural commission. "The Consolidated Government is aware that there must be communication and an exchange of ideas between itself and the various diverse elements of the society it represents and serves. Ways must continually be sought and found to make the Government more accessible to individual citizens and their representative groups. And among these should be those creative elements in the community in the arts, and in those cultural organizations and institutions which serve the arts and the cultural goal of the community."

This past summer the President of the Chamber of Commerce approached me with the request that I serve as chairman of a newly established committee on Fine Arts in the Chamber of Commerce. Since I had felt certain arts problems were becoming unwieldy, I had so expressed myself in public speeches. As a result, I find myself charged with responsibility to seek solutions, and I am working with a very cooperative Chamber of Commerce Committee toward this end. Subcommittees (of our own committee) on the status of the fine arts in the public schools and on communications have been working diligently, and unanimity of purpose and action seems already a strong possibility for this community. Since the establishment of this committee I have spoken or corresponded with several other deans who either chair such committees or serve as members.

Whatever the extent of local activity, however, it is imperative that fine arts administrators keep a finger on the pulse of the status of arts in the larger communities of government and business. The National Council of the Arts has made tremendous advances in the area of government's recognition of its responsibilities. Joint community and university proposals have been funded from coast-to-coast, and many of the funded programs are inspired with joint action in mind. However, grants are available for the school and community willing to work together, and the dean or division chairman should be aware of new programs.

Where such programs are funded at the state level, a close liaison should be maintained with the appropriate office.

In the field of business, "The Business Committee for the Arts" is in a position to make suggestions for business related possibilities, and the membership of this organization includes 115 businessmen representing major communities where there is recognition of the necessity for close coordination of business and arts, to include necessary support. This is not a group organized to give grants, but it is in a position to give advice on ways of approaching the business sector. The address is 1270 Avenue of the Americas, New York City, New York.

The preceding remarks have been largely personal, and it is recognized that each university is in a unique situation with varying opportunities for community involvement. Whatever our role in providing music and other arts leadership in the community, we should be aware that the goals of educational institutions, government and business run closely parallel. It behooves us to play an important role in the development of a quality life-style for the community of man.



# CENTRAL VERSUS DEPARTMENTAL LIBRARIES FOR MUSIC

JACK W. BROUCEK  
*Georgia Southern College*

Since 1924, the National Association of Schools of Music has been concerned with the problem of adequate libraries for music departments and schools. *A Basic Music Library* has become a standard reference guide for developing and maintaining good libraries. In Region VII there has been concern about central and departmental libraries and the philosophies of both approaches. In order to determine our position at present, a questionnaire was mailed to the 38 NASM member schools; 35 departments responded (92% return). With the results below it should indicate which way we should proceed in our dealings with college librarians as we discuss on our campuses the future of the music library:

1. Do you have a departmental library in your music building?  
YES — 26  
NO — 9
2. Does it house:  
SCORES 26  
RECORDS 25  
BOOKS ABOUT MUSIC 10  
MICROFILM 7  
FEW REFERENCE BOOKS 7  
TAPES 2
3. Do you recommend a total music library within the music building?  
YES — 22  
NO — 8

## GENERAL COMMENTS ON THE ISSUE OF THE MUSIC LIBRARY:

1. Circulation part of the library should be with the main library.
2. A distinct advantage to have reference works in music building; these not to be checked out to students.
3. With extra rehearsals for organizations and private practice, students do not have the time to go to a main library.
4. Music books in a music building encourage browsing.
5. Separate music library requires additional staff expense.
6. For small schools a central learning resources center is probably a good plan.

7. A main library should have books on music of general interest, reference works, and a record collection of general interest for Fine Arts music courses.
8. Books would have much greater use if they were in the music building.
9. The library, in our music building, has become *the* place to go if you have 30 minutes to put in before class or lesson. The resources there are being used to a degree never before "imagined"—we have had to have a special appropriation for worn-out recordings—partly attributable to the traffic there.
10. Critical concerns for a music library in the music department are: 1) a musician in charge; 2) autonomous control of music library budget by music department.
11. The major problem is to hire a full-time professional music librarian.
12. A music library within the department is not only against present policy but far too expensive from the standpoint of space and staffing.

CONCLUSIONS: 1) Consensus indicates that the larger the department, the more likelihood of a separate music library within the department. 2) Usually, with a smaller college, the main library has the facilities of equipment and staff to handle the burden. 3) Surprisingly small number of tape libraries. 4) Most agree, however, that the ideal situation would be to have a separate library within the building. This makes *all* materials easily accessible to all at all times of the day and night.

#### STUDENT PARTICIPATION IN GOVERNANCE OF THE DEPARTMENT

The 1960's saw the emergence of a more pronounced role played by students in academic affairs. Student advisory boards were established in many colleges; some allowed students great freedom of expression and voting privileges, often on boards and commissions long ruled by college faculty, administrative officials and trustees. This movement toward student governance took many forms, some good, some bad. Opinion varies greatly on this question and Region VII wanted to poll their members on this point. The results of the questionnaire mailed (with the one above on music libraries) are presented here:

1. Do you have a student governing board?  
     YES — 18  
     NO — 16
2. Do you recommend such a group?  
     YES — 21  
     NO — 6
3. How large is the group?  
     Range from 2 to 11 members with the predominant grouping at 5-6.

4. The group reports to the:
- Dean—6
  - Chairman of Department—6
  - Music Faculty—1
  - Administrative Committee—1
  - Student Body—1
  - Meets *with* Dean—1
  - Faculty Committee Chairmen—1
  - Student-selected Faculty Advisor—1

5. GENERAL COMMENTS IN THE AREA OF STUDENT GOVERNANCE.

1. Students attend music faculty meetings; no need for a separate group.
2. One representative of our group of five attends all administrative committee meetings. He does not have a vote, however.
3. Student awareness and activity is essential in today's colleges and universities.
4. Judging from decisions made by student committees for bringing extra-curricular attractions (concerts, lectures, etc.) to the campus, I regard most of our current student body as too immature to have more than a token representation on committees which govern the activities of our campus.
5. An excellent way to learn student opinion, gripes, trends, etc. Conversely, it is the best way to obtain their support for good causes.
6. It should serve as an integral part of departmental curriculum and administrative committees and should be involved in decision-making activities.
7. Undoubtedly, one of the most viable means of interpolative information; attitudinal and professional improvements are immediately recognizable.
8. Students do not have the expertise to advise on professional structured curricula. They can, however, be of great service in communication.

CONCLUSIONS: 1) Most agree that a larger department can benefit more with a student governing group than can a smaller department. 2) Some consider student participation an important aspect of their operation, others consider student government with apprehension. 3) In one group, initiated two years ago, enthusiasm ran high; now the council has deteriorated due to lack of student interest.

# PROCEDURES FOR FACULTY EVALUATION

JOEL R. STEGALL  
*Mars Hill College*

Based on what I have seen of our problems, from comments of 22 respondents to our questionnaire and from reading I feel the following concerns must be taken into account in evaluating faculty.

1. Bases of evaluation should be clear to all—stated in writing.
2. These bases should be developed and constantly reviewed by faculty, department chairmen, and administrators.
3. Bases should actually comprise operational definitions of the real (hopefully stated) purpose of the institution.
4. Evaluation should enhance
  - a. Growth of faculty member
  - b. Goals of institution.  
(If institution claims to be concerned with teaching, for example, some realistic evaluation of teaching must occur. In turn, rewards to faculty should relate directly to this goal.)
5. All aspects of performance in fact expected of faculty should be openly dealt with.

One good source lists these—

- a. Advising—students rate by questionnaire
- b. Teaching Weight
  1. Student questionnaire 70%
  2. Classroom visitation (by dean, chairman or other faculty) 10%
  3. Self-evaluation 10%
  4. Special incident. 10%
- c. Faculty service and relations appraisal by administrator
- d. Administrative effectiveness (when faculty assignment includes some type administrative responsibility) (could be used by faculty to rate chairman)
- e. Performing and visual arts
  1. Self-evaluation
  2. Qualified appraisal
- f. Professional status and activities
- g. Book appraisal
- h. Public service appraisal
- i. Research
  1. Self-evaluation
  2. Qualified appraisal

Overall evaluation—weighing of each of these elements based on prior agreement between individual teacher and administrator.

6. Evaluation should be open, direct based on purposes of institution.  
Evaluation should involve—
  - a. Faculty being evaluated
  - b. Other faculty
  - c. Music Administrator
  - d. Students.

Whatever the stated goals of the institution, the faculty will actually operate on the “real” rewards. A stated goal of teaching will be meaningless if faculty discover that fine teaching is not rewarded as much as personal performance or research or status in the profession. If good teaching is presumed to be important, some means of determining when it is good must be developed—and this means must be used to reward good teaching—and to develop it where it is lacking.

Evaluation should be a way of causing faculty to grow in ways in consonance with institutional goals. It should not be just a way of dividing up the financial pie.

## THE ENLARGED SPECTRUM OF COMPOSITIONAL IDIOMS AND PROCEDURES

GUNTHER SCHULLER

*New England Conservatory of Music*

Among all the problems we face in the field of education today, none is more vexing than the problem of absorbing and accommodating into our curricula the ever-changing, ever-advancing, ever-expanding compositional techniques, idioms, concepts and procedures. Never in the history of education has there been such a cornucopia of new information—I use the term information in the broadest sense—made available to us, moreover at an absolutely alarming rate. Alarming at least to those of us who hope somehow to cope with this wealth of information within our teaching and learning systems. To compound matters, we have to deal with these new compositional concepts at several levels and in terms of various sub-disciplines: a) teaching these new techniques and ideas to budding, upcoming composers; b) teaching them to performers (perhaps our most crucial obligation); c) teaching the theories and theoretical abstracts which underlie these new concepts or which are derived from them.

Compare today's situation with that of even 25 or 30 years ago, not to mention 50 or 60 years ago. In the early 1940's, when I was a teenager studying music—composition and horn were my majors—curricula did not attempt to go beyond traditional harmony and counterpoint. If you got past 9th or 11th chords, you were doing something very extraordinary. You studied 19th and 18th century forms. The new music already in existence then—Bartok, Schoenberg, Webern, Ives, Varese, Stravinsky, etc.—was all but ignored, and certainly for an orchestra or a band or a chamber group to play any of the literature of those composers was highly unusual.

Even the young composer of that day, thinking in what we might call advanced terms, still had a limited set of choices—certainly in so far as we are speaking of formal education and curricula. Those were the

days, we must remember, when the composer's world was divided into two warring camps: the Schoenbergians or twelve tone composers or atonalists, and the Stravinskyans or neoclassicists. These two musical ideologies were not supposed to mix (Bartok was, incidentally, quite unknown and, in fact, starving to death in New York), and young composers were expected to take sides and rigidly maintain one or the other posture. It was the composers of my generation who broke through this artificial barrier, seeing greatness in both Schoenberg *and* Stravinsky, despite the vociferous protestations of the pundits, experts, critics, and writers of the day—and indeed the two aforementioned composers themselves, who considered the schism inviolate.

We must also remember that there was no electronic music in those days; jazz was not taken seriously as an art form in any curricula; hardly any of the musics of other cultures were represented; and even within the two basic modern schools (Schoenberg and Stravinsky), what you could learn about them in any educational format was apt to be very limited and doctrinaire.

Consider the multitude of decisions a young composer has to make today. In the past one had the orchestra, piano, voice, chorus, chamber music, and various forms: symphonies, sonatas, variations, fugues, canons to choose from. Today, a composer is frequently forced to decide even *what* performance medium he will use, or which *media* in what combination—i.e., various forms of electronic music with or without instruments or voices; whether he will use various improvisatory or aleatory or indeterminacy techniques; whether he shall incorporate jazz elements or elements from other cultures; whether he shall be a fully chromatic composer or one clinging entirely or partially to the diatonic past—and so on. These are often difficult decisions to make. Never has there been such a multiplicity of choices available, *not* only for the composer, but for all of us, performers and teachers alike.

In recent years the whole field of new music has exploded into dozens of splinter groups and an absolute plethora of new techniques, encompassing not only all the schools within the so-called area of classical contemporary music, but, as well, the influence of Afro-American music in all of its forms; and, of course, far beyond that, we are beginning to feel the cross-fertilizing effects of musics from other cultures, other continents, and other peoples. With vastly increased means of communication and dissemination of information, we are now in a position of learning about, of studying, of performing, of absorbing music on a

global scale. It is significant that this is happening at a point in history when man has looked at the earth from the moon and has seen the earth for the first time in some sense of a global perspective. We too are beginning to regard the world's musical cultures in a similar total overview. At least we have the potential for such a view even if it is true that unfortunately far too few people accept such a view or consider it a meaningful reality.

But a reality it is, and it is the obligation of our educational systems and concepts to recognize that reality and to help our young people to understand it and to have contact with it.

For educators who are in the forefront of today's music-educational thinking, these facts are no longer at issue. Our problem is rather how to deal with all this new information, how to absorb it into a teaching day which is not any longer than it was 30 or 40 years ago. We really cannot argue anymore about the relative merits of Indian music or jazz or Javanese gamelan music or African drum music, as compared to our sanctified traditions of European music. These cultures are either not comparable at all, in the sense that apples and oranges are not comparable, or the old notions of these world musics as being "primitive" compared to our allegedly more sophisticated European musical concepts, have finally been discredited and discarded. Our discussions must now deal with *how* to fit all this extra knowledge into our expanded horizons, our expanded view.

I'm afraid we are all at a stage where we are apt to raise more questions than provide answers. We have only recently become aware of the problems and haven't yet found the solutions, but let me propose a few points of discussion: call them attempts at solutions, or beginnings of solutions.

1. Foremost, we must move the teaching of fundamentals into the primary and secondary levels of education. Orff and Kodaly have shown us how this might be done more effectively and have pointed a way. Generally speaking, in America our young instrumentalists are well trained instrumentally, almost over-developed by standards current in other countries, but *under-developed* in matters of theory, compositional concepts, ideas, a view of the continuum of musical history.

When they arrive at a conservatory or university, we *begin* teaching them how to hear and sing a major third or how to distinguish a triplet quarter and eighth from a dotted eighth and sixteenth. All this should have been done earlier.

We cannot teach in four years all that which our students should have learned earlier as well as that which is truly appropriate to be taught in so-called institutions of higher learning, i.e. advanced training and education.



If this teaching of fundamentals were accomplished earlier, we could spend more time in colleges and universities on contemporary music or pre-Bach music (Renaissance and Middle Ages) and, as various electives, on the cultures of music around the world. We *must* somehow find a way to foreshorten the amount of time spent on fundamentals in institutions of higher learning.

This is where NASM and MENC must someday soon collaborate. I know discussions to this effect are already in progress, and it is urgent that we all support these efforts, that the best our musical culture has produced will direct its best energies to this most important problem.

2. I envision a future in education where institutions will share not only their knowledge in the vast newly-opened fields of music, but will share their students and faculties as well. I see this as inevitable, if we make the assumption that we should learn as much as possible about all the different musics of the world—and still, in four or five years and in a twenty-four hour day—then we will also have to assume this to be done on an elective basis with various institutions undertaking limited concentrations in certain areas, leaving other areas to other institutions. Clearly, we cannot *all*—no matter how much we would like to have the glory of having done so—do *all* these things, hopelessly duplicating each other's efforts.

In any case, I am simply asking for the opportunity for students to make a contact—on an elective-choice basis—with these musics and asserting that we *must* provide in some way that choice and that contact.

Undoubtedly the whole field of modern technology (teaching machines, computers, etc.) can, if properly programmed, be of immense help in realizing the goals of which I speak.

We can no longer continue in our insular view of things and perpetuate exclusively the sacredness of the 19th century European tradition. That is not to say that we reject the glorious monuments of the past, but that we be equally aware or empathetic to the marvels of those other musics, new and old, and that we incorporate them into our curricular spectrum. The means and the tools and even the motivation are there. Now we must get on with the job.

## CHANGING TEACHING PROCEDURES

WALTER IHRKE

*University of Connecticut, Storrs*

From the numerous forces demanding change in teaching procedures, two will be selected for inclusion in this paper. The first force is generated by contemporary designs and materials which present new training problems in rhythm, pitch, form, and timbre. The second force is a composite one, generated by large class size, demands for more individualized instruction and the resulting rise in cost, and still another century of musical accomplishment to be added to a rich heritage which has already over-burdened teaching demands. The problem of teaching assumes staggering proportions when we view the vast spectrum of past and present expression.

The element of rhythm in contemporary music is now more vital and critical than ever before. The rhythmic subtleties demand entirely new notation, and have far outstripped the usefulness of the traditional ten-line grand staff; in fact this notation has been increasingly ineffective for three centuries. The division of a quarter-beat into seven divisions of four sixteenth notes and three sixteenth rests is a common example. Using traditional notation, it is impossible to indicate the flexibility inherent in that example. And if we then tell the performer, in self defense, to interpret it freely, the notation becomes utterly ridiculous. Aside from the notational problem, rhythmic items such as this one require training of a different order, training which is based on precision made flexible by controllable parameters. If, on the other hand, such rhythms are not meant to be performed precisely, and that we are to consider them musical "gestures," then new notation is certainly mandatory.

Similar problems exist in the area of pitch. New divisions of the octave and new scale configurations, and the demands made by electronic music need new definition for training purposes. At the present time theory and ear training courses have been unaffected by these trends. We can now no longer terminate ear training courses with modes

and augmented sixth chords, but must go on to include nontertial chords and microtonal configurations. Even the materials of Bartok and Stravinsky are for the most part not included in ear training courses.

The area of training in timbre is still an uncharted sea, and if training in this exists at all, it is completely haphazard and unstructured. But with the existence of electronic means of controlling timbre it becomes mandatory to design training strategies to build proficiency in the perception of changes in timbre.

Still another area needs attention. A new and more comprehensive approach to the teaching of form and analysis needs to be designed. Although it is still important to understand traditional binary, ternary, sonata, and rondo forms, this understanding requires more than a stock of pat answers about cadence points and second theme areas. Contemporary music has forced us to make formal ideas more flexible, and we now have to consider the principles of formal structures from entirely new angles. The elements of similarity and contrast exist in all styles, and can serve as a starting point. Then, with even a modest sense of new values and criteria, we can look at both present and past with renewed insight. In this way the present will illuminate the past, not eliminate it.

The question now is, how can this be done? Obviously discrimination and proficiency can not be taught by the lecture method; words have always been a poor substitute for tones. We are facing a time when all elements of music which can be dealt with in this way will have to be assigned to the training laboratory where the student will have available carefully programmed material designed to provide him with the means for acquiring basic proficiencies for perception and performance. Fortunately the trend in this direction is steadily growing, and numerous schools are turning to electronic devices for this assistance. But a few words of caution are in order. Cautionary word No. 1: Student response should be musical, either singing or playing what is required. The written response will not do, and is not a reliable measure of perceptual learning. Only facts can be learned this way. The student can learn that C to G-sharp is an augmented fifth by responding in writing to material presented on the printed page or on tape. But this will not train him to hear the interval in various contexts. Cautionary word No. 2: Who decides whether the student response is acceptably correct or not? The student himself? No. This is the task of the teacher. The flaw in this is the inability of the student to make the decision.

