

**Proceedings
Of The
48th
Annual
Meeting**

National Association of Schools of Music
one dupont circle n.w. suite 650/washington,d.c. 20036

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NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

PROCEEDINGS OF THE
48th ANNUAL MEETING

MINNEAPOLIS, MINNESOTA
1972

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BOARD OF DIRECTORS 1972-73

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President: Carl M. Neumeier, 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. (1975)

Treasurer: Charles Ball, George Peabody College for Teachers, Nashville, Tennessee. (1974)

Executive Secretary: Robert Glidden (*ex officio*).

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(1973)

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Washington. (1973)

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

Region 4: Illinois, Iowa, Minnesota, Wisconsin.
Emanuel Rubin, University of Wisconsin — Milwaukee, Mil-
waukee, Wisconsin. (1975)

Region 5: Indiana, Michigan, Ohio.
Lindsey Merrill, Kent State University, Kent, Ohio. (1975)

Region 6: Connecticut, Delaware, District of Columbia, Maine, Mary-
land, Massachusetts, New Hampshire, New Jersey, New
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North Carolina. (1974)

Region 8: Alabama, Kentucky, Mississippi, Tennessee.
James Coleman, University of Mississippi, University, Missis-
sippi. (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

Robert Glidden, *Executive Secretary*

Leo LaSota, *Administrative Assistant*

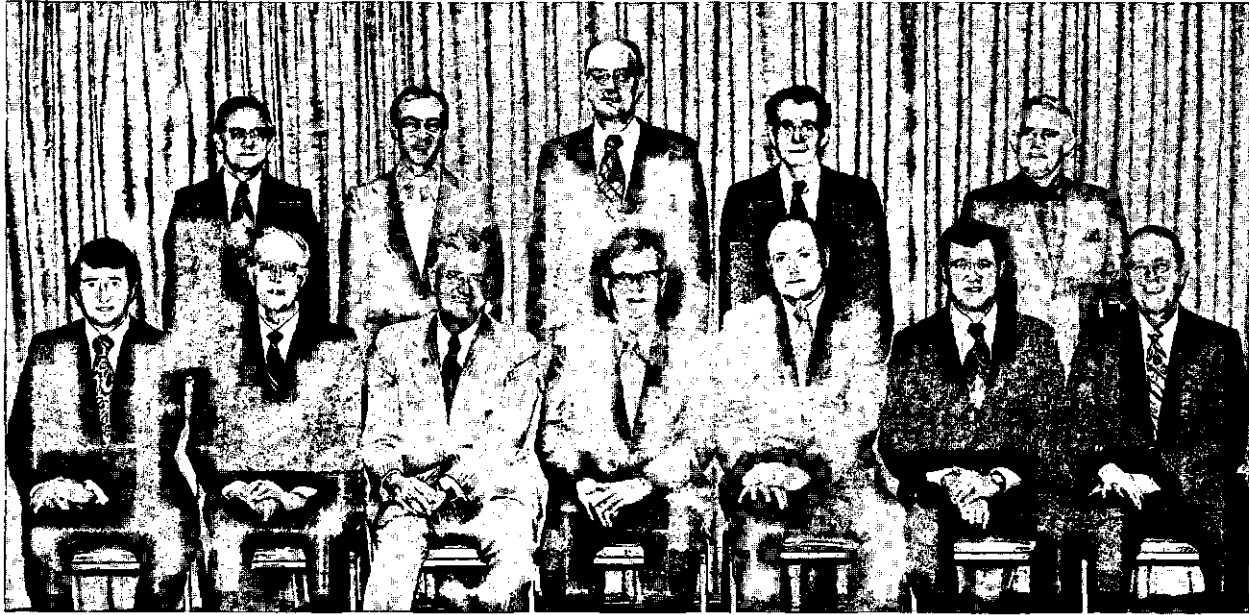
COMMISSIONS

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, California State University, San Diego
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 — Madison
Joseph Blankenship, University of Missouri — Kansas City
Wiley Housewright, Florida State University
Philip Nelson, Yale University
Howard Rarig, University of Southern California
Howard Hanson, *Consultant*



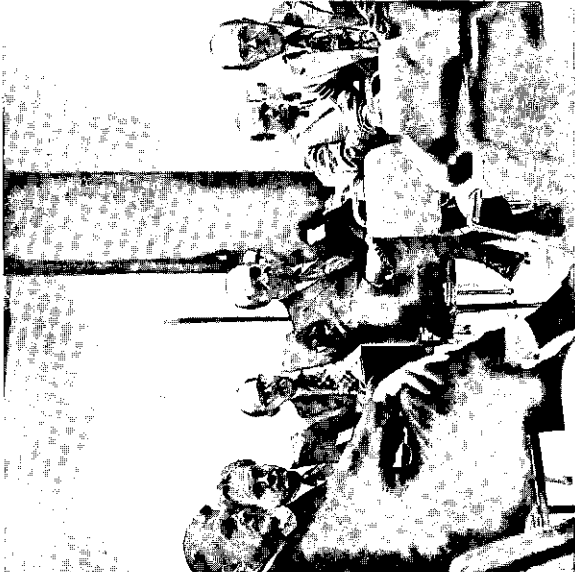
BOARD OF DIRECTORS

Standing, left to right: Lawrence Hart, University of North Carolina, Greensboro; Fisher Tull, Sam Houston State University; Warren Wooldridge, Southwestern College; Himie Voxman, University of Iowa; A. Harold Goodman, Brigham Young University.

Seated, left to right: James Coleman, University of Mississippi; Robert Hargreaves, Ball State University; Robert Briggs, University of Houston; Everett Timm, Louisiana State University; Charles Ball, George Peabody College for Teachers; Robert Glidden, National Office; Wayne Hertz, Central Washington State College.

Not pictured: Warner Imig, University of Colorado; Lindsey Merrill, Kent State University; Carl Neumeyer, Illinois Wesleyan University; Emanuel Rubin, University of Wisconsin — Milwaukee; Ray Robinson, Westminster Choir College







MINUTES OF THE PLENARY SESSION

FIRST GENERAL SESSION

NOVEMBER 20, 1972

Vice President Everett Timm called the First General Session to order at 9:45 a.m. in the Star of the North Hall in the Radisson Hotel in Minneapolis, Minnesota. Dr. Timm explained the absence of President Carl Neumeyer who is recovering from surgery.

Following the traditional roll call by Recording Secretary Robert