If he were able to discriminate between a good and bad response, he wouldn't need training in the first place. So this could turn out to be a "cop-out" for the teacher, putting responsibility on the student where it doesn't belong. Now, the dilemma can be eliminated by electronic training devices if properly devised and adequately programmed, provided the student can receive instant feed-back similar to the comment he would receive if the teacher were present in a one-to-one relationship. This plan conforms to the highest ideals of the individual instruction concept, giving help to the student precisely when it is needed and can do the most good in modifying student behavior. The human teacher is of course not present in this training format, but speaks and responds to the student by means of the program and the training device.

Within the past two decades there has been a definite trend in the direction of new training devices, and no doubt this will continue and soon become an established way of life for the teaching profession. Manufacturers of these devices and publishers of new training methods and materials have quickly realized the market potential and speedily produced new products. One can't really blame them for snapping up this chance since, after all, they are in business to make a profit, primarily, even if this involves some corner-cutting. I am sure they have their private agonies just as we all do. And we are all experienced enough to realize that the market product never quite reaches the idealistic results imputed to it. The point to be made is that the adoption of a new method or a new device will not automatically result in improved teaching. The responsibility for improvement still lies with the teacher. A more sensible procedure would be to, first, examine the content of a course to determine what needs to be added or deleted. For example, most of us are guilty of perpetuating the idea that a knowledge and skill in using detailed figured bass notation is fundamental in part-writing training. And why do we avoid two and three-part writing in early theory classes? This type of soul searching and house cleaning may help to make room for the many new things that have to be done. Only after these decisions are made should we turn to new methods, materials, and devices which could get the re-structured job done. Then, if electronic or other devices seem to offer assistance, buy them, always remembering that devices alone cannot teach, but can only be used in teaching.

In another area, class piano teachers have long been asking for help. The teaching of large numbers of secondary piano students has so far presented a seemingly insurmountable problem. Recently the electronic piano has offered promising solutions. These instruments provide a

variety of avenues for new teaching strategies. With the teacher in control, students within a single classroom can work individually, in small ensemble groups isolated from other groups, or in response to teacher direction as a single large group. New procedures in analysis of form, linear performance preparatory to the type of scoring typical of orchestration classes are now available. It also seems a perfect solution to keyboard harmony activity for the theory student. Now we all know that one doesn't do this right off. It takes some careful planning and ingenious manipulation of material. Many electronic piano studios are ready for this re-organization of methods and materials, but unfortunately few instructors are able to or desire to use these opportunities. In many cases the teacher proceeds just as if she were still using uprights of ancient vintage, instead of using the new instruments imaginatively. There are many workshops available in class piano, and teachers flock to them, but there is no significant improvement in actual practice. It is difficult to see what this means. Could it be that the entire method-and-material structure of class piano desperately needs a major over-hauling in terms of new objectives and techniques? It would be wise for theory teachers and music education directors to examine the potential value of these instruments.

Within the last few years we have seen a rapidly growing interest in computer applications in music, principally in analysis, theory, and composition. The results clearly indicate that computer-assisted instruction is possible since music symbols and sounds can be translated into computer language and then re-translated into music. It appears that highly sophisticated communication can take place between student and computer. It is also apparent that an entirely revised programmed material is necessary if we are to fulfill this promise, and that this program will require enormous amounts of work in terms of planning and execution. It has been proven experimentally that the computer can help, but so far extension beyond the confines of the laboratory has not been achieved. Not until we have a workable connection between laboratory and classroom will we have conclusive proof that this technological venture is a success.

Therefore, in conclusion, there appear to be two teaching areas in desperate need of help—namely, class piano, and the complex of courses we usually label “theory.” We can respond to this cry for help by examining the possibilities of training by electronic devices, and structure a new curriculum and courses which maintain a practical and efficient balance between human teacher presentation and technological aids.

## MASS COMMUNICATION MUSIC

RICK SKLAR

*Program Manager, WABC Radio  
New York City*

Music is probably the *only* subject taught in college that you could name a radio station after. The name of my station is, in fact, *Music Radio WABC*. If we called it Mathematics Radio WABC and broadcast algebra equations instead of music I think we'd be out of business in two minutes. But WABC is a mass appeal station for mass audiences. Our music is not always found in the classroom but it's in the surrounding environment everywhere.

Contemporary music from a radio alarm started my day. Music was playing on the taxi radio on the way to the airport. There was music in the passenger lounge and soothing strains of muzak in the aircraft cabin. In the hotel elevator—more music. Music surrounds us all the time . . . most of it via the mass media. I suppose this has to make the teaching of music a unique experience. It is one subject the student has been exposed to repeatedly from birth. Today's student has music tastes and preferences by the time he or she reaches the first grade classroom. We in the media are supposed to be the music tastemakers. There is a widespread belief that a piece of music becomes popular because it is played over the radio again and again with great frequency and presented in millions of homes simultaneously by the network television variety show. Are the mass media really creating musical tastes? Do they perpetuate acceptance of mediocrity in music or do they raise standards? What is really happening?

You get very close to this question of music and public taste when you use music as we do at WABC Radio to generate audiences. Our audiences are planned. They have to be because they are later measured, examined and probed demographically by the advertisers who pay the bills.

At WABC we try to build a family profile from four to forty-nine.

Listeners are very selective when it comes to music. They tell us precisely what they want to hear and they tell us this in a very direct way. If they don't hear exactly what they want they tune us out and dial some other station. As a result those music stations that play the music that most of the people want to hear most of the time show up in the rating books with most of the audience. The other music stations have much smaller audiences. Since the stations with the large audiences receive the bulk of the advertising revenue a great deal is at stake in measuring the public's taste. How do we go about this? In any given week upwards of three hundred current or new single records and scores of albums vie for airplay on the radio. The great majority of serious musicians would probably rate much of this material as worthless junk. Interestingly . . . so does the public. The procedure works more or less in this manner: There is intensive promotional or "hyping" efforts by the music industry on behalf of new records. And music pluggers are more persistent than insurance agents and have techniques that would shame a home improvement salesman. As a result new records begin to be exposed in one city or another, often on smaller stations in smaller markets. A few of them start to sell in the retail record stores. By constantly measuring sales against exposure, listener acceptance patterns begin to emerge. Sometimes this happens quickly. More often the process is slower and more subtle. Large radio stations usually begin to play a new selection only after there is a definite indication that the public is buying it. And those records that are played over the radio are exposed in a direct ratio to their sales. The more a record sells the more it is played. As it finally stops selling it is made part of the permanent or "solid gold" library of the station, to be revived occasionally as a memory evoking hit of the past. As a gold record it may have an additional ten years or more of nostalgic life.

While it is true that the mass media are limited to that musical product currently being turned out by the music industry the selection is vast and the public is doing the choosing. The communication media in this case acts more like a mirror, an enlarging mirror if you will, both reflecting public taste and emphasizing that taste.

Has public taste shown any direction over the years? I think it has. Radio first turned to recorded music as its primary source of program material in the early fifties when drama and variety moved over to the new medium of television. In 1955 the first rhythm and blues disc jockey show hit the big time. Alan Freed's moondog program came to New York's WINS. But the name Moondog belonged to a blind com-

poser and Freed had to invent a new phrase to describe the music he was playing. The program was renamed The Rock and Roll party and played upwards of 90 different platters a night. The songs had a monotonous beat and lyrics were generally trite. But in little over a decade mass appeal rock music progressed from "Tonight, Tonight" by the Mello Kings to the Beatles Revolver Album, Mac Arther Park and Simon and Garfunkels' Mrs. Robinson. By the time we reached Eleanor Rigby and the Sergeant Pepper album, mass public taste had grown appreciably more sophisticated and pop music had extended structurally to the limits inherent in the rock form and lyrically, where there are no limits, to become the best poetry of the decade and literally the language of the youth.

A newer and more sharply defined example of the interplay between communications technology and music appreciation by people can be observed in the laser like amplification of progressive rock music by the stereo FM stations reflecting the tastes of the new youth life style. The FM band has been with us for many years but until recently there were few FM radios and no stereo capabilities. Without significant numbers of receivers there were few listeners. The stations, for all practical purposes, did not exist. Today, with receivers available FM acceptance is becoming widespread. It is particularly strong among young listeners who comprise the bulk of night radio listening. In some cities almost half the listening at night is to FM. The added availability of the FM spectrum has had the effect of almost doubling the number of radio stations from which the listener may choose music. As a result these FM stations were forced to develop new formats to compete for listeners. The progressive rock format obviously illustrates the role of mass communications not in setting tastes but in reflecting and amplifying them. Vast quantities of stereo progressive rock albums were being purchased, particularly by high school and college youth, *before* any stations began playing them. The material was complex and mostly in the genre of youth with lyrics frank and no subject taboo. The first stations to air this more complex music were called underground stations. Now the broadcasting of this type of music is widespread . . . we play some versions of it on our ABC FM Stereo stations. But please remember that it started without any mass communications. Our role has been to expand and popularize the music. On the other hand FM stations that for years had made a go of it with strictly classical music do not seem to be prospering or expanding as FM listenership goes up. The numbers of persons who seek out the symphony, the stereo concert or the opera (and



here I mean the traditional opera and not Jesus Christ, Superstar) . . . the classical music audience appears limited. The technology of the future does seem to hold promise however for all audiences. High quality audio cassettes are now with us and someday soon video cassettes should augment television enabling the more specialized audiences to enjoy those concert performances not appreciated by the masses. The mass communications media, however, will continue to reflect the tastes of the public at large and we certainly hope that direction will continue upward.

# SOCIOLOGICAL CHANGES IN OUR SOCIETY

ROBERT E. BAYS

*University of Texas at Austin*

We are all aware that changes are occurring in our society that challenge the way we do things. At the same time, there is a sense of frustration in not knowing how to evaluate these changes, their causes, their consequences.

*Perhaps to a greater degree than ever before in the history of our country, the initial battleground for the major conflicts in our society is our schools and universities.*

The battle for equal opportunity for all races was first fought on school grounds and campuses. Serious attempts to enforce equality in employment and housing came considerably later.

As the structure of our cities changes due to the urbanization of our society and major population shifts, changes in the patterns of financial support and in the professional and cultural expectations of the schools' constituencies have caused serious problems for schools and universities.

The most sensitive and controversial issues in our society find focus on our campuses. It is here that the serious and crucial debates are taking place.

*The American experiment in free public education has had some consequences we should have anticipated.*

Our attempts to educate all—and in spite of our bows in the direction of individual differences, to educate all in the same way and toward the same ends—have inevitably brought into question an elitist concept of the arts, which has until recently been the unquestioned basis of our programs in the arts in higher education. Free public education demands that we broaden the base of our programs. It has blurred the distinctions between the so-called “fine” and “popular” arts. Finding an appropriate response—one that recognizes social and cultural changes and at the same time assures the preservation and transmission of our

cultural heritage—is a major concern of the music teachers in American schools.

*The emergence of a “youth culture” challenges the traditional roles of schools and universities.* Rather than standing quietly in the wings in our universities, obediently learning the formulae for success in our world, our youth are first of all rejecting our definitions of success. To the middle-aged and older generations running our schools, this is probably the most unsettling challenge of all.

Youth today tend to reject the institutionalized arts. This too is unsettling to us, for we have come to assume that the arts are dependent for their existence upon the institutions we have created. We must realize, however, that this rejection is essential for the health of the arts. This is a natural evolutionary process of renewal: Man institutionalizes his arts—or his religion—until they become academic and static, until the institutions strangle rather than nurture. It then becomes necessary for him to break out in anarchic forms, which in time again become institutionalized. But I repeat, although painful to the establishment, this process is necessary and inevitable.

Youth today do not hesitate to create their own arts. Unsatisfied with a spectator role, enacted under carefully prescribed conditions of dress and behavior, they have developed new art forms and media and new mores surrounding them.

James Ackerman, art historian at Harvard, writes of the contrast between “objective analysis” as the traditional approach of the university to the arts and “engagement,” the desire of the youth culture to feel, sense, take part in.<sup>1</sup> This is being felt on campuses in many ways: the demand for more informality in music performance, for freedom to participate if moved to do so, and for a voice in selecting guest artists and attractions. Quoting Ackerman again, youth “. . . is concerned with the absorption of experience rather than with its systematization, with input rather than output.”<sup>2</sup>

*The University has become the major patron of the arts in this country.* Unless massive state and federal support is provided for the arts in our cities, it is likely that this situation will only become more pronounced.

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<sup>1</sup>James Ackerman, “Education of Vision,” *The Arts on Campus* (New York Graphic Society), p. 64.

<sup>2</sup>*Ibid.*, p. 65.

The large majority of concert bookings in the U. S. today is on university campuses. While activity on campuses increases, other opportunities are diminishing.

Experimental activities in music could be greatly diminished but for university campuses. If only those new ideas which could assure in advance a contribution to the main stream merited support—necessary if they had to depend upon ticket sales for support—then the creative and inventive forces in the arts would soon wither away. The university plays a major role here by subsidizing the so-called *avant-garde*—subsidy in the form of “research” grants, performances, symposia and the purchase of equipment such as synthesizers and computers.

*We have seen magnificent performing arts centers built in our cities at a time when we recognize a clear need to move to a broader base for support of the arts, a need for the arts to help shape the quality of life in our country.* We have exhausted traditional resources in building centralized performance centers, incapable of sustaining themselves and isolating the arts from the community. Little if any thought seems to have been given to major population shifts, changing life patterns in the cities, transportation problems or the consequences for the arts and artists.

We hear much about the plight of our orchestras. One of the problems lies in the fact that for the first time in our nation’s history, it is now possible for an orchestral musician to make a modest living wage in some of our orchestras. He has been subsidizing orchestras for years. Now our symphony societies are faced with a new kind of reality—they can’t afford orchestras if they have to pay reasonable salaries! Orchestras will survive only if new *kinds*—not more from the same sources—of support are found.

*However we analyze these forces, we can react in several ways. We can stand firm in the assumption that what has been should always be, or we can jump on every bandwagon that comes along.*

Either of these postures is a barrier in the way of working toward solutions. We hear increasingly from those who accept the first alternative that our chief job today is to build audiences. I must confess that I am uncomfortable with this idea—too often it is based on the premise that the most important thing that can happen to you is to hear me do what I have been trained to do and like to do—and that you have an obligation to support me so that I can do it. The American public is

losing its self-consciousness about the arts and does not hesitate to buy what it wants and leave to its own resources what it does not want. In the long run I suspect that this can only benefit the arts.

Jumping on bandwagons may equally frustrate attempts to deal constructively with change. Some poorly conceived black studies programs and rock courses may have served chiefly to have confused the issues.

The fundamental and revolutionary changes in our society cannot be ignored in our universities. Our students have already let us know this. The speaker claims no credentials as a sociologist. He can offer only an amateur's observations, hoping that they may serve as a point of departure for discussion.

# IMPLICATIONS OF VALIDATION OF ACCREDITING STANDARDS

EVERETT TIMM  
*Louisiana State University*

The letter for discussion was from Dr. Frank G. Dickey, Executive Director of the National Commission on Accrediting to Agencies Recognized by the National Commission on Accrediting. The subject was a "Resolution on Validation of Accrediting Standards." This letter and the resolution are as follows:

April 6, 1971

Memorandum

To: Agencies Recognized by the National Commission on Accrediting

From: Frank G. Dickey, Executive Director  
National Commission on Accrediting

Subject: Resolution on Validation of Accrediting Standards

Over the past several months, accrediting agencies have been increasingly criticized for their practices and procedures. Perhaps the latest and most barbed of these criticisms was contained in the recent Newman Report. To quote the authors:

In the name of protecting the standards of education, regional and specialized accrediting organizations pressure new institutions to develop faculties, buildings, and educational requirements on the pattern of established conventional colleges and universities. Moreover, these organizations—dominated by the guilds of each discipline—determine the eligibility of these new institutions for public support.

The report goes on to urge less reliance on accrediting agencies and the inclusion of public representatives on the policy-making bodies of accrediting agencies.

This type of criticism—be it valid or invalid—and the current financial squeeze on education were in large measure responsible for the

Board of Commissioners of the National Commission unanimously passing the attached resolution regarding the validation of accrediting standards. The time is here, the Commissioners felt, when considerable attention needs to be paid to the validity of the requirements being imposed by accrediting agencies.

We hope that you will interpret the spirit of this memorandum as it was intended, namely: (1) that all our agencies share in the responsibility to improve the effectiveness of higher education and therefore need to re-examine our roles and requirements, and (2) that the validation of accrediting standards should be a cooperative endeavor among the recognized agencies and the National Commission with no time limit set at this point.

Accordingly, the National Commission will plan to devote its next seminar—probably in early fall—to the topic of validation of accrediting standards. We are currently thinking of obtaining two or three outstanding researchers to make presentations followed by interchanges in small group sessions. One of the hoped-for outcomes would be some idea of what procedures an accrediting agency should follow to validate its standards.

Any suggestions you might have for structuring such a seminar will be appreciated. These should reach us not later than May 15. In the meantime, it is our hope that you will alert the policy makers in your agency of this resolution in order that they can begin thinking about next steps.

Personally, I feel this provides us all with an excellent opportunity to make accreditation a more constructive force in higher education. I hope all the recognized agencies will join in this endeavor in that spirit.

#### RESOLUTION ON VALIDATION OF ACCREDITING STANDARDS

- WHEREAS, The current financial crisis in higher education requires that institutions have maximum latitude to effect economy measures without sacrificing quality; and
- WHEREAS, The institutions of higher education are being asked increasingly to break with traditional means of operation and requirements to meet the needs of the society which they serve; and
- WHEREAS, 1. Accreditation has long been charged with *inhibiting, even opposing, innovation in education*; and
- WHEREAS, 2. Accrediting agencies increasingly are being charged with operating in a manner which is *opposed to the common good*; and
- WHEREAS, It is incumbent upon all aspects of higher education to examine with increased vigor its operations, requirements, and expenditures in order to meet social needs; be it therefore

- RESOLVED, That each accrediting agency applying for recognition after the date of this resolution be required to present substantial evidence to support the validity of all its standards; and
- RESOLVED, That the Executive Director of the National Commission on Accrediting confer with the currently recognized agencies to:
- a. Inform them of the purpose and intent of this resolution,
  - b. Ascertain the earliest feasible date for each agency to present substantial evidence to support its standards; and
  - c. Determine what steps, if any, the National Commission might take to assist the recognized agencies in validating their standards.

3/25/71

National Commission on Accrediting

In the same mailing was another letter with attachments entitled, "Procedures for Audit and Review of Recognized Agencies."

These procedures are:

1. The submission of materials documenting the organization, its procedures in the accrediting process, its standards used in accrediting of schools, its decision making process and evidence of financial stability.
2. Representatives of the NCA will observe our accrediting procedures by accompanying visiting teams at regular intervals.
3. Representatives of NCA will make visits to campuses which have hosted a visiting team from the agency under review. The NCA representative will interview appropriate administrators, faculty and students. Two or three such interviews will be conducted per agency each five-year interval.
4. Recognized agencies such as NASM will submit to NCA annual reports covering changes in procedures, standards, organization, list of accredited programs and institutions, and changes in personnel and membership on policy-making bodies.
5. The Executive Director of NCA will present in writing to the Executive Head of NASM the results of the review together with any suggestions or items of concern.

Since the time of these communications, Dr. David Ledet, our Executive Secretary, has submitted a self-survey as prescribed by NCA to NCA.

A seminar was held by NCA in late October. President Carl Neumeyer and Dr. Warner Imig represented NASM. Topics of concern in the seminar were:

1. Re-examination procedures.
2. New movements in education and how to work with them. Some of these are:
  - a. Three-year degrees
  - b. Credit examinations
  - c. Two-year schools at either lower division or upper division levels
  - d. The free university idea.



3. To what extent should lay persons be involved in accrediting?
4. To what extent should professionals not associated with schools be involved? If involved how are they selected?
5. The relationship between government agencies and accreditation. HEW uses accreditation for decisions in support of allocation of funds. I feel that it is important that accreditation be done by the accrediting agencies whose membership is judged by their peers and not by outside bureaus.

The National Commission on Accrediting in Washington and the Federation of Regional Accrediting Commissions of Higher Education of Chicago will merge. The planned merger is a recognition of the growing social importance of nongovernmental voluntary accreditation. A suitable constitution is being written. The merger is expected to be complete by September of 1972.

In early October members of our two Commissions and representatives of the Contemporary Music Project held a Conference on Accreditation in Music. Results of this conference will be of value to our Association.

I believe that NASM's house is in good order and that we relate well with the National Commission on Accrediting and with the goals set forth by that commission. Our reorganization and curricular studies have been even more timely than we realized they would be when they were begun several years ago. It is as beneficial for NASM to be challenged to justify its mission as it is for our organization, NASM, to challenge each member school to better itself through the accreditation process.

## PROBLEMS OF THE APPLIED MUSIC MAJOR WHO TRANSFERS FROM THE JUNIOR COLLEGE TO THE FOUR YEAR COLLEGE

RICHARD CASS  
*North Texas State University*

In any discussion of the problems of the junior college applied music major who transfers to a four year college the question is bound to arise, "Why does that student not go to the four year institution in the first place?" By doing so he would be in a position to work with the same private instructor throughout his progress toward the bachelor's degree, and he would avoid the possibility of difficulties in meeting the academic and performing requirements of the junior level of the school at which he hopes to obtain that degree. That failure to meet these standards could result in the necessity of adding one or more semesters to the degree plan than would perhaps have been necessary had the student been working in a four year college all along. The traumatic aspects of transferring from one academic institution to another would also be avoided, and for certain students this is a more than trivial consideration.

Despite the validity of these points of view it is obvious that there are solid reasons for music students to choose a junior college. The reasons may be financial, geographic, or any one of a variety of psychological ones. Included in the last category is the possibility that the applied major has begun as a youngster in public school studying with a teacher at a local junior college and that he feels his progress has been such that he needs to continue for a while after high school with the same teacher. It might also happen that the student has a strong desire to study at an institution for whose size and atmosphere of high pressure he does not feel himself quite ready. In such a case, the student would be well-advised to allow himself the time to acquire the added maturity to enable him to handle successfully the demands of a four year school, especially if he plans eventual graduate work in an applied field.

Naturally, the student who, for whatever reasons, has chosen to

begin his university career in a junior college is going to encounter some problems when the time comes to decide whether to continue his studies in applied music elsewhere. He also presents certain problems to those who are charged with helping him to make the transition successfully. As with difficulties of any other kind, the ease and success of dealing with these will depend to a large extent on what kind of training and guidance has preceded the student's present situation. It ought to be a safe assumption that if the student presents himself for acceptance in an applied field at the junior level, this is the result of careful deliberation on his part and equally considered advice from a counselor who knows the student well enough to be sure of his ability to carry off such an assignment. This will presuppose, of course, the student's having acquired technical proficiency sufficient to handle the repertoire of the difficulty to be encountered in a senior recital since acceptance at the junior level in a good four year college implies faculty approval for the preparation of such a performance. It also would indicate that the counselor has given careful enough thought to the student's individual maturity, both personal and musical, to be reasonably certain that he will be able when the time comes to give valid musical expression to the music he will perform.

Aside from the requisite proficiency of technique in his instrumental or vocal field that can only be gained from careful training by an expert teacher, there are two other areas where the junior college can exert a powerful influence on the prospective transfer student: theory and music literature. All too often it happens that the applied student who has transferred from a junior college and who has easily passed the entrance requirements in his performance field finds himself unable to compete with other students in areas which demand a strong background in these matters. Too few junior colleges have real strength in the theoretical aspects of musical education, and this weakness occurs at just the point in the musician's training when he needs it the most. This is the time when the performer is just beginning to learn the really significant repertoire and has a serious need to understand the structure and fabric of what he intends to perform. The problems encountered in music literature are closely connected with this, and reflect other problems inherent in the efforts to lay strong foundations in the junior college environment. One of the principal ways in which a performer acquires a working knowledge of the literature of music is in the performance groups or labs. It is obvious that the music department of a junior college will need to search creatively for new ways to offer effective performance

possibilities for groups who must depend on the capabilities of freshmen and sophomore students. It is fortunate in this connection that in most communities where there are good junior colleges, there also seem to be good strong bonds with the community musical organizations. This offers students a performing outlet where their efforts can often be supplemented and enhanced both in number and in maturity. In these days, too, of highly refined recording and playback techniques no student in a junior college need be deprived of a wide-ranging acquaintance with the literature of music that a student in a large four year college might acquire through live performances. It is in this area where the contribution of the junior college to the applied music major can be perhaps most deeply lasting and in opening up to the student the wide, wide world of music in all its forms help to prepare him for the intensity and pressure of the large university school of music. Many transfer students upon entering a four year school as juniors find themselves hopelessly out-distanced by their colleagues in their command of theory and in their acquaintance with the literature. When these things are added to the difficulties of adjusting to a new school where the demands are perhaps greater than those he has known before, the student is apt to become deeply discouraged about his prospects. The rate of mortality is predictably high, and all too often a good prospective performer is turned away from a potentially successful career.

It is sometimes offered in support of music programs in junior colleges that such institutions serve the very useful function of culling less gifted students in applied music who would otherwise take up space in a four year school. Supposedly, these students would drop out by the junior year anyway so it is better for them to try it first in a junior college and leave the better chance to the supposedly better student. This is, obviously, a highly negative way to approach anything related to the problems of applied music in the junior college.

It is far better to make an honest evaluation of what specific contribution the junior college can make to the general improvement of musical education by way of analyzing the problems and seeking efficient solutions.

Junior colleges can serve a definite purpose by encouraging and fostering the growth of those players and singers who might be intimidated by a large school and by making every effort to give those students the kind of strength in theory and music literature that will enable them to meet courageously the challenges they are certain to encounter when the time comes for them to move on.

## OPERATION COMPREHENSIVE MUSICIANSHIP

SISTER CHRISTIAN ROSNER  
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At the NASM meeting in Denver, 1965, Grant Beglarian announced the results of the Northwestern Seminar and its development of the concept of comprehensive musicianship. The comments of members as they left the hall indicated that "we are already doing this," "there is nothing new in this approach." It seemed that I must be a bit old fashioned if all these schools had already adapted their programs to this concept. As a result, I obtained a copy of the publication *Comprehensive Musicianship: the Foundation for A College Education in Music*, which gave a full report of the meeting at Northwestern University. By 1969-1970 the music faculty of St. Mary of the Plains College knew definitely that the curriculum must be restructured to be more relevant to the musical needs of our students and to assist them to achieve a greater measure of success in their musical education. This paper will consider the program which has evolved.

The musical core curriculum for each music major at Saint Mary of the Plains College involves three main areas: Musicianship Classes, Performance Study, and Ensemble Participation. These veins of study continue throughout the student's career in college. Their purpose is to develop and promote comprehensive musicianship in all branches of the musical art and technique by a study of music directly—creation, analysis, listening and performance.

In Musicianship I and II, the student builds a solid foundation in the common elements of sound: pitch, time, quality, and intensity; in form; and in the many contexts of all music.

In Musicianship III, IV, V, and VI, the student becomes more involved with the subjects and elements of Musicianship I and II, but coordinated with an in-depth historical study of music by creation, analysis, listening, and performance of music before 1600 (Musicianship

III), music of the Baroque and Rococo (Musicianship IV), music of the Classic and Romantic Periods (Musicianship V), and the music of our own time (Musicianship VI). Relevance of study is maintained in these courses by constant reference to and coordination with music of all eras, especially contemporary music.

In Musicianship VII, the student takes part in a coordinating seminar to show the inter-relationships of all arts to the history of man, to stress the literature of the major performance study, and to make value judgments about music in preparation for the oral, aural, and written examinations required for graduation.

To place greater emphasis on performance, the student is guided toward technical mastery of his performing medium, as well as knowledge and skill of performing the literature with an understanding of the sound elements used to articulate the shape and content of the music.

In ensemble participation the student is introduced to each musical work studied from the viewpoint of its context—this includes stylistic, historical, cultural, and other pertinent considerations.

Each week all music students in the music department participate actively in a study of some aspect of musical art in the Collegium Musicum. Each student demonstrates his insights from the vantage point of his attainment in making value judgments about the topic presented.

In music methods courses, students in music education develop the techniques of the Contemporary Music Project's approach for future work as a musician-teacher.

The instructors and students keep logs of the classes. The instructors' logs include records of the procedures and subjects of discussion in each class session and are used for course evaluation. The student logs serve as a study guide for the students. At the completion of Musicianship VI, the individual student interview indicates strengths and deficiencies which will be considered in the organization of Musicianship VII.

There are no textbooks for the classes, but the students have personal copies of anthologies by Hardy and Fish, Starr and Devinne, Wennerstrom, and the Norton Scores. Additional music used in the classes comes from the music library: multiple copies of other anthologies, performance study repertoire, or ensemble literature. The students are encouraged to begin assembling a personal library for their own reference.

The faculty notices a distinct improvement in the musicianship of the students in that (1) they are able to discuss the music of other cultures and periods with greater assurance, (2) they have broadened their receptive horizons by being able to transfer knowledge from one environment to another—especially in reference to 20th century music, (3) they utilize all elements of music simultaneously and integrate previously fragmented subject matter, and (4) they have developed critical attitudes and the ability to support their beliefs.

All this is a four-year program, but comprehensive musicianship is also extremely relevant for the community college music program. It is an excellent approach to the many purposes for music in the community college: preparation for baccalaureate degree student, the terminal associate of arts degree student, the general college student, as well as for community service. The common elements approach along with individualized instruction allows all of these segments of the academic community to be served simultaneously. The experience of the junior colleges that have been developing this curriculum demonstrates that the students *are able to transfer* to other institutions to complete their degree programs. However, it is a greater concern to community colleges to develop new procedures for the involvement of the general public in a greater understanding of music. A comprehensive musicianship program can be developed with minimal facilities, staff, and students. So, in the junior college setting it is possible to *reach everyone* who enters the music program, possible to *transfer credit* to continue the Bachelor degree program, possible to *involve the general student in music* with this approach. These are outstanding problems faced by the music faculty of the Community College and they can be met with this type program.

Community colleges with successful programs in comprehensive musicianship are: Chabot Community College in Hayward, California, under the direction of Otto Mielenz; El Centro College in Dallas, under the direction of Francis Osentowski; Mountain View College in Dallas with Dr. Patricia Bond as director; and Tarrant County Community Junior College in Fort Worth with Leonard McCormick as director. Martin Mailman is the coordinator of the Dallas-Fort Worth efforts.

The Contemporary Music Project, 1156 Fifteenth Street, N.W., in Washington, D. C., provides leadership and assistance through consultative services, workshops, and publications. A most valuable publication just off the press is *Comprehensive Musicianship and Undergraduate Music Curricula* by David Willoughby. It contains a report of thirty-two

experimental comprehensive musicianship programs, discussion of curricular implications of comprehensive musicianship, discussion of educational theory as it relates to comprehensive musicianship, and an outgrowth of the author's national study of CMP's Institute for Music in Contemporary Education.

My purpose in presenting this material has been:

1. to acquaint community college administrators with the actual implementation of an experimental comprehensive musicianship program at Saint Mary of the Plains College.
2. to show community college administrators how this comprehensive musicianship concept can meet the needs of the community college program.
3. to suggest sample community college curricula which are already operating a comprehensive musicianship program.
4. to mention sources from which help could be obtained.

In conclusion I would like to quote from Robert Werner, director of the Contemporary Music Project, who says, "I hope that you have sensed that there is a growing group to join and an approach that offers an exciting focus for your teaching."



# DISENFRANCHISED MUSIC IN EDUCATION

NELSON PATRICK

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Music in our American social organization has the best opportunity for its free and unlimited development that it has had throughout its long history. From time to time music has been under the leadership of one or more of the five social institutions—politics, religion, economics, homelife and education—where pressures were exerted to achieve vested interests. When, however, these pressures restricted music to the extent that it no longer represented the majority of the people, society, slowly but surely, transferred sponsorship to some other social agency. In our society, responsibilities for music have been given to education.

It is a priori that whatever agency becomes responsible for music also becomes responsible for education in music. The two social processes cannot become separated and exist for long in a divided state; one must complement the other. Education in music as it exists in our society is a function of education which, therefore, also brings music into education for leadership.

Although music education has always been a function of some form of education, education has not always been the controlling agency. Decisions of who teaches music, what music is taught, how it is taught, to whom it is taught, or what music is retained for posterity have been dictated or influenced by some other vested interest group that also controlled education. During the Hellenistic period music was taught primarily as an element of some other discipline and was at all times restricted to the limitations of that discipline. Prior to the Greeks, the Hebrews and Egyptians made education in music a family responsibility. Religion wielded strong influences over music education during ancient times and again throughout Medieval and early Renaissance eras. From late 18th Century until about the close of the 19th Century family life, strongly supported by both politics and religion, assumed control of music through the patronage system which still affects both music and music education in this country although family life is no longer a strong factor.

It has been only within our lifetime and within our society that education in music has come within the leadership of education, free from prejudicial limitations of other social agencies. For the first hundred and fifty years of this country's development, education in music was without acceptable, society-wide institutional leadership. During this period music education fluctuated from one interest group to another. For a time religion and homelife divided the responsibilities about equally, but our newly developed concepts of politics and economics prevented a polarization of education in music in either. As education in the new American society has acquired identification with our political concepts, it has assumed more of the responsibilities of music education; but it was not until the latter half of the 20th Century that education in music became centralized in education.

As our society has developed according to its own identity characteristics, we are being forced to restructure not only our concepts of educational music in education, but also our concepts of what music is in terms of our way of life. For a long period of time we were content to borrow our music from the older cultures from which we evolved, but in more recent years we have come to realize that a music designed for another people with different life styles, different customs—an entirely different way of life—is no longer satisfying to our evolving culture.

Our multicultural society is in some ways a social phenomenon virtually unique to the United States. The enculturation problems created by this phenomenon directly impinge on our way of life which includes our music, hence education in music. Most of these problems stem from local environmental conditions, but all of them taken together do affect the education-music complex; and that is why we are here today: to re-study our responsibilities to society for what is or is not being done for education in music.

For a starting point, let us reappraise our concepts of what music is in terms of contemporary knowledge and thought.

Music is a social phenomenon; it is created by man who in turn creates his own responses to it. This viewpoint recognizes that each society decides for itself what sounds will constitute music; moreover, each generation will also make modifications on these sounds to suit its own tastes. What was music for one people in one period might or might not be accepted by the same people at a different time. And

further, one generation might use music to achieve a social need entirely different from the music's original purpose. For example, music originally written for dance, work, worship, or many other uses, for one period might easily be prized for its beauty only in another.

The fact that man creates his own music and his responses to it places music within the realm of learned social phenomenon. Music can therefore be defined as a kind of knowledge—a knowledge composed of two diverse ingredients interacting to create something new and different from the original two. The first can be described as empirical knowledge—notes, pitches, sounds—all the physical elements which are perceived through sight and sound. The second can be defined as subjective knowledge which adds feeling and emotion to the physical elements to create meaning and understanding.

Meaning and understanding of music is acquired through experiences with music within the environment. From one's first lullaby and throughout his life he learns the traditional responses of his culture to the rhythms, melodies and harmonies; and from his environmental, social activities he learns to recognize and respond to musical styles which are meaningful to his way of life. Experiences with music of his environment establish for him a basis for subjective values which provide him with *insight, intuition and imagination* to cope with new and unfamiliar music. All new music is first evaluated by prior experiences with music, and meaning is given to it in terms of its relatedness to these experiences. To broaden understanding of music, it then becomes important that experiences with it are structured in relationship to previous experiences leading toward specific outcomes.

In education, music environment and experiences can be controlled, modified, planned and directed toward broadening subjective values. Through a wide variety of structured music experiences one's music insight, intuition and imagination become more refined, thereby increasing the capacity to respond to more subtle changes in music elements.

Music is integral to many societal functions contributing to the quality of life. From primitive times to the present, man has used music to reinforce his feeling-emotion responses to life processes, religion, church, country, school, recreation and many other aspects of life within his environment. Music functions to strengthen our social processes, validates our social institutions and lends cultural continuity and stability to our society. In times of personal or national stress man uses his music to express unity, or to express security by linking himself with his cul-

tural past, or establishing feeling-emotion relations with some ideal or abstraction of his immediate society. "God Bless America" is a typical example of expressing feeling-emotion security of unity toward the massiveness, grandeur and stability of our physical environment in times of national stress because Americans are still close enough to the soil to derive security from it. The Polish people used the "Warsaw Concerto," whereas the Europeans used Beethoven's "Fifth Symphony" during World War II for the same purpose. Each society uses a music that is most expressive of its sociocultural heritages.

Unfortunately, in American music education we have tried to expunge from curricula nearly all music having functional and social values except that which we have called "aesthetic." We have falsely assumed that all other music will be learned through common usage, and therefore it is unnecessary, neither is it desirable, to give it academic consideration. If only music having what musicians call "aesthetic" values receives academic approval, this leaves too much of our society's music to chance tutorship and chance learning. Moreover, and even more threatening to our way of life, is the failure to enculturate the musics of the minority cultures who are often left without an expressive music reinforced with feeling-emotion to relate to our society. It has been said that we are the *melting-pot* culture because we have been able to bring people from many cultures together to live securely under our political ideals, but we have failed to consider that the cultural arts and especially music are the most useful and effective enculturating agents that we have. Since our society has delegated to education the responsibilities for its music, it would seem to me that music educators would do well to provide a much more comprehensive program that will include not only that music having aesthetic values, but also music having many societal functions directly related to our quality of living.

American music education in the past has had a tendency to disenfranchise types of music because of their associations with certain life styles. We have all too often categorized both music and musicians into esoteric groups establishing educational barriers between them. When jazz became popular we labeled it and its musicians as immoral, associated the performers and consumers of jazz with drunkenness, dope and lewdness; and obviously, such music was unworthy of academic recognition. The same has been true with rock music. The only difference being that the rock musician now has the "long-hair" cognomination instead of the "classical" musician.

Our associations of music and people are much deeper, however. We still tend to rank orchestra above band, opera above music comedy and professional performer above music educator. Education in many subtle ways supports this division. We have assigned a ranking to music representing life styles and academically support that music which we, the music educators, think is indicative of the preferred way of life.

Time does not permit an exploration into all of the associations of music with life styles, but we can look into one area—music education versus professional music. Did you ever stop to consider why professional musicians, or college music teachers for that matter, resent being called *music educators* although all of them are teaching music in one way or the other? Or, have you considered why school music teachers refer to the music department as a “conservatory” or the performer-teacher as “professional,” with an inflection giving both *conservatory* and *professional* a connotation of something undesirable? Or, have you questioned the general practice of permitting music education majors completing degree requirements with lower standards of performance than other music majors?

We cannot delve deeply into the reasons why we tend to rank music and musicians because the logic is not clear. Our hierarchical ranking of music and musicians stems from complex historical, sociocultural factors, and although they are understandable, the fact remains that the hiatus exists.

Another social factor which leads to the disenfranchisement of some of our music in education is our failure to understand the importance and implications of politics and economics on music and music education. In our social structure politics and economics have stronger influences on all aspects of music than they have had in any other society; and not only are these influences stronger, their nature is such that their effects are almost inescapable.

In the writing of our political guidelines, at the very beginning of this country, we established three precepts—*freedom of choice*, *equal opportunity*, and *rule of the majority*—that have had profound influences on our entire social complex touching every facet of our lives. It is doubtful that at any time have we fully realized the intensiveness of their impact on us. Along with these precepts we have evolved an economic system providing institutional checks and balances linked with a political framework that exerts pressures on our social framework to

maintain these political ideals. Education interacts interdependently with politics and economics giving it a quasi-academic freedom, subject to the majority control of politics and economics. Music education, surrounded with culturally oriented emotions and feelings, is a function of education and because of this is vulnerable to the stresses and strains of both politics and economics, but at the same time social institutions of politics, economics and education, as they exist in the American social systems, create the best unlimited social conditions for free development of music.

Influences of politics, economics and education on music as well as music in education, can be traced from our early history to the present. The early settlers primarily were of two groups: 1) the aristocratic descendants and political leaders who composed the upper socioeconomic group; and, 2) the workers and serving people who made up the lower group. The upper socioeconomic group could afford to import its music and musicians as well as to send its children back to the Mother country to be educated. The lower group could do neither, and therefore provided the minimum of education; however, it devised its own music related to the new sociological environment.

Each group rejected the music of the other. Only during times of national stress could the two factions be brought together on one music, but following these periods each group returned to its own music. The upper group, which controlled politics, economics, and education, patronized the music of Western Europe which became the music emphasized in education, and for nearly a hundred and fifty years music in education has been largely that of Western Europe. This means that music in education has represented a culture rejected by the majority of the lower socio-economic group when this country was established. Music in the lower socio-economic group, although developed extensively, did not penetrate the political and economic barriers until late in the 20th Century and has acquired only a modicum of academic acceptability. Music in education being limited to one kind and the masses preferring another has created an educational dichotomy existing to the present.

Within recent years music and music in education both have more keenly felt the transformations brought about by the interactions of politics, economics and education. Labor unions working through politics and economics, and taxing structures resulting from political pressures of the majority, have brought about a broader distribution of the

national wealth creating a middle class that has sufficient numerical strength to control politics and education, and to some extent, economics. The full implications of these social transformations are not yet known, but at least two deductions can be made: 1) the masses now have sufficient political strength to control politics, to dominate public education, and to strongly influence higher education; 2) the masses have sufficient economic strength to purchase whatever kind of music that they want and no longer can be forced to accept only one kind of music in education.

Along with the above sociological changes we can make two more observations that might influence music in education: 1) music of the masses has achieved broad, social acceptance and has gained financial strength through a free economic market growing out of our political ideals; 2) music formerly supported by the upper socio-economic group through patronage, which is also an European custom, is not only losing that support but is unable to compete in our free enterprise system. These two social conditions leave academia supporting, through our taxing structure, a music that essentially was written for and derived from a culture unacceptable to the masses.

Federal aid to music, hoped for by both professional musicians and music educators, has not been funded in the same proportion as have some other academic disciplines because legislatures are reluctant to commit public monies without the full support of their constituents. The few programs funded have resulted in bolstering the same music enterprises which failed to gain substantial public approval on the open market; moreover, government financing has not made this type of music any more attractive to the rank and file of the populace.

Politics, economics and education can interact positively to support music in education provided the influences of these institutions are recognized as reflections of our sociocultural relationships. It is through these institutions that our society expresses its social preferences as well as exerts pressures to achieve them. Music education, although a function of education, acquires its directivity from the society through the interactions of politics, economics and education, but music in its sociocultural relationships also interacts with all five of these social institutions, influencing their societal directivity. It is important, therefore, that music of the entire society receive some educational impetus, but of equal importance is the academic recognition of music symbolic of our evolving culture. Our society looks to educational leadership to bring music

in education into juxtaposition with politics, economics and education for the propagation of its music. I firmly believe that the only avenue for the resolution of these sociomusic problems is in music in education.

Society prescribes three responsibilities for education in music: 1) to provide the young of the society with equal opportunities to know their music in both scope and depth so that they can relate as they participate, in a music of their choice; 2) to provide for the preparation of professional musicians, and this includes music teachers, with a comprehensive music background to create, perform and teach a wide variety of music symbolic of our culture; 3) to establish in the structure of music education a means for the viable preservation of our music heritages that have proved valuable in our cultural continuity and social unity.

Obviously, no one educational unit or subdivision can be held responsible for all three of these responsibilities; neither is it economically feasible. It is important, however, that the total music education structure incorporates all of them. Of the three responsibilities, professional preparation is now receiving the strongest emphasis, and our universities appear to be making a maximum effort in preserving our music heritages through performance, historical research and composition. At none of the educational levels, however, do we find a concentrated emphasis on articulation of music in education with music in the society, and I suspect that this is one of the chief purposes of education in music.

Music educators in junior colleges might do well to consider a kind of music program that relates with the music of their community's cultural environment providing a broad base of music performance activities which incorporates many kinds of music. Junior colleges are eminently structured for identification with local, social structures and systems where they can demonstrate uses of music in a wide variety of social functions.

One can realize, however, the full implications of the junior college role by delving deeply into all factors of music in education. Our society has given to education the responsibilities for its music, but only in trust, and only insofar as these responsibilities are assumed for all music of the society. Music in education in the American society is a complex, political, economic, educational process impinged upon by strong, emotional cultural relationships, but it is within these relationships that music serves society best.



## SOME IDEAS ON THE INDEPENDENT SCHOOL OF MUSIC

STEPHEN JAY

*Wisconsin College-Conservatory*

The Annual Meeting of the NASM always provides a time for deep reflection, particularly on the part of those of us whose institutions are in that general category of purgatory euphemistically termed "Independent Schools of Music." Here we mix or attempt to mix with representatives of universities and colleges large and small, tax-based and private. We come from and return to our bases of operation where many of us are in daily contact, sometimes cooperatively and sometimes in conflict with neighboring universities and colleges. And if by some chance we still do not feel any other relationship with the world of the liberal arts school we are faced constantly with the need to complete endless questionnaires, designed not for our type of school, but for that of the liberal arts institution. We must justify our activities statistically according to guide lines developed for or by colleges and universities. Let us, tongue in cheek, pause for a moment of silent meditation for the soul of the "full-time male black American-Indian trombone major with a Spanish sur-name who carries a 12-19 credit load including 7 hours weekly of ensemble for one academic credit, and who participates in EOG, NDSL and CWS and receives both a State Grant, and a Guaranteed State Loan."

For better or for worse our lives are intertwined with those of our neighboring colleges and universities, and I have been preoccupied of late with some of these questions of relationship.

Our colleagues in the liberal arts sector also bombard us with questionnaires, often I suspect designed to buttress a future dissertation. Questionnaires on our use of electronic laboratories, on our teacher-pupil ratios, on the economic status of our students or of our faculty. I fully expect one to arrive on the subject of our sexual habits. At least there I am prepared, for one of our committees is entitled the "Faculty Affairs Committee." But most of the requests must be honored by a

completely understaffed administration; indeed, our Boards of Trustees must take serious note of this question of comparative size for we are often expected to fulfill administrative duties comparable to the neighboring colleges, with far less manpower. The most blatant case of imposition which comes to mind is the letter which I received from the Dean of a large southwestern college asking what *we* do about the *perplexing* question of faculty members from the local symphony (a very reputable one) who do not hold higher degrees, teaching Masters candidates in music education!

Perhaps a way will be found for NASM itself to bridge this type of gap of misunderstanding between the Independent School of Music and the collegiate sector. It would be a constructive role to play.

We are only too well aware that the cost of training of the musician is high; it has been estimated at about \$4,000 per year per student. Yet the average tuition among our type of institution is well under \$2,000. We must obviously take cost analyses very seriously. At the same time, we are operating in close proximity to colleges and universities often as not engaged in similar pursuits. Sometimes these institutions share with us common membership in the NASM. Sometimes they hold membership in regional accreditation groups to which we may aspire but have been, at least in the case of the North Central region, encountering difficulties in attaining membership.

Sometimes we are faced with attitudes of condescension such as the time when one large university in our area suggested to students for whom they had no need in their chorus, to come to ours. It just happens that we have an excellent chorus and politely refused to be placed in the position of a garbage can. We did note that there were no *tenors* offered at the time. I might further add that candor and pragmatism force me to admit that had there *been* some tenors, we just might have stretched our principles a bit.

However, we have managed to open some very meaningful areas of cooperation in our locale and I would like to take a moment to review those types of relationships and share with you the experiences of my own midwestern college.

- (a) We have a close working relationship with a large private university in our city whereby our courses are cross-listed, their students electing our courses, and ours taking virtually all academic subjects with the exception of music history at their institution. Formal registrations are in effect and credits and transcripts exchanged.

I would term this arrangement an "academic barter" arrangement for no money exchange occurs whatsoever. The agreement does not cover "practical" or "applied" music for obvious financial reasons. That particular university does not offer a music degree and this arrangement provides a way of their making available to their students a larger cultural offering without hiring faculty for that purpose. It obviously provides us with a way to lessen educational expenses by our not having to set up an academic faculty of our own. Mind you, I am not convinced that abdicating one's responsibility for offering academic courses is best for the young artist in training for whom we exist, but it is our experience to date.

- (b) With two other smaller private colleges which do have music departments we share an interesting relationship. These schools, while offering music majors, do not within themselves have the capacity to teach every instrument. Rather than to develop faculty in certain areas, they have instead "contracted" our services, sending students of certain instruments to us because we have the available professional faculty.

In these cases, we actually bill the respective college for the semester's lessons. To our advantage, we achieve better teacher time-utilization; to their advantage, a broader instrumental offering within their music major programs is possible.

- (c) This same "contract" arrangement is also in effect between us and one of the campuses of the State University system.
- (d) Discussions are under way by which we would allow our students to participate in certain ensembles at a neighboring college for which ensemble credit would be granted. This would be mutually beneficial in that some of our students whose instruments make it difficult to offer sufficient ensemble training can get it, and at the same time strengthen the ensembles of the partner institution which needs the trained instrumentalists.
- (e) Yet another informal, but highly desirable method of inter-institutional cooperation is provided by the example of our sharing of a key faculty member with the Layton School of Design. Together we provide for the equivalent of a full-time position. I would welcome the opportunity for more such relationships for our rate of growth will shortly dictate the need for additional teaching hours beyond the capacity of present faculty to absorb.

And yet, as is often the case in small, specialized institutions, though we may need an additional 28 teaching hours, it probably will not mean two additional full-time faculty, but more likely four additional half-time people. Perhaps the time has come when colleges and universities face a similar need and, caught by the economic difficulties of the times, may engage in shared faculty as a practical solution to problems of growth and development.

It may also be part of the fabric of cooperation with the liberal arts sector and in our own enlightened self interest, to rethink our position on curricular offerings and fields of major concentrations. We may simply not be able to continue to duplicate the efforts of our neighbors. I believe we should stand fast in all areas wherein we truly believe and demonstrate our ability to do the job better within the context of our

special mission. But I think we might well pull back in other areas. Perhaps it is not all that necessary to offer *every* B.M. major, or *every* M.M. major within our control. Perhaps, for example, Musicology and even Composition should be left to the university. Library resource costs are staggering in the case of Musicology, and high faculty costs combined with low income yield are often the rule in the case of the Composition majors. It may well be necessary to consider concentrating efforts and money to build those parts of our program in which we are pre-eminent and abandon those others. Obviously, the specifics will differ from institution to institution, but the formula which I propose remains constant.

To summarize my own thinking then, I suggest to myself, if to no one else, the following:

- (1) That explorations be made with local colleges and universities toward the discovery of "barter agreements" which increase the elective offerings in both partner institutions at minimal cost.
- (2) That possibilities of faculty sharing plans be discussed and pursued. In these days of budget cuts and freezes, our brethren in the liberal arts sector may be more likely to be receptive than they have been in the past.
- (3) That we actively pursue the idea of "contracting out" our special services in areas of instrumental and vocal instruction. Even if little is gained in *direct* financial benefit to the school, faculty members receive the direct benefit of increased salary by way of filled schedules, and better plant utilization is achieved by the institution.
- (4) Finally, that concentration on healthy, non-competitive parts of our major offerings be made, that resources be invested in these areas, while leaving the field of educational battle in other cases to the liberal arts sector.

## PREPARATION OF THE GIFTED DISADVANTAGED STUDENT

ENRIQUE ALBERTO ARIAS  
*Chicago Conservatory College*

This paper is taking the place of a paper on the all-important subject of the Independent School and Regional Accreditation—a subject of which we are all conscious. I have chosen, however, to speak of a topic that I recently have considered quite carefully—the preparation of those students with great abilities for college level work in music whose education previous to college has been insufficient.

What are some of the disadvantages we seek to correct? In my experience the following are common:

1. A disciplined theoretic background, thorough enough to enable the student to enter freshman courses in the study of various theoretic disciplines common to all types of music. (Let me note, however, that a frequent strength the gifted disadvantaged student has is a lack of mental inhibition, a freedom from many of the formalities of the usual high school theory courses, and an ability to question in a way that goes to the essence of the matter at hand. Consequent to this is an often amazing rapidity of development.)
2. An ability to communicate in conventional English. That to communicate well is the basis of intellectual discourse can hardly be denied. The student who lacks this ability in an analytic age is completely handicapped.
3. A lack of a disciplined approach to study and learning in general. (Frequently this type of student compensates for this with a complete energy and singleness of purpose.)
4. An unawareness of the various forms of cultural expression: concerts, museums, etc. Often the disadvantaged student does not know of concert halls, museums, libraries, bookshops, etc.—let alone where these can be found. We all are so accustomed to the apparatus of a cultured life that we forget it is possible to know none of them.

The answer to these four basic problems is simple—show him (i.e., the disadvantaged student). It is this last point that I propose to elaborate.

It is my belief that the smaller school is eminently qualified to create

courses to compensate for deficiencies and to prepare gifted students for entrance and placement examinations. In our own school we have a course which builds on the experience of these students to build basic concepts of form, harmony, rhythm, etc.

A special course that we have found most necessary is a course in the elements of English composition. A non-credit course, it emphasizes correct construction and syntax using the various terms and concepts associated with the aural and visual experience of music. The student learns to write by writing of what should most interest him. Parenthetically, I should add that we require an Entrance Examination in written English, regardless of high-school grades in English or the results of supplementary test scores, largely because we often find deficiencies in written expression.

The last two deficiencies are countered by the environment of the school, its cultural and intellectual life. Let the student be a part of this life. Let him visit classes freely, perhaps even those that he is not prepared for (though here valid objections exist). Let him attend concerts and recitals and learn from the regular students the interest of these events. Let attendance at such events lead naturally to attendance at concerts, opera performances, etc. Interest after all, follows upon knowledge. Anyone is more apt to be interested in such activities, if he sees his contemporaries interested.

The basic premise of this paper is a simple one: rather than discouraging the talented disadvantaged (I do not propose to examine the methods of determining this talent), let us encourage him. It may be true that he is not ready for college this year, but he may be ready next year or the year after that.

## THE INDEPENDENT SCHOOL AND ITS ENROLLMENT DILEMMAS

WILLIAM KURZBAN  
*Cleveland Institute of Music*

Even though those of us here, the so-called independent schools of music, have more characteristics in common with one another than we have with many of our NASM brethren, we differ sufficiently in size, in curricula, and in our own life-styles as to create a problem when one attempts to speak with relevancy for all, even on such routine matters as admissions and enrollment. This difficulty is discouragingly compounded when, as one member of Region 5 said at yesterday's regional meeting, "Bryce Jordan has stolen all the steam from my boiler."

I find myself slightly deflated by these circumstances, and in my efforts to present a few reliable facts, and some less reliable opinions, I hope you will be tolerant of my provincialism as I offer you some circumscribed information from my own bailiwick. However irrelevant and repetitious you find it, I assure you that it is well-founded on personal experience.

I have recently been exploring various facets of the college enrollment picture at The Cleveland Institute of Music. I have discovered nothing either newsworthy or unique. I share my findings with you with no pretense of enlightenment, and only to provide a possible springboard for discussion.

Enrollment statistics, as school administrators know well, represent more than a mere headcount of the student body. Student enrollment, among other things, is the end product of the entire admissions process; it reflects the success of one's public relations and recruiting programs; it provides the starting point, via projected tuition income, for budgetary computations; it is a reasonably reliable gauge for measuring faculty effectiveness, and is an important signpost for assessing the need for additional faculty appointments.

My exploratory effort was primarily motivated by two occurrences:

a recent visit to Ohio by the Carnegie Commission on Higher Education, and a request from the Finance Committee of our Board of Trustees to consider a 5% increase in enrollment for 1972-73. It probably goes without saying that both of these reek with economic overtones: all matters related to contemporary higher education seem inescapably embellished with dollar signs.

The Carnegie Commission visit has received extensive publicity in Ohio with some additional coverage nationally, particularly in *The Chronicle of Higher Education*. The Commission's study is concerned in part, as you know, with the country's 500 "invisible" colleges which are currently under-enrolled, under-used, and under-financed. The Commission has made an admirable effort to elicit interest in these smaller colleges which are finding it difficult to co-exist with state-supported schools. The independent "invisibles" have high tuition and decreasing enrollment; the state schools have relatively low tuition and bulging enrollments. Bryce Jordan made reference to the Commission's work at yesterday's first general assembly address. Commission Chairman, Clark Kerr, was misquoted following an interview at Cleveland State University. In interpreting his remarks for public consumption, the zealous press, radio, and television prophesied the impending "bankruptcy" of various Ohio colleges—graciously mentioning many by name—and the "extinction" of the small, independent school. Those not already "closing their doors" were in the slightly more enviable state of "dying." The repercussions of this imaginative reporting were torrential and devastating. The onslaught of letters, apologies, recriminations, boycotts, and blasphemies would provide exhilarating libretti for at least 10 comic operas.

The episode may have served one useful purpose, at least for the fortunate survivors. It has underlined the difficulty of maintaining enrollment at the small, independent college, competing as it must with the exploding, gargantuan public universities. Public funds are supplying mortar and bricks for new fine arts buildings, gymnasiums, libraries, and high-rise class room structures, while a few blocks away many of the classrooms of the small college are untenanted. Each student at the state school receives a hidden scholarship grant supplied by state funds, a scholarship implicit in the moderate tuition. Many states, including Ohio, have developed programs of aid to students attending private colleges which constitute a quiet and a hopeful affirmation of the imbalance in government support for private vs. public education.



When an episode such as Clark Kerr's interview is coupled with a Board of Trustee request for increased enrollment, you can understand my motivation for an assessment of the enrollment situation.

I began by making two brief lists: one containing the most significant factors which I believe attract students to a small, independent school of music; and the other, a list of those factors which control the acceptance of applicants. Before surveying these lists, I offer a few generalizations with which you are already familiar but which represent background information necessary for any accurate perspective.

Consider, first, today's general cultural climate and the particular role of music in the total scene. Will serious music, as we have known it for 250 years, survive? Perhaps the campus-community cooperation described by Dr. Jordan yesterday is one answer. Should the independent music school continue to offer education in the tradition of the Paris Conservatoire? Is there a defensible program of non-traditional studies for the music student in performance? Should we abandon our efforts and turn over our batons to the Led Zepplin, Jethro Tull, the Who, and Elvis? Are we educating young musicians for careers in non-existent symphony orchestras, in deserted opera houses and empty concert halls? Should we revolutionize our approach before we beggar both ourselves and our students, or is there still life in the antique carcass? I only raise the questions.

While I cannot answer them, I can proffer a few pertinent facts. I continue to be surprised at the number of young people throughout the world who are interested in the kind of musical training which you and I offer. Traditional training and interest in traditional music-making may be over-shadowed by a generation of guitar strummers, but it is, by no means, as yet interred. Applications for admission to The Cleveland Institute of Music have risen about 30% annually during each of the past three years. This rather surprising fact is documented and reasonably accurate, and it is surely not an isolated and unique development in the Ohio River valley. In the light of these statistics, let us presume that music education, as we have known it, will continue. Whether this education will always be available in the independent school of music or will become absorbed by the university complex is another consideration. In this context, also, we must recognize that The Carnegie Commission has concerned itself, primarily, with small liberal arts colleges and not with specialized schools. If schools of music and of other special and limited studies are dying, it is not necessarily from the same diseases

which are causing the small, independent liberal arts schools to close their doors. Surely it is only fitting for a specialized school to enjoy its own special, terminal illness.

Surveying this roseate picture of fine music schools, besieged by applicants, where, we ask, lies the thorn, if there is one. A simple question with a simple answer: money. And it is money which makes bedfellows of The Carnegie Commission and my Board of Trustees. I shall restrict my words on the economic question to one aspect of the problem: enrollment.

For an independent college, the only significant sources of income derive from endowment, gifts, government allocations, and tuition and fees. When tuition is in the neighborhood of \$2,000, as it is in Cleveland, five additional students represent \$10,000 of income. With increasing costs and skyrocketing deficits, it is quite in order for a Board of Trustees to suggest an increase in enrollment, provided that this can be effected without loss of quality. It was with the hope of measuring the effect on quality—quality of the student and of the training he would receive—that I made my two lists.

What attracts students to a school like The Cleveland Institute of Music: its faculty; its programs of study, and equally pertinent, perhaps, the absence of other programs which, if offered, might tend to alter the character of the student body; its general reputation and the achievements of its alumni; its geographic location in a metropolitan area affording the cultural opportunities of a large city and, particularly, a resident symphony orchestra of national repute; its physical plant and facilities; the quality, and to a degree the quantity, of its student body, its student performance groups and student performance opportunities; and the availability of financial assistance.

Since the number of admission applicants appears to increase, I would modestly assume that The Cleveland Institute of Music, in the eyes of its student clientele, fulfills these requirements tolerably well.

Where, then, lies any problem about increased enrollment?

May I present my second list: the most important considerations which govern the acceptance of applicants. Heading the list, certainly, is an evaluation of student talent and potential, properly supported by the usual battery of admission determinants such as SAT scores, transcripts, recommendations, etc. An applicant who successfully vaults these admission hurdles then encounters two obstacles quite unrelated to

his music and intellectual qualifications: first, the matter of available space; and second, the matter of his financial needs.

The question of space for the conservatory type of music school is multilateral. Is there sufficient physical space available for housing, for practice facilities, in classrooms, libraries, and concert halls, not to mention the washrooms? Is there room on faculty schedules, particularly in the major applied area of study, to insure qualified instruction—and this problem is compounded when an applicant elects to study with a particular teacher and no other? Do the various ensembles and performance groups, in which participation is essential for complete and adequate training, have space for additional students?

The Cleveland Institute faculty audition all applicants and exercise fairly rigid control upon acceptances, admitting in each major area no more new students than can be absorbed, not only on faculty schedules, but also in all related performance groups. This is true in all departments, but is a *sine qua non* in the area of orchestral instruments. Since we have only one student orchestra, admissions for winds, brass, and percussion majors are carefully monitored. There are years when no single opening may be available for an oboe or a clarinet major.

The problem of space, in all of these contexts, is a crucial one for a school of approximately 200 students. A good many years ago we had 15 clarinet majors, a situation which both clarinet majors and their teachers would consider intolerable today. There is, assuredly, limited space for additional students in selected major fields, but how many harpsichord and viola players are applying to college today, and of those who apply, how many meet acceptance standards?

It is no simple matter to account to a Board of Trustees for the difficulties of implementing an enrollment increase while maintaining both an optimal total enrollment and also the desirable apportionment of majors. Trustees study the available records which indicate that hundreds of applicants, many of them qualified, have been turned away. They are not necessarily cognizant of the fact that among these may be 40 clarinetists, 30 flutists, and not one double bass or tuba player.

Let us suppose that an ideal status quo evolved, and the desired majors of acceptable quality in the proper number for the space available have applied and have been accepted. What then? Again, we must reckon with the ubiquitous dollar, this time as related to financial aid. Resources for student aid are not limitless, and one loses desirable stu-

dents when one cannot provide them with the kind of financial support they request. Our policies do not permit granting aid which is not warranted by need, nor can we supply comprehensive support, including full tuition plus living expenses, such as some students expect. Until resources are greater and aid from outside, non-institutional sources increases, we shall probably continue to experience certain enrollment problems, losing students who want very much to attend The Institute to schools with lower tuition and with larger funds for student support.

I have watched our total enrollment increase over a period of 10 years. I have seen it more than double, and I regard it as most significant that it has stabilized during the last few years, remaining almost constant. It will require a most felicitous series of coincidences to produce an increase in students who can meet our requirements while we simultaneously fulfill theirs. I hope this year will produce a dozen gifted string players—a dozen above and beyond the usual quota of string applicants—who have talent of a potential surpassed only by the bank accounts of their parents.

You will recall that I began this paper by offering to share my thoughts with you but with no promise to enlighten. It would delight me to know that I have not kept my word.

# PHILOSOPHICAL AND PRACTICAL LIMITATIONS OF THE MUSIC PROGRAM

REID POOLE  
*University of Florida*

As administrators of music programs in colleges and universities, we are aware of the practical limitations on our programs. We are aware of financial limitations and of limitations set by institutional policy, by policies outside the institution, by state policies, by the four-year curriculum, by our geographical locations, and so on. In fact, so preoccupied are we with the financial and policy limitations on our programs and with constant efforts to justify changes in our programs, which we, of course, define as advances or improvements, that we seldom, or never, or perhaps only late, come to a consideration of what should be the limitations which we would set on our programs if we had no consideration of financial limitations, and were able completely to make our own policies, unhampered by practical limitations.

My question is: should we not consider our programs in the light of what the full extent of the program should be, and what the limits of the program should be, hypothetically dismissing for such philosophical evaluation considerations of financial limitations and other practical limitations? My answer is, of course: yes it is of value to make such a consideration, or I would not be discussing the matter. But, I must state that this is a question which I find distasteful; a discussion of limitations is negative in character, and I have always thought of myself, and indeed still do think of myself as a positive person. In the words of Johnny Mercer's wonderful lyric, I attempt to accentuate the positive, to eliminate the negative, and to mess with Mr. In-between only as a matter of practical compromise. I suspect that you also find this question distasteful because like me you are interested in developing your program to the fullest, and you attend NASM meetings in order to learn, and to get help on how to improve your program by getting more money, improving your administration, and by getting policies changed which you view as barriers to your programs.

Of course, we *do* play this game of values each time we make a priority decision. But I am submitting that it will be illuminating to play the game to the hilt and to consider what we would do if our limitations were only philosophical rather than practical. And I will say at the outset that, after such consideration, our answers may very well be the same, or nearly the same, as they are now, except for the one great difference that we may very well gain or strengthen convictions by going through the process. Or, more important still, we may make different, and perhaps a good deal wiser, decisions, and develop more convincing and valid justifications.

As I examine my own motives, and as I apply this question to the matter of the college or university music program, I realize that I am doing so because I am forced to do so. In fact, our society at large, and indeed, perhaps the whole civilized world, is now finding itself forced to recognize and to face up to problems or situations which, heretofore, we have not only not been able to consider because of conditions of lack of affluence, or because of not having developed sufficiently as a society, but problems or situations of which we were totally unaware, because our mind and cultural sets have been so deeply ingrained that we have not been aware of our holding certain beliefs. I believe that we all recognize that there is a widespread discomfort, concern, and conflict which permeates every nook and cranny of our society and which extends to every institution and institutional belief. I cannot think of a single instance of an area of our life and beliefs which is not subject to this current re-examination and discomfort, ranging from consideration of the blacks and other minorities, the treatment and proper position in society of women, religion, marriage, the church, even motherhood and the flag, through the reaches of all areas of national policy and international relations. Every level of the institution of education and the arts is affected. The turmoil in the world of ideas and feelings seems to have its all-too-clear counterpart in the physical world of the environment as evidenced by the concern for conservation and ecological cycles and balance of nature. We are all aware of the ways in which the arts in general at our own colleges and universities are being affected, and we will indeed be remiss if we do not take cognizance of what is happening and apply what wisdom we can to the situation vis-a-vis the music program.

One of the things of which we are most keenly aware is the acceleration in the rate of change. Coupled with the rapid acceleration in change is a degree of change so great that some individuals and indeed

whole segments of society are not able to assimilate, or adjust, to any given change until other changes, like a succession of rapid, overwhelming tidal waves, are upon us. Some examples of these rapid changes within the decade of the sixties are the change in national feeling concerning the Vietnam war and of national feelings concerning war as an instrument of policy; a dizzying succession of fashions and fads in pop art, op art, minimal art, various kinds of rock music; a succession of attitudes such as those engendered by the phenomenon of the great Woodstock concert and its documentation in cinema, followed by the disillusionment that came about and the ugliness which was the result of trying to recapture in other places the euphoric experience of Woodstock, and the shift in mood which followed the deaths of Janis Joplin and Jimi Hendrix. We entered the decade of the sixties with such overriding enthusiasm and high expectations and went through, as a nation, a devastating series of disillusionments, to which many both young and old, simply could not adjust. In fact, I would suggest that one of our major causes for national distress is attributable to the fact that we entered the sixties indulging in a fallacy which we did not in 1960 recognize as a fallacy—the fallacy of believing that whatever we can conceive of is immediately possible. It is probably true, as the science-fiction along with the real science writers tell us, that almost anything that the mind of man can conceive is possible, given world enough and time and money and energy. The great fallacy, however, was in a generally held assumption that all can be accomplished *right now*, and further, that no item which you wish to accomplish has to wait for any other item—hence the non-negotiable demands and the impossible dreams.

It now seems certain that one of the ideas which musicians of our age grew up with must now be discarded or modified. This idea, like many ideas in our society, was so deeply a part of us and our culture that we did not even realize we held it. I refer to the idea that music, in its historical development, is/was a series of developing style periods, each period possessed of its characteristics, and each successive period being somehow marked by progress over the preceding periods. This idea is now being modified in our thinking by the realization that the style-period syndrome was/is characteristic of only one civilization (Western European) over the period of a millenium; the realization that our Western European music is uniquely different from all other musics in its emphasis on the multiple dimensions of counterpoint, harmony, and large architectonic, independent, or abstract formal structures based

on concepts of tonality; and the realization that in other major civilizations the idea of development of successive style periods in the arts did not exist at all for periods of up to more than a millenium; and by the realization that musical developments within the last 20 years, a succession of novelties at an ever-quickenning pace, are proceeding in the polar opposite directions of, on the one hand, totally aleatoric music, and on the other hand, totally serialized or totally controlled music, with other developments headed toward intermediate points of the compass. In short, we have been and are musically riding off in all directions.

At the same time, our world view has become so broad, or the world has shrunk so much, that we are aware of the musics of other cultures and civilizations, so that now ethnomusicology, including black music and all of the different things we mean by black music, is important to us. Also, at the same time, we are busy teaching and preserving, and continually re-creating (and perhaps evolving) in performance the music of the various musical periods of the past millenium in Western European Civilization; and still again, at the same time, we are seeking to preserve the native musics, or musics of long-standing ancient cultures, because the music of Western Europe is now spreading, or has spread over the globe. Consider Suzuki violin teaching, Yamaha musical instruments, and that the Japan Philharmonic is not made up of KOTOS.

A variant on the question of limitations is: How fast, and how, should our music programs be changing? We accept as axiomatic the fact that our programs are in a continual state of change. But is there not a terminal velocity, a maximum rate of change, faster than which we, as a people, and faster than which our institutions, cannot change?

Certainly this concept of terminal velocity, or maximum rate of change, will explain for us the sort of circularity, or tread-mill effect, which we get from a rapid embracing of new ideas and fads, followed by an equally rapid discarding of those ideas and fads.

Strictly within the field of music, the accelerating rate of change, change to something else before the previous latest new thing has been assimilated, has led us to some revision of our own thinking about our own field.

[The best thinking and writing I know of on many of the questions on music and art mentioned here is Leonard Meyer's *Music, the Arts, and Ideas* (University of Chicago Press, and now also in paperback), which I recommend to you in highest terms.]

The inescapable implications of our present world situation force us



to consider many questions concerning the limitations on, and the directions which, our music programs must take. Shall every music department have an electronic music studio equipped with every kind, or some of the kinds, of synthesizers? Shall every department have a program in ethnomusicology, include complete sets of musical instruments of other cultures, in black music? Should we, or when shall we, leave off the teaching of tonal harmony, 16th-century counterpoint, 18th-century counterpoint, or twelve-tone technique? Should there be complete music programs at every institution and *how* complete is a complete program? Should there be, can there be, specialization and cooperation among institutions within a state or geographical area; if so, who is to decide who gets what, and who specializes in what—Boards of Regents or music people working together? Should we, as University music programs, take over performing arts programs much more completely than we have done thus far—that is to say—what is, or what should be our relationship to the Association of College and University Concert Managers? What about our relationship to music education—?—there are a thousand questions here and the answers are fraught with tremendous importance. What about the relationship, or as in some places, conflict between, the so-called professional programs and music education programs? What about the philosophical and practical limitations and directions of music education programs in the schools? What about planned programmed budgeting systems and F. T. E. (full-time equivalent) productivity statistics and the question of the validity of their application to music programs? Is some type of NASM concerted action indicated?

These are some of the questions to which our philosophical consideration of limitations leads us. We must all seek the answers for our own situation and for the broader world we live in. Positively or negatively, we are now, from day to day, providing the answers, whether we know it or not.

It may have been acceptable to be governed only by practical limitations when our development in music was previously along one main direction. But now our horizons are so broad, the range of choices and value decisions is so great, the rate of change is so shocking, and the number of possible diverse directions in the field of music is of such a nature, that we can no longer do other than to make our decisions on the basis of cogent reasoning, with consideration of all factors involved. We must recognize inherent limitations but not let our fighting against limitation be too much the guide of our actions.

## CURRICULAR INNOVATIONS

RALPH J. WAKEFIELD

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Few professionals are so prone to fasten onto words and phrases and to over use them as are institutionalized educators at all levels of our school structure. One of the most popular of these words that has been widely used for some time now is "innovation." We find mention of innovation in our professional literature and reports. One outstanding example is the report from the NASM Committee on the Improvement of Teaching, a digest of which we received in the announcement of this 47th Annual Meeting. Another, of course, is the study of Task Group III of the MENC Commission on Teacher Education that was organized to explore and identify innovative and exemplary programs for the pre-service education of music educators.

It is essential that we highlight in these times novel practices and methods and that we are concerned with alternatives to that which is established. Personally, however, I am glad that I have not had to share the responsibility of making judgments from surveys such as these as to that which is truly an innovation. For it seems to me that often in an attempt to get on the bandwagon too many of us are tempted to use the innovation label on some strategies and programs that have become part of well-established practice.

But there can be no question that our educational systems at all levels cannot succeed without new inputs that are designed to meet changes in our society, our students and the increasing interest today in learning theory. I recently heard the director of music in a large city school system state "not to innovate is to die."

Briefly, I should like to explore some of the problems that are usually encountered when innovative practices or programs are attempted . . . First . . . Cost . . .

Often implementation of a new practice is inhibited by lack of resources both financial and personnel. Two ventures we are encouraging

at Potsdam have been hampered to some extent by expense. Our CAI program in Music Theory is now at a virtual standstill because we do not have the funds for additional hardware such as CRT and interfacing of sound sources. For five years two dedicated teachers have been developing software and making access to programs available at monitored terminals. Their work has been a labor of love for we could not afford adequate released time from teaching assignments. The public school music teachers of the near future (if not those in the profession now) must be not only music specialists but also media technologists. The expense of this kind of pre-service education for most of us is a deterrent to implementation of full advantages to these resources.

Another example of cost, particularly in personnel resources, is our experimental pilot project with a group of entering students in connection with the MMCP Curriculum Project. Over twenty-five students have been involved in a highly individualized learning situation for three-fifths of their total instructional day guided by the equivalent of one full time instructor. Again, the accomplishments that have been made are the result of teacher dedication despite inadequate staff support.

### Second . . . Isolation . . .

Too often, in my opinion, our attempted innovations take place in a considerable degree of isolation from the majority of staff and students. This is probably particularly true of our large institutions with sizeable enrollments and varied programs. We may reach only a portion of those people who ought to be involved simply because we are all so busy keeping the establishment on the tracks. The influence of new ideas upon prevailing systems and programs is all too frequently negligible because of development apart from the majority of staff and students. At my institution when we review new ventures, we seek for answers to questions such as these:

- How do we encourage interest in and involvement by those persons who have not been directly concerned?
- How do we influence teachers and students who have been exposed to new strategies that they must be tolerant of other alternatives?
- How do we meld the accomplishments of innovative and experimental projects that have been judged to be effective into existing approved programs?

### Third . . . Stability . . .

Many of us have not developed adequate organizational structures for carrying on novel practices once they have been introduced. Too

frequently they are here today and gone tomorrow. It seems to me we need to become more systems-oriented, to develop clear objectives, design instructional strategies to meet these objectives as well as processes for evaluation with feedback throughout the system. I remind you of the MENC Research Training Institute to be held in Atlanta on March 6 and 7, 1972—an institute designed to help participants develop systems approaches.

At this point I should like to give you a sketch of how our school undertook participation in a national experimental project in cooperation with the MMCP College Music Curriculum Development Project directed by Ronald B. Thomas.

When Mr. Thomas invited us to consider involvement in the program, he advised me that we were being asked to commit ourselves to a period of self-study to be followed by a locally developed instructional course that would be operative for a period of two years. My first step was to bring the matter to the attention of the faculty at which time I urged their careful consideration of the proposal for it seemed to me that this was an unparalleled opportunity for interaction with other institutions under the influence and guidance of the well-designed approach to curriculum study and development. The design involved an analysis and assessment of our existing goals and the strategies and structures we were using to approach these goals.

The proposal was on the agenda of several meetings during the Spring semester of the 1968-1969 academic year and the Fall semester of the 1969-1970 academic year. Finally by January 1970, the faculty had committed themselves to cooperation with MMCP and we began the self-study phase of the venture. It was not until May of that year that our operational plans for an instructional unit were completed.

In the meantime, faculty and students had accomplished an exhaustive survey of our existing educational condition, had assessed the resulting product by drafting a student profile, had defined new goals and extrapolated from them the profile of a new product, had delineated new objectives and had designed what has been known at Potsdam as the Music Education Curriculum Pilot Project.

The national curriculum committee has concerned itself during the past year with outcomes and evaluation and I believe their work will be a most significant contribution to education.

I have taken the time to sketch the development of this particular

approach to innovation because MMCP has given us an example of a carefully prepared design for preparation and implementation of a curriculum project.

Four . . . Timidity . . .

How often many of us withdraw from new approaches to meeting our objectives because we are timid about trying something new and different! Alvin Toffler tells us that "In dealing with the future, . . . it is more important to be imaginative and insightful than to be one hundred percent 'right.' Theories do not have to be 'right' to be enormously useful. Even error has its uses. The maps of the world drawn by the medieval cartographers were so hopelessly inaccurate, so filled with factual error, that they elicit condescending smiles today when almost the entire surface of the earth has been charted. Yet the great explorers could never have discovered the New World without them."<sup>1</sup>

Lastly . . . Understanding of change in a school environment . . .

I suggest that one of the greatest problems we face is that of understanding how change occurs in our institutions. We need to have more precise knowledge and comprehension of our school cultures, because introducing change into an educational institution is a complicated process. Our established traditions and the complex relationships that exist inside a school among professionals, between professionals and pupils, and professionals and outsiders, have a powerful effect upon change. Each one of us instinctively tends to resist change and when this happens the initiator is inclined to perceive us as intransigent and even hostile. Too few of us in education are enthusiastic about very radical change. Sarason states "those who are responsible for introducing change into the school culture tend to have no clear conception of the complexity of the process—no organized set of principles that explicitly takes account of the complexity of the setting in its social, psychological and sociological aspects; its usual ways of functioning and changing; and its verbalized and un verbalized traditions and values . . ."<sup>2</sup>

Despite the problems that we may face in introducing changes and innovations we here assembled have the responsibility to encourage new departures. I firmly believe in T. R. McConnell's statement that "the leader should challenge and question. He should search for men with

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<sup>1</sup>Toffler, Alvin, *Future Shock*, New York: Random House, Inc., 1970, p. 6.

<sup>2</sup>Sarason, Seymour B., *The Culture of the School and the Problem of Change*, Boston: Allyn and Bacon, Inc., 1971, p. 9.

new ideas and help bring these to fruition. In a word, the most important purpose of leadership in the mature stages of an organization's history is to promote innovation."<sup>1</sup>

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<sup>1</sup>McConnell, T. R., "The Function of Leadership in Academic Institutions," *Educational Record*, Spring 1968.

# SIGNIFICANT TRENDS IN COMMUNITY SERVICE

CLARENCE WIGGINS

*San Fernando Valley State College*

The importance of the arts to contemporary society is obvious to those of us involved in serving this cause. However, recently the social significance of the arts has received considerable attention by many governmental business and educational leaders. In the Report of the Rockefeller Panel a significant summary of the importance of the arts is presented.

Arts tend to make a society both wiser and happier—inwardly healthier, outwardly more alive. The arts are a source of simple enjoyment and delight, hence, of refreshment and renewal. . . . the thriving development of the arts is essential to a well and safely balanced society. Increased leisure also creates a social imperative for the development of the arts.

In the last decade there has been an increasing interest in the arts by the lay public. It has been predicted that in the early 70's the public will be spending close to 7 billion dollars per year on the arts. The Rockefeller Panel Report gives impressive evidence as to the growth of the arts in this country. According to the report there are approximately 1,400 symphony orchestras, 750 opera companies, 40,000 separate theatrical groups, and 200 dance companies. The recent passage of the Humanities and Arts Act has given considerable impetus to the arts in this country even though the support in terms of dollars is minimal. In spite of all of these gains, there is evidence that the art renaissance is slowing to a halt because of the lack of financial support. Yet there is a clear need for these institutions to survive.

It is obvious that the most important patron of the arts is the nation's universities and colleges. Through these institutions the public has indirectly subsidized the arts. It is clear that they expect the colleges and universities to take the leadership in developing the arts.

The extent to which the colleges and universities have met this challenge is impressive. During the summer months when these institu-

tions are in recess, the concert activity drops to an absolute minimum in most metropolitan areas such as Los Angeles. Critics are forced to range far afield in order to meet their copy quotas. Most institutions have stepped into the breach left by the disappearance of conservatories of music by developing strong programs in performance. These degree programs have consistently produced most of the young artists that now populate our concert stages.

In addition to the training of artists and teachers of music, the music schools have met their obligations to the cultural communities in a wide variety of ways. The most obvious being that of serving their communities as a cultural center. Most schools present many concerts each year featuring their major performance groups, students in recital and usually, a faculty artist series, which very often includes a faculty ensemble. Many institutions have fine auditoriums and consequently find it feasible to bring concert artists, and occasionally a series of programs by major symphony orchestras, to campus. Very frequently artists in residence are maintained by schools of music in order to enrich the cultural community. Music departments are probably most active in the fulfilling of this particular community service.

A recent development in this field has been the subsidization by government agencies of an artist in residence group or individual whose main responsibility is to give performances throughout a large geographic area, thus bringing music to otherwise culturally deprived areas.

An example of this type of activity is the Philadelphia Quartet in residence at the University of Washington. This group is subsidized by a private foundation for the aforementioned purpose. In Los Angeles, The Music Center Foundation, engages a young artist each year, whose responsibility it is to concertize free of charge throughout the Southern California area. I am sure there are many other examples of this kind of activity, and it is hoped that departments will make wider use of this possibility by applying to the various foundations for financial support of this type of activity.

One of the major areas of community service is that of education. Most institutions are heavily involved in extension programs that offer a wide variety of musical experiences.

Many institutions offer a wide variety of services to their surrounding public education institutions. This often takes the form of clinics given by faculty members, the hosting of music festivals, concert tours by



major performance groups, and various summer camp activities. Additional areas of community service in the field of public education might include the releasing of various faculty members on a rotating basis for service in isolated school districts for a period of time from one month to a full semester. Their main function would not be teaching but performing, holding workshops, and making themselves available for consultations with student musicians and teachers. Mutual benefits would be gained from bringing together school youth and gifted musicians in some stable relationship. To the students it would give an understanding of how the musical artist thinks and works; to the practical musician it would give a chance to share in cultivating a musically sensitive audience and opportunity to discover budding talents. In addition to the sending of artist faculty members such as conductors, performers, or composers to these schools, one might consider sending graduate students as composers, conductors, or more important, as members of small ensembles. They could be granted graduate credit for this activity. Ensembles of varied makeup and repertory should be encouraged; string quartets, wind quintets, brass quintets, vocal groups, groups including piano and jazz "combos." Some orientation seminars might be held to acquaint the artists with the aims of the program and the most effective ways of meeting the challenge it presents. An important task of the ensemble or musician would be to assist in upgrading and improving the school music program. The artists would make themselves available to teachers for consultation and seminars. They would probably also participate in teacher retraining through service courses on a regional level. Clearly the institution of a program such as this would depend on local initiative and the interest of the college or university. It seems logical to suppose that this program, once established, might be supported by grants from private foundations or indeed, in some cases the musician's union.

In the departments that are located in metropolitan areas, one often finds some type of pre-college music program. This usually takes the form of a prep-program that offers private instruction at a modest fee on all instruments. Besides benefiting the student, it is a program that offers valuable experience to graduate students and often supplements their financial support. Many colleges offer student ensembles such as youth orchestras as a means of a community service and of articulation.

A new trend in pre-college education has been the establishment of a more comprehensive approach to this type of program. At my own institution, we established what we called a "Saturday Conservatory" that offered group instruction, usually no more than 6 students, in all of

the orchestral instruments. This instruction was organized on various levels of attainment and included starting the students as beginners. After having progressed to a level that indicated that the student would no longer benefit from group instruction, private instruction was offered. The course offerings in this program also included music history, theory, eurhythmics, and chamber music. In addition a youth symphony was established as well as a training orchestra. The group approach allowed us to use artist-teachers and still charge a modest fee to the student. This program was extremely successful as a community service. In order to keep this type of program from being a burden to the institution, one must include in the budget substantial funds for equipment replacement and upkeep. Also, the regular faculty should be heavily involved and opportunities must be created for students to participate as observers, chamber music coaches, and as assistant conductors.

The recent Tanglewood Symposium underlined the importance of giving prospective teachers classroom experience early in their training in order to orient them and motivate them in their studies. This has offered a possibility for further community service by establishing an after school program that brings grade school students on campus for instruction by the college professors with prospective student teachers assisting in the planning of the lessons. We have established such a program that is called "Music for Youth." The professors teach a course called Practicum in Music Literature, with sub-sections of choral, general music, instrumental, and piano. Our students sign up for the course and work with the professor in the planning and teaching of the class. The children come once a week for an elementary chorus, a beginning winds class, and a beginning strings class. A school orchestra has been established from the graduates of the various beginning classes. The music appreciation section is divided into levels that include pre-school experience with emphasis on an Orff approach, and primary musical experiences. We are adding piano instruction, hoping to stimulate interest in the public schools in group piano instruction. The modest fees the children pay help defray the costs of additional equipment and upkeep. The greatest value has been to that of our own students who have gained a real insight into the requirements and qualifications needed for one to become an effective music teacher in the public schools. As a community service, the area of pre-school music seems to have had the greatest impact.

Most schools offer extension courses in music. Usually these courses are music appreciation courses or in-service training courses for teachers.

However, the extension course concept offers a real opportunity for the realization of new avenues for community service.

One of the unfortunate failures of music education in this country has been the lack of adult participation in music-making. It has been said that we prefer to observe rather than participate. With greater interest being shown in the four-day work week, it is clear that the long awaited leisure time millenium is about to arrive. Along with this development, recent studies have indicated that young adults are more interested than ever in participating in music rather than just playing the traditional role of observing. In an article by Claire Ordway in the *Journal of Research in Music Education* entitled "Music Activities of High School Graduates in Two Communities," it is stated that some 62% of those responding to the questionnaire did not participate in music after high school graduation. Of those who did participate, church choir work claimed 26%, choral groups 20%. Bands occupied 5%, dance bands 4%, orchestras 2%, small instrumental groups 3%. Others were involved in supporting sponsoring musical organizations. Some of the implications of the study are important for our purposes. It was stated that emphasis in the public schools should be placed on the facts of music that will be of practical use in adult life. Experience in small ensembles, vocal or instrumental, would develop more individual skill and confidence which would permit him to continue his participation in musical activities.

The challenge for greater community service is clearly indicated. Music schools often offer community-college choral experience as well as Town and Gown orchestral groups, and these are extremely valuable. However, a great deal more could be done to encourage more adult participation in music. Through the use of extension courses, one could establish a program for those who wish to play chamber music. The college could offer these people expert coaching, fine libraries, and excellent facilities. The burden of organizing the group would be lifted from the shoulders of the participants, and consequently, one of the great deterrents for participation would be eliminated. Chamber music workshops for the lay musician could also be established, such as the extremely successful workshop offered by Humboldt State College in California. This is a summer workshop that has been very successful in both quality and in the large number of participants. If you are interested in details, you might write the college for a brochure describing the program in detail.

The participation of adults in larger organizations, such as choruses,

orchestras, and bands in such countries as England and Canada is a curious phenomenon, in the sense that while there are fewer musicians trained by the schools, the percentage of those participating after graduation in musical groups is far higher. If we, in this country, could begin to approach this rate of participation, there would be a true renaissance in the arts. The secret of the high rate of participation in performance groups seems to be the stimulus of competition. In both England and Canada, contests are held each year in the various categories of performance groups which are judged by outside adjudicators. The winners are awarded trophies and receive the attendant acclaim and publicity. In a recent article by Michael Mamminge in the *Music Educators Journal* entitled "British Brass Bands," he states:

Esprit de corps reigns high in each band for it represents the local mine, mill, or factory, and in many cases, the home town of the performers. A tremendous competitive spirit and rivalry has been carried down to the present and has led to the establishment of local and regional contests, as well as the National Brass Band Championships of Great Britain, which are usually held in London every October. Each group is chosen to participate through local and regional contests organized into five different sections, Championship, Second, Third, Fourth, and Youth. In this way, bands from all parts of Great Britain are able to compete against other bands of similar resources and abilities. . . . There are usually two judges per section with the exception of the top section for which there are three. The judges, noted men in the brass band field, are placed in visual isolation in order that they may rate the participants solely on terms of musical performance. . . . The most outstanding quality of the British brass bands, however, is the enthusiasm and dedication of their members to musical objectives.

In Canada, the competitive contest movement includes not only instrumental groups but choral groups as well. The contests are organized in a similar manner. The key to participation by adults in these groups seems to be competition. Of course, public education has down played this element fearing that it would harm the development of the emotional stability of the children. The validity of this premise is beyond the scope of this paper, however, the effect of competition on adults' emotional stability would not be a serious consideration.

Contests could be organized by music departments for such groups as church choirs, secular choral groups, and if possible, municipal bands. They would be judged by adjudicators from outside the regions, and winners and places would be declared. They would receive the judges' comments much as is done in the public school festivals. Depending upon the extent of participation, one might wish to have divisions within each section that reflect the resources of various groups. Eventually, this could be expanded to include a chamber music contest as well.

Whether or not such a musical contest would stimulate increased music making among adults in this country as it has in other countries, must still be proven by actual experience. If the Society for the Preservation of Barbershop Quartet Singing is an example of what competitive contests can do to stimulate participation in music making among adults, one would have to conclude that there is a very good chance that such a competitive contest would be successful in achieving its goal of increased adult participation in music. It is my belief that one would have to sponsor such a contest for a period of at least three years in order to make a judgement as to its success, since increased participation would necessitate the organization and training of groups which would take time.

We hear that the vaunted "cultural explosion" is beginning to fizzle because of the lack of financial support. Opera companies and symphony orchestras are in serious financial straits all over America. Yet in many isolated instances such as in Seattle, where there is an extremely active opera company, symphony and repertory company, we find the arts adequately supported and tremendous enthusiasm among the public for these institutions. This did not happen by accident. Rather, it is the result of a policy of taking these various performing groups to the people and performing neighborhood concerts as well as extensive touring. In short, in order for the arts to enlist the public support that is necessary for their survival, we must leave our ivory towers and go out and barn-storm, musically speaking. An active community service program that has many facets and provides for the cultural and educational needs of the college community at large is one of the best and surest ways of creating public support and enthusiasm for the arts.

## THE FUTURE ROLE OF THE PLACEMENT OFFICER

LITCHARD TOLAND  
*Eastman School of Music*

The role to which I refer will become more or less what you, as administrators, decree for our profession in future years. In many cases, the function of the placement officer as an "employment agency" has already passed into oblivion, and even the name of the office has been changed to "office of career planning" or other more appropriate titles.

At many colleges, student services are being asked to *have and prove* reasons for their existence. The "tight budget" has led administrations to take long, hard looks at any department which seems to harbor large bureaucratic structures. At some of these schools, placement officials have been slow to grasp changes and have tended to maintain a status quo. It seems to me that, during changing times, one can ill afford to rest on past accomplishments but must, instead, strive to bring far-sightedness and innovation to one's work.

To implement innovation, the placement official should take full advantage of his position as the vendor of the product (graduate). He is uniquely placed between the institution and the outside world and therefore should be attuned to feedback from employers which may be invaluable to the School. Reports, good or bad, which come to him should be fed back to the administration and faculty. By evaluating the product, educational deficits in programs of study should become more evident. In turn, this information should be most valuable in bringing about possible curricular changes to lessen the deficiency. The placement officer might become a valuable member of curriculum study committees. He might also sharpen up his counselling methods to assist the candidate in identifying and attaining his career goals. It may be that some pressure should be brought to bear on recruitment and admissions policies. I shall assume that Mr. Burmeister will cover this area of concern so I shall not dwell on it.

There has been some tendency to staff offices with "pretty girls" and

to overlook a somewhat old-fashioned idea that efficient use of personnel is important. It is just possible that if you take a close look at procedures now being used in your office, you may discover more efficient ways in using personnel. Now, wouldn't that make your administration happy?

It has not been my plan to claim that these are entirely new ideas and I know that many placement operations have implemented some of the changes mentioned. It is my hope, however, that just a few administrators perhaps may be moved to assist their placement officers in new and important ways.

## SHOULD TEACHER SUPPLY AND DEMAND GOVERN ENROLLMENTS IN MUSIC DEGREE PROGRAMS?

J. TERRY GATES  
*University of Illinois*

There are really two questions related to this problem: *Should* the well-known teacher oversupply put a lid on music enrollments, and *will* supply and demand information have that effect?

In some programs in our colleges and universities, this second question is being answered already. Without help from the powers that be, freshman and sophomore enrollments in many long-respected humanities teacher training programs show a sharp drop at the beginning of this year. Math and the sciences seem to be affected to a lesser extent. The word is out that there is an oversupply of new English, foreign language, and social studies teachers, and the uncommitted are staying away in droves. It is unfortunate that this did not happen three or four years ago.

In addition to this natural adjustment in the face of adversity, other manifestations of the economic jitters are visited on us daily. These appear in requests for reports, projections, and program priorities which accumulate into pressures from those higher up for interpretations of what we are doing or not doing in light of the apocalyptic writings of the popular press and the pressure on them to design accountability structures. There is little doubt that the supply-demand situation is serious to the point of tragedy in many fields, but when their cloud casts its shadow it does so without discrimination. While we appreciate this stepped-up interest in what we are doing among those whose hand is on the purse-strings, we must answer as the man did who was about to be ridden out of town on a rail: "If it weren't for the honor of the thing, I'd rather walk."

I don't need to comment further on these pressures on administrators of educational programs; they are familiar to each of you. What I will



do is to say why these pressures can more fruitfully be applied to people other than music administrators and to give my view as a man in the middle of the supply-demand problem of what our particular umbrella looks like.

The supply-demand picture is quite different between the college and the public school fields, and statements about one don't very often apply to the other. In our teacher placement office, for instance, a ratio of from zero to six vacancies per qualified candidate in the public school field is the range of a "tight" market. People in fields in which the ratio is less than four vacancies per candidate have an uncommonly difficult time finding suitable employment, and there is a high percentage of non-employed teachers of those subject-areas. English, social studies, and most foreign languages majors are experiencing this problem, generally.

In college teaching, because the geographical limitations are usually so liberal as to be non-existent, the difficulty threshold is at about three vacancies per candidate or less. Job-hunting at the college level is difficult for most even in the best of economic climates. Add to this, the problem of specialization, in which the college candidate for a given kind of position is not often qualified for another even in his own major field. What can be said statistically about the demand for college teachers in general almost never applies to prospective college teacher John Doe.

In my office, for summary and comparison purposes among college specialties in music, I use fourteen fairly discreet categories of employment in addition to administration. For public school analyses we can get by with three or four. Last year the number of vacancies per candidate in the college specialties ranged from .56 to 4.50 (organ and orchestra), while in the public school market the range was 5.89 to 7.22—hardly a comparable situation. The public school vacancies are announced in great numbers from two to five months later than those in college teaching. It is abundantly clear that those of us who train both public school and college music teachers must deal with two quite incomparable supply-demand situations.

So, the first question which must be raised with those who say that supply and demand must dictate quotas is—what supply and what demand? The college and public school levels are highly disparate entities, and the major field makes a difference. Not all teaching fields are over-supplied, even in the public school market.

Where do we go for data? The assumption has been made above that the placement office with which each candidate deals has the vacancies available to him and that other sources of vacancy leads are not important. We all know this to be erroneous. The informal market is still alive and well. But, except for a quite small percentage of the supply, the assumption that our own placement offices have the relevant data holds up when we compare that statement with others we could make. Little of substance can be said about the informal market except that it is important to many candidates and their major teachers in the nitty-gritty of job hunting.

What often happens is that our critics, those who equate teacher supply with quotas for all, form their conclusions from the difficulties their five most recent graduate advisees had in landing a contract in combination with the estimates being generated by those who work with national manpower statistical models instead of people. There is little doubt that we have over-produced teachers, but a look at national data puts the problem in the laps of those programs which have over-produced the most. According to 1970 data from the NEA, less than five percent of the national teacher force is in music while nearly twenty percent is in English. The humanities subjects mentioned—English, foreign languages, and social studies—together make up nearly half of the teaching profession exclusive of general elementary classroom teaching. If there is to be a national push for an adjustment in teacher supply, let it be selective. There is no doubt in the minds of placement people where this adjustment should be made if it must occur at all. In a study last spring of Big Ten placement officials, Thomas Terry of Purdue asked (among other things) which teaching fields were oversupplied. All mentioned social studies, and all but two put the label on English and foreign language. Not one nominated music.

In spite of the temptation to go to general manpower data where we could easily find support for keeping music programs full we must ultimately deal with the people at home. I don't need to discuss the relation between numbers of students and staffing, and between the staff and the quality of experience these students have. There is a numerical point in many programs below which the quality of some valid and vital musical experiences begins to erode, and the students are the losers along with the campus community at large.

Hence, a second question must be raised—What is the price of lowering our present enrollments? In the opinion of one whose business

it is to assist nearly four hundred music teachers each year to find new jobs, the price is not worth the benefit, for there will be few if any important benefits at all. What we must look at is the experience of our own graduating classes.

Last summer, I conducted a study of job-hunting experience in which I compared a group of forty public school candidates who reported signing a contract for a new job prior to July first with a group of similar size and career goals which was still available on August twentieth. Fifty-seven percent of the first group were in the field, and the remainder were students. Thirty-nine percent of the second group were in jobs, and sixty-one percent were students. Those presently in jobs seemed to move more successfully. Forty percent of each group were single females, and single females make up the largest percentage of unemployed teachers traditionally. In my study half of both the successful and unsuccessful groups of students were single females. Similarly, starting the search for new employment before the second semester or during it seemed to make little difference. Being limited geographically to less than one state had little effect, and being a vocal or an instrumental major did not insure a successful early contract.

Candidates in each group sent their credentials to an average of eight employers; the range was from zero to thirty in the first group, with one exception, and zero to twenty-five in the second. The exception in the first group sent his credentials forty-four times. Little difference was found between the number of inquiries made and the number of interviews undergone between the groups. Grading the quality of the letters of recommendation produces a slightly higher "GPA" in the first group than the second. The second group contained more people with masters degrees than the first, and more of the second group had over three years of teaching experience.

There is support in these findings for a lid on graduate programs, but those of us who are concerned with these programs have had a defacto quota operating for some time. I find no support in this data or in my experience for quotas being placed on undergraduate music teacher training programs. On the other hand, prudence prevents me from advocating an all-out effort to recruit more prospective music teachers in large numbers.

What this data can not quantify is the sense of purpose each candidate has in his search for employment. With only a handful of exceptions among the three hundred seventy-five candidates of whom I had

direct knowledge in 70-71 everyone who really wanted to work is working in music. In the best of times, nationally, we must train ten public school teachers to get seven into the classroom, and that ratio holds up for music. Of three out of ten newly-qualified teachers, we must question their desire to teach at all once they become qualified. If seventy percent of your graduates actually teach, your shooting is par for the course even when compared with placements in a boom economy.

The cloud which hangs over teacher training in English, foreign languages, and social studies cannot cast its shadow on us, but it would be foolish to say that it doesn't. The third question for our critics, then, is: How will you prove that the success of our graduates in job-hunting is less than it is in favorable times? Except in individual, local situations the percentage of successful music job-hunters will be essentially unchanged even though we have suffered nearly a fifty percent drop in vacancies. A look at the same comparison in other major fields will reveal a different set of circumstances, and the data will support reductions in many fields.

Where does all this leave the graduate student? He must avoid two things: burning his bridges back to a secure job and pricing himself out of contention in the kind of job he wants. But as long as he moves wisely through the time in his career when he must get an advanced degree he will meet most of his major goals.

To summarize, we must challenge the critics who challenge us to support their claim that supply and demand data indicates that a reduction in enrollments is an answer. They must identify what supply and demand they are discussing. If they answer honestly, the data will not suggest that music enrollments should be altered. Secondly, they must draw their data from sources other than national (or state-wide) manpower data, for it will say that if seven out of ten newly-qualified teachers are in a classroom, that is as high an average as any year during the booming sixties.

How are our own graduates doing, and why? These are the relevant questions in teacher supply and demand; and anyone who asks other questions or bases a pressure for change in our programs on general apocalypics is trying to divert attention from some other problem.

Music teacher supply and demand is in good balance, and this statement is made with a nod to prudence in graduate degree programs. Not all major programs can make this statement, and fending off the wolves

might well involve pointing to flocks that are protected less well. In general, we have the opportunity today to find the best teachers for the nation's schools. The unfit and the uncommitted *must* be passed by in favor of those who can unqualifiedly advance into teaching positions in our society. I must stop short of saying that our future depends on it. I can say with assurance that if the quality of life is dependent upon education, and the quality of education is dependent upon the teacher, the decisions we make now about our entering students have consequences which stretch beyond the eighties. It is my hope that we will have the vision to grasp this opportunity and the courage to make the decisions necessary to insure the quality of education for the next generation by finding and training people who will be successful teachers and sensitive, communicative musicians.

# THE ROLE OF PLACEMENT IN RECRUITMENT, ADMISSION, FINANCIAL AID, AND CHOICE OF MAJOR

CLIFTON A. BURMEISTER  
*Northwestern University*

The March, 1963, issue of *The International Musician* contained a Letter to the Editor written by an angry, frustrated young man, a graduate from one of our schools, who after years of trying to establish himself as a concert pianist found himself "reduced" to earning a precarious and joyless existence by teaching youngsters. He blamed society in part, but the burden of his plaint was contained in these words: "The school, except for a few people, was silent about what happens after you leave their cloister. They give you a fine education and have very little to do with you afterward. Their placement bureau is only of limited aid, no matter how hard it works."

Several of us were invited to comment. Our replies, published with the letter, ranged from outrage at the self-centered naivete of the writer to *mea culpa* admissions of neglect. Between the extremes there was substantial agreement on three points.

1. The first goal of a music school should be to provide unexcelled professional training, but with adequate testing, counseling, and placement.
2. Placement can be of little help to the graduate seeking a career as a concert-artist.
3. The expectation for most music graduates should be a career in teaching, with performance incidental. One respondent documented this with a break-down of the class of 1954 from his institution showing ten years later:

Performers	.....22%
Teachers	.....51%
Other music	..... 6%
Left music	.....21%

Of the 79% of that class who established careers in music, 68% were teachers.

For the person starting a career in music in 1963 there were apparently enough teaching vacancies available. All of Northwestern's class

of '63 were placed in teaching positions, 62% public school, the rest mostly in college positions.

That situation has changed, as indicated by the survey conducted by Charles Lutton which was reported to you last year. At Northwestern, 1971 was the first year of the twenty covering my experience there in which a substantial number of our graduates willing to accept positions anywhere for which they were qualified failed to secure employment.

Certainly this reinforces the need for testing, counseling, and placement. It also challenges the corollary premise that a music school fully satisfies its responsibility to the student when it provides unexcelled professional training.

We have largely removed ourselves from the polemic regarding the primary goal of higher education by opting for professional training, but in so doing we deny ourselves the dubious refuge implicit in such shibboleths as, "Not how to make a living, but how to *live*."

We prepare our students for careers in music. I propose for our consideration that the eventual placement of those students should be a factor in decisions about recruitment, admission, financial aid, choice of major and curriculum. The current decline in vacancies dictates that this must include realistic projections and appraisals based on data which placement offices can supply.

*Recruitment:* We will, of course, continue to search for the most talented, most brilliant, most motivated students. These are the relatively few who have already indicated high potential for future success, and who will need little from us but guidance and curriculum.

Our recruitment problems lie mainly in attempting to reconcile the needs of our institutions with needs of our profession. Most of our curriculums are highly performance oriented. They can be devitalized if essential minimums are not met by specific and specialized recruitment. On the other hand, the welfare of the individual student is not well-served if mass recruitment for numbers is carried on without regard to the eventual placement of each student.

An added dimension is the growing insistence on recruitment to establish and maintain minority group balance. It is curious that in all of the agonizing that has gone on, only recently has there been more than token recognition of the plight of the female musician. There has been no discrimination by sex in recruitment, but placement is a different

story. Even granting the mounting persuasiveness of the liberated woman can we yet recruit that talented trombonist with any realistic expectation that she will be able to choose the career for which she is qualified, be it symphony, college band director, even high school?

*Admission:* Admission problems are so closely related to those of recruitment and financial aid that it is difficult to consider them out of context. Even if eventual placement should be a factor in all three, it hardly seems reasonable to suggest that any applicant should be denied admission if he possesses all the necessary qualifications but also has career intentions which clearly indicate that there may not be a position for him at the end of the route.

Few of us, however, enjoy the freedom of unrestricted enrollment with or without the luxury of unlimited financial aid. Our moral dilemma begins to take shape when we must choose between two applicants who, in terms of academic potential, are deemed to be similarly endowed. Assuming that the minimum needs of the institution are not at issue, should not the needs of the profession and the career potentials of the applicant be factors in determining choice?

*Financial Aid:* The problems of recruitment and admission reach their most aggravated form when compounded by the necessity of decision making relative to the allotment of financial aid. If present trends continue, if we must make such decisions with increasing restraints imposed by reduced budgets, what is our moral obligation to the applicant for aid?

Assume with me that the angry young man whose plight opened this discussion had been subsidized throughout his education. This would complete the pattern which is all too prevalent.

No amount of post facto rationalization that this particular case is unusual, that it could have been avoided or at least minimized by proper guidance can completely eliminate the nagging question which must be recognized. Stated in its bleakest form: How long can we continue to finance future failure?

*Choice of Major:* After the student has been admitted, the role of the school changes significantly. Prior to admission decisions are made by the school about the applicant, for the applicant, and in the best interests of the applicant. After admission the student should be encouraged to make decisions based on the best information which the combined resources of the school and the music profession can provide.



This should include assessment of each student's potential in relation to the demands which distinguish the curriculums of our different majors. If this is begun early, if it be part of a guidance program which is more than periodic registration advice, and if it be continuous, the student will have most of the information he will need to make reasoned choice of major.

The one dimension which is often ignored or minimized is the relation of all this to the student's future career. No one would suggest that a student should be required to choose a major for security if his every inclination directs him away from it. On the other hand, it is abnegation of responsibility to permit him to choose without providing a realistic estimate of his career potential based on alternate choices. After that, the choice is his with the burden of responsibility for outcomes. One freedom which we must maintain for our students is the right to make mistakes.

*Curriculum:* Earlier in this discussion it was stated that the expectation for most music graduates should be a career in teaching, with performance incidental. In terms of curriculum this indicates that every music major should have the opportunity to elect courses which have been designed to help him prepare to teach in his field of major interest.

Music education majors, of course, have prescribed legal requirements for certification. What is the basis for the apparent assumption that only in the public school classroom is it necessary to know something about the conditions of learning in general, and the particular methods for organizing and presenting the materials of music in various contexts? Why is there so much concern about the quality of the student teaching experience for music education majors in most of our schools, while we permit our applied, theory, and history graduates to approach their first professional lesson or class without once preparing and presenting a lesson for professional criticism?

This suggests several possibilities for curriculum revision.

1. Since early identification of a major tends to lock the student into a particular curriculum, it might be well to consider each student as uncommitted until he had completed a common core of learnings deemed to underlie all music majors, which could also include orientation toward careers, majors, and teaching.
2. Such an approach would probably be most effective in the format of a non-terminal Bachelor's degree (a matter of common practice today in most degrees but the BME and its equivalents).
3. The graduate complement of a non-terminal bachelor's degree could include some form of professional internship in each major field. In

music education this might replace the present unsatisfactory student teaching experience crowded into our BME curriculum.

4. The objection that this might unduly prolong the certification curriculum for some music education majors can be countered in at least two ways:
  - a. In past periods of economic stress, as jobs decreased the length of time in college for music students tended to increase even though relative costs also increased.
  - b. For the few who could qualify, the trend toward a three-year undergraduate curriculum in other disciplines could have its counter-part in music if the BM curriculum contained enough elective units that selected students could elect graduate courses to complete a BM and an MM simultaneously in four years.

It should be noted that in each of the foregoing suggestions equal opportunity for every music student to acquire musicianship and teaching competency can be stressed. A healthy by-product could be the eradication of the divisiveness that subtly separates our students into Musicians or Teachers. A principal outcome could well be the elimination of the unemployable specialist.

In this discussion we have touched on two of the three premises which seem to represent consensus among us:

1. Music schools should provide unexcelled professional training with adequate testing, counseling, and placement.
2. The expectation for most music graduates should be a career in teaching, with performance incidental.

The third premise hardly needs elaboration: placement can be of little help to the graduate seeking a career as a concert artist. Does this mean that the school which considers placement as a factor in recruitment, admission, financial aid, choice of major and curriculum will probably produce fewer leaders in the fields of performance, conducting, composition, analysis, and criticism. Not at all.

The genius destined for success will make it with or without guidance and curriculum options. Lesser mortals can only benefit from a program which permits them to make reasoned choices based on a knowledge of expected outcomes.

In later years when they evaluate the program which helped to prepare them it is less likely that they will echo the despair found in the closing sentences written by our Angry Young Man: "I have no future as a piano teacher . . . I will not make a living depending on concert engagements. The best I can hope for is a teaching post in a good university where I can have some security and respect and have an opportunity to perform in moderation . . ."

## SCREENING, INTERVIEWING, AND EVALUATION — A FEW COMMENTS

WARREN SCHARF  
*Baldwin-Wallace College*

I don't know of any administrative chore that is more time-consuming, bothersome, and frustrating than looking for new faculty members. I don't know of any administrative occupation that is more exciting, more full of surprises and potential rewards, than (guess what?) looking for new faculty members. The possibilities for disaster in making new appointments are marvelously great. But the possibilities for improvement of one's faculty and program are equally great.

In evaluating faculty candidates, I keep thinking of the amount of money involved. If you appoint a 35-year-old person who retires at age 65, and if his average compensation for the thirty years of service is \$15,000, you are committing at least half a million dollars, if fringe benefits are included. In my book, any half million dollar decision is a major one!

Generating a flow of job applications is not too difficult, especially these days. So it's probably safe to assume that you will be looking over from fifty to one hundred applications for any given faculty position. Your first problem is then to eliminate a sizeable number of applicants. I usually do this by looking for one or more of the following:

1. A record of frequent, but not upward moves;
2. A current position which seems inadequate in terms of the applicant's age and background;
3. Lukewarm references;
4. A mediocre grade record (here I look more at the graduate than at the undergraduate study);
5. A background that is really not suited to the position in question.

I have generally found it helpful to have one or two colleagues go through this screening process with me; we look over the credentials separately, rank them as IMPOSSIBLE, POSSIBLE, PROBABLE, and then compare our results.

The next screening process I use is securing tapes for performers and conductors, articles for scholars, and compositions from theorists or composers. A good many applicants are eliminated quite quickly at this point. Again, I share this responsibility with appropriate faculty members.

My last screening device is the telephone. I usually make at least four, and sometimes a dozen calls about a given applicant. My first call will usually be to someone whom I know who has written a reference for him. If I do not know any of his references, I will generally call first the person who wrote the least enthusiastic reference. If we get past this first call, the next one usually goes to the applicant, to obtain his permission to call his immediate administrative supervisor. I must say two things about these calls. First, I've generally found that a nine-minute call yields not three times as much information as a three-minute call, but more like ten times as much. Second, the less I probe, the more I seem to learn. (I can't explain that; I can only say it has been my experience.)

My next step is to bring two, three, or four candidates for an on-campus interview. We ask the candidate to spend two full days with us. Occasionally someone balks at the idea of investing that much time, but my own feeling is that person's interest is too casual to justify our continued interest in him.

During an interview I try to put a candidate together with as many individuals and groups as possible. He usually starts with breakfast with me and the head of his department. This is a kind of briefing session and gives me a chance to outline the schedule for him, tell him a bit about the people he'll meet, and so on. It also gives him a chance to reduce his blood pressure a bit before plunging into the day's activities. We keep this conversation low-keyed and casual, since I know the faculty will do lots of "grilling" later during the interview.

His next event is usually a one- or two-hour meeting with an ad hoc music faculty committee. I customarily stay out of this session, and receive a verbal and a written report from each member of the committee. (I should add, however, that I make sure I see the candidate several times during his two-day visit, for an aggregate of at least four to five hours.) If he is a performer, his next event is preparation for an audition. He meets his accompanist, practices in the concert hall, and so on. He then performs for the ad hoc committee. (Other faculty members are also invited. Students usually sneak in through side doors!) If he is

a conductor, he takes a rehearsal of one of the school's ensembles. For this session, we ask him to rehearse in detail and in depth. Dinner the first evening is with an ad hoc student group of six or eight, selected by our student council. The session is open-ended and usually lasts at least two hours.

The candidate spends the second day outside the Conservatory. He lunches with a committee made up of college faculty members, and has interviews with representatives of the administration. He is also given some time for himself, to prowl around and do whatever he wishes—most candidates seem to appreciate this, especially by the second day! We then conclude with dinner, which I host, together with one or two music faculty members, before putting him on the plane for home.

So we come next to the final step, evaluation. Here I try to “share the guilt” as much as possible. We have written reports from the music faculty committee, the music student committee, and the general college faculty committee. I also meet personally with both faculty committees. Each person involved rates the candidates on a one (“absolutely indispensable”) to five (“abysmally dispensible”) scale, and gives comments on his general impression.

In spite of this input, however, I feel that the final responsibility rests with me. In general I tend to be more influenced by negative inputs than by positive ones. I must admit, though, that there is a real constant danger: after going through this whole exercise, I tend to build up an “equity” in the candidate myself, and to *want* him to “make the grade.” So this I have to guard against. I really try to take this position: Unless my colleagues are enthusiastic and I am very enthusiastic, we don't make an offer. We keep looking.

Well, these are my thoughts. Actually, all I know is what I do. This system seems to be working pretty well for us, although we keep tinkering with it. If any parts of it are useful to any of you, I am glad. If not, ask Chuck Lutton to buy you a drink later!

## REFERENCES — NEW DEVELOPMENTS

BERT LUTTON

*Lutton Music Personnel Service, Inc.*

There has been a development recently that might well have an effect on the writing of references and the use of references in hiring teachers. Last fall, October 26, 1970, to be precise, congress passed the "Fair Credit Reporting Act." This act went into effect on April 24, 1971. The act covers eleven pages which describe the purposes, details, penalties for non-compliance etc. Copies may be obtained through any branch of the Federal Trade Commission, of which there are eleven branches in principal cities, including Washington, D.C.

Specifically, this act is concerned with the consumer's right to know and correct erroneous information being distributed about him. It was aimed initially at consumer credit reporting agencies which gathered credit information regarding an individual's credit worthiness, standing, capacity, character and general reputation. It was then expanded to include insurance and employment and in this latter area we all become concerned. Consumer reports by definition includes written, oral or other communications of any information bearing on an individual's credit, plus character, general reputation, personal characteristics, or mode of living which is used or expected to be used or collected in whole or in part for the purpose of serving as a factor in establishing the individual's eligibility for 1) credit or insurance purposes, or 2) employment purposes, or 3) other purposes as authorized under another section of the act.

Theoretically, as the act relates to employment, any applicant for a teaching position becomes entitled to know what his placement file contains. In the instance of most of our clients and school placement clients, this information is already known to the applicants as they provide the placement offices with information on their training, experience, and provide the names and addresses of those whom they wish to use for references. If the individual is led to believe that he was not hired because of a statement (written or oral) which was made by someone

acting as a reference, he would be entitled to know the name of the person making such a statement and the content of his statement. He cannot by law examine the reference physically, thus no agency can be forced to give him the reference to read. However, the individual who thinks he has been wronged may then approach the person making the statement and ask for a correction of the statement he believes is inaccurate.

In practice we believe there will not be many such confrontations. In the past, teachers have been able to get physical possession of their references by devious means in some cases, or where the persons writing their references have sent the individual a copy of the reference when it is written. Most teachers do not want to see their confidential references anyway, as they have nothing to fear. Some have created unpleasant moments by hearing of unfavorable comments in their files from employers who wish to do them a favor and confronting the placement bureau or the person writing the reference for redress. Under the new law, we believe that there will continue to be very few occasions when an unfavorable comment may kick back on the person writing it for an employment file. Presumably, the statement or reference was written in good faith and will not be changed, and under these circumstances need not be changed. Very few employers will tell an applicant who was not chosen why he was not chosen, and legally they do not have to do so, anyway. They may still choose the one they wish without any explanation to anyone as to their reasons for selecting that individual.

We have no plans to divulge the contents of references to our clients. We will not show anyone his file of references, nor have we, nor will we change the contents of any reference without the permission of the individual who wrote that reference. It is reasonable to expect that this act will be tested in court before very long so as to give more accurate guidelines in the future.

Thus this new legislation is something that we will all want to watch for later developments. As all of you knew long ago, no school in the country has cornered the market on talent. Some of the finest music schools have students who have a questionable future in teaching. Some of the weakest music departments may turn up some excellent prospects for teaching. This wide variation in abilities exists in every phase of our culture, from ditch diggers to brain surgeons. Some music teaching prospects are better than others, but if the references don't point out this variation, and protect the persons thus making these honest indications, then references lose their value completely.

My dad was once confronted by a candidate for a job who had just learned that someone else had been appointed for that job. Dad was asked, "What has this other fellow got that I haven't got?" and dad answered, "The job."

As middle men we can only urge you, as department heads, or members of the search committees now so popular in educational institutions today, to use these references wisely. Before inviting anyone in for an interview on the strength of one or two glowing accounts by former professors, or friends of the applicant, we advise using the telephone to check out some of the opinions which might vary in conversation from those on the printed page. All resumes are filled out by the candidate and weighted to make the candidate's strengths stand out. Little is mentioned about his flaws. Fine performers may also be fine teachers; sometimes they are not. Fine teachers may be fine performers, but this is not always the case. Common sense is not always endowed upon good musicians. The ability to get along with others is to be prized highly, and the lack of this ability may cause more grief than any single flaw in the human mechanism. Ask any department head that has been functioning for any length of time, and he will often state that he might well have avoided some of his troubles in hiring staff if he had double-checked with a former employer, or a major professor before hiring a person on the strength of references written and taken on face value.

As administrators and teachers and middle-men in the hiring process, we are all faced with a responsibility in writing factual references, or in making oral statements on the relative strengths and weaknesses of candidates for positions. Our own reputations depend on our willingness to give accurate and fair appraisals. An unfavorable reference may be enough to kill a candidate's chances for a good job. Given fairly and honestly, this reference should be allowed to stand. A favorable reference may propel a candidate into a job he cannot handle, and given unfairly or dishonestly should be withdrawn.

It is this uncertainty which makes it difficult for the employer to choose the right person for a job, and which also makes it difficult for us as placement men to locate the right person for every job you have open.



## OUR MISTAKES — WHERE DO WE HIDE THEM?

CHARLES A. LUTTON

*Lutton Music Personnel Service, Inc.*

I got this idea while scanning several treatises on the Mobility of Faculty, and noted with interest that they seldom mentioned those who moved because they had to.

It is this group that I wish to take a look at—not in detail by any means, but a look to see if it may indeed be a real or serious problem. It may not be a serious problem in the overall context of faculty movement, but is serious if you end up with someone else's discard (when if the facts were known you would not have hired him in the first place). We have a "truth in lending" bill; perhaps we need a truth in recommending bill as well.

I think we have to consider the possibility that while one is not successful in one situation, he might be very successful in another.

I think we have to consider the dichotomy of purpose in the school oriented along the Conservatory approach dedicated to excellence in performance, as opposed to the school whose primary function is the training of teachers for the elementary or secondary schools.

With this in mind, I sent out a questionnaire to a number of experienced administrators, and posed the following question: "Over the years you have hired many teachers—these seemingly had all the qualifications for success, or at least were the persons chosen from among those who were interested in your job, but who, for one reason or another, failed to make the grade." "Why, or how did they fail?"

I wish to thank all of those who have participated in this project and answered my questionnaire. Many did a good deal of "soul searching" to come up with honest and creditable answers, and from these, I would like to pass their thoughts on to you.

- 1) There is a group of young teachers who have failed themselves as well

as the school that hired them by being "dishonest." Many of these are "performers" and mainly interested in their own careers as performers, and not in teaching, but have accepted the teaching post as being their "bread and butter" and tend to ignore some of the students as being "little talented," "too poor musically." Some have even left the campus without notifying anyone to fill a concert engagement, ignoring their students and classes in the interim, and may even balk at making up those lessons they have missed. Most of the criticism is not about their musicianship or performance, but simply that they did not perform the job they were hired to do. One might term this a disease, and identify it as "Artistitis."

- 2) This group comprises those whose musical abilities are adequate to superior for the task involved, but whose personal characteristics make failure inevitable. This group makes up a fairly large segment of those who fail to pass muster. This list of characteristics that lead to failure, in the eyes of those answering the question as posed to them indicated the following reasons:
  - a) failure to get along with one's colleagues—the loner—"temperament," abrasiveness with colleagues, administration, students and the public, over aggressiveness, proselytizing one's colleague's students.
  - b) the buttinsky—usually of abrasive traits, continually crosses lines of authority—makes factless remarks—unilateral judgments, continually writing memos of protest—being critical without offering solutions.
  - c) the disorganized genius—unable to keep appointments, lessons, or classes, is the exception to rules and regulations, has no "feel" for institutional organization.
  - d) the problem drinker—misses lessons, classes, frequently calls in "sick," absent for periods of time.
  - e) the "promiser"—those who promise things beyond their power to grant, or ability to guarantee—such as scholarships—providing groups for off-campus activities; or off-campus tours for their performing groups, etc.
  - f) lack of ability to be objective in any way—with colleagues—with administration, with students.
  - g) sex-licentiousness with students (or others) be it "hetero" or "homo" or the unabashed preoccupation with it—leading to notoriety or shame.
  - h) those who obviously are quite knowledgeable in their fields, but do not make it as teachers, as they simply do not have the slightest idea of how learning takes place, or the ability to adjust to differences in learning abilities of their students.
  - i) financial problems—acquisition of debts one can't possibly meet—eventually causing problems with his ability to concentrate on teaching—once he is pressed for payment.
  - j) failure to follow a syllabus—the new teacher knows more than his superior, not uncommon with new and inexperienced Doctorates.
  - k) the successful high school teacher who moves up to college level without ability to adjust to college-level requirements or to communicate with new age group, or to challenge this group.
  - l) inability to hear what students are saying—in love with the sound of his own voice.

- m) lack of sincerity on part of the candidate to fill the job as he accepted it—trying to change the job to fit his own needs or whims after being hired.
- n) failure to keep up on skills in teaching and/or performance, or professional organizations.
- o) inability to work on or within departmental committee structures.

It becomes apparent after reading a number of the responses that not all of those who should have been released before gaining tenure were dismissed, and many are still accepting their salary and contributing little (on the positive side) to the overall program.

Along with information pertaining to reasons for failure were many “hints” or ideas for those who may be new to the field of administration.

“Most of the major mistakes in hiring practices revolve around the inability to get an accurate appraisal of the candidate’s experience and potential.”

“We have sometimes lost highly valuable faculty members due to lack of proper facilities, slowness in advancement in rank and salary.”

“It is possible that at one time or another an administrator may inherit some dead wood and is more or less stuck with it—but at least they should not be rewarded with salary increases.”

“An administrator is at fault if he permits a person to progress too far along the road to tenure—in these times we can ill afford to maintain dead wood.”

“I think sometimes the difficulty may be thrown right back in our own laps in that we do not give a new faculty member sufficient orientation.”

“The matter of choosing the right candidate is that decisions should be made with some deliberation, so that the impressions gained from early contact can be studied carefully without undue haste and the qualifications for each applicant may be carefully weighed against those of other applicants.”

“The administrator must accept responsibility for making the new faculty member completely aware of his professional responsibilities and for encouraging his continued personal and professional growth.”

“The administrator has a rather large responsibility in continuing to assess the strong points of the new faculty—of all faculty—in order to take full advantage of the special abilities of each individual.”

“I believe that new faculty members should not be given more than two years at the outside to prove themselves worthy; students are the ones who suffer from incompetencies of the faculty. Regardless of the personality of an incompetent instructor, hard decisions must be made in dismissing him.”

“The longer I work in a position of administrative responsibility, the more I become convinced that of the many attributes of a successful teacher and effective faculty member, perhaps the highest priority should go to one’s ability to relate successfully to his students.”

Many times, I have likened a teaching career to that of major league baseball. Not too many can come directly off the college campus to the

“big leagues,” but most will spend some time in the minor leagues, coming up through triple A and finally end up in the “majors.” In the process, many lose out through inability, lack of desire, inability to accept instruction or abide by regulations. The time spent in the minors will vary according to one’s ability, desire, ambition and application. Teaching, however, involves working with students. One’s first responsibility as a teacher is to the students, as if it weren’t for students he would not have a job. His success as a teacher hinges upon his ability to communicate; his ability to listen; his ability to adapt to new and different situations; his interest in his work and his students; his own as well as his student’s progress as scholar and musician, as well as a human being; and finally, his ability to relate all of these with his ability to earn a living.

In the role of a teacher, that person has to subjugate his own personal musical desires to that of his student (or in other words, put first things first). He can’t slough off his lesser talents as unworthy of his time or attention, but, perhaps, like Avis, try a little harder. He must recognize that not all will be of Town Hall talent or ambition, but many have a need to attain considerably less stature as a performer to adequately fulfill their roles as elementary teachers.

More often than not, one starts teaching in the “minor leagues” where mistakes are all counted as part of the learning process and will not haunt him for the rest of his life. When one starts from the bottom up, starting from “scratch” and in the same amount of time produces a product comparable with many other schools, this person can hold his head proudly as having done a fine job as a teacher.

It was felt that trying to save someone from the “junk heap” was not worth the effort—especially if he has already “flunked” twice or more, as there are too many good ones coming along to waste time on the others.

Perhaps what is more in order: more counselling at the undergraduate level, or prior to taking their first job—or a course that some had mentioned that might do more good than harm—a Dale Carnegie course on “How to Win Friends and Influence People.”

Conclusions: There is no “perfect” way to insure the person you are about to hire will “perform” to 100% of his abilities 100% of the time, and to the satisfaction of 100% of the people with whom he may come in contact. One can lessen the chances for failure:

1. where he has made a thorough search of the candidates interested in his position.
2. verified all the recommendations.
3. personally ascertained the musicianship of the person in question is in keeping with musicianship necessary for success.
4. personally ascertained the scholarship of the person in question in keeping with the job.
5. to make honest recommendations to your colleagues. Remember the Golden Rule—do unto others . . .

One thing that did not come to light: I had a feeling that several people over the years were not re-hired, not so much on the basis of any personal failings, but rather for reasons pertaining to their spouse's problems, but if so, it was not in any of the responses received in answer to my questionnaire.

Again, I wish to thank all of those who assisted in this survey, and all of you for being here tonight.

## CURRENT TRENDS IN MUSIC THERAPY

WANDA B. LATHOM  
*Montclair State College*

The field of music therapy is still rather young. We have had a professional organization only since 1950; courses in this field have been offered only since 1944 and a degree curriculum has been available only since 1950. The curriculum grew out of requests from hospitals where musicians had been employed. Many of these were Veteran's Hospitals. It was observed that something meaningful and therapeutic occurred as these patients were occupied in music. Relationships were established; communication was increased; motivation to cooperate in other aspects of treatment seemed to increase. Therefore, colleges received requests to train musicians with more psychology and knowledge of therapeutic processes so that they would be able to contribute more to the treatment of patients who came to the music area. The gratification of musical participation was realized and many of the therapeutic benefits were apparent.

A new career brochure<sup>1</sup> is now available from the National Association for Music Therapy. In this publication the following definition of music therapy is provided:

Music Therapy is the use of music in the accomplishment of therapeutic aims: the restoration, maintenance, and improvement of mental and physical health. It is the scientific application of music, as directed by the therapist in a therapeutic environment, to influence changes in behavior. Such changes enable the individual undergoing treatment to experience a greater understanding of himself and the world about him, thereby achieving a more appropriate adjustment to society. As a member of the therapeutic team the professional music therapist participates in the analysis of individual problems and in the projection of general treatment aims before planning and carrying out specific musical activities. Periodic evaluations are made to determine the effectiveness of the procedures employed.

There are a wide variety of treatment facilities that employ music therapists. These include hospitals for the mentally ill, physically handicapped, or retarded. Community centers that are concerned with emotionally disturbed, or disadvantaged children are also employing

music therapists. Some schools have hired therapists to work with children with learning disabilities who are in special education classes. Music therapy can be beneficial to individuals of different ages and with many different levels of musical skill. A few music therapists work in private clinics with patients referred by psychiatrists, pediatricians, psychologists, or social workers.

The field is gaining increasing recognition from related health professions. For example, NAMT was represented on committees to formulate standards for treatment and facilities for the retarded as well as psychiatric patients. These standards are established by the Joint Commission on Accreditation of Hospitals.

Research in this area is also increasing both in quantity and in quality. At the Twenty-second Annual Conference of the National Association for Music Therapy, which was recently held in San Francisco, ten research papers were presented. Many others were submitted and some of those will later appear in the *Journal of Music Therapy*, which is the official publication of NAMT. These papers included information on behavior modification techniques, an information retrieval system that is being established at the University of Georgia, and the effects of various types of music on behavior.

There are currently nineteen schools with curricula leading to a baccalaureate in music therapy which is accredited by NAMT and NASM. Six schools offer a graduate curriculum leading to a master's degree in music therapy and one school provides an emphasis in music therapy for students who wish to pursue a doctorate. According to a report of the National Center for Health Statistics,<sup>2</sup> there were 92 bachelor's degrees and 5 master's degrees completed in 1971. At the time of the survey there were an additional 75 students in the six-month internship that is required at the end of the curriculum. During 1970-71, 17 colleges and universities requested basic information on the procedure to establish a new curriculum from the Education Committee of NAMT.

At the end of internship, students are eligible for registration and certification by the National Association for Music Therapy. The National Center for Health Statistics<sup>3</sup> reported a total of 522 Registered Music Therapists in 1970-71. There are several other categories for membership in NAMT: Active, Associate, Student, Patron, Life, and Honorary Life. According to the 1970-71 Membership Report of NAMT,<sup>4</sup> there are a total of 975 members. These include 24 foreign

members from fourteen different countries. In addition, 603 members also belong to regional associations. The two largest regional associations are Great Lakes (248 members) and Mid-Atlantic (105 members).

It is particularly significant the Mid-Atlantic region shows so much interest in the field, since only one college (Montclair State College in Upper Montclair, New Jersey) has an accredited curriculum within the region. Additional curricula are needed, particularly in Pennsylvania, New York, and in the New England states. The curriculum usually includes courses in the humanities, social and behavioral sciences, mathematics and science, and music. The core curriculum in music therapy consists of a minimum of ten semester hours including Psychology of Music, Influence of Music on Behavior, Music in Therapy, Hospital Orientation, and Internship. Most schools include introductory courses in music therapy.

The National Association for Music Therapy publishes the *Journal of Music Therapy*. The last issue was sent to 1,616 subscribers (all members receive the *Journal of Music Therapy*). The *Journal* also reflects growth in this young profession and will be expanded in the next issue. 852 copies of the book *Music In Therapy*, Edited by E. Thayer Gaston,<sup>5</sup> were sold last year, with proceedings going to NAMT.

Many students indicate an interest in this new field. They seem to regard it as a means of functionally employing their skills in music to combine interests in music and psychology. Most of these students express considerable social concern and a desire to use music for the benefit of patients who can profit from this type of therapy. It is estimated that "10% of all school age children have emotional problems requiring psychiatric help."<sup>6</sup> The number of hospitalized adolescents is rapidly increasing, partly due to wide-spread use of drugs. The number of community centers for treatment of all ages of patients is increasing. Therefore, therapists who are trained to work in these areas are badly needed.

Additional information about the field of music therapy may be obtained by writing to the National Association for Music Therapy, Inc., P. O. Box 610, Lawrence, Kansas 66044.

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# FUTURE ANNUAL MEETING SITE

THE FORTY-EIGHTH ANNUAL MEETING

OF THE

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

WILL BE HELD AT THE

HOTEL RADISSON, MINNEAPOLIS, MINNESOTA

20-21-22 NOVEMBER 1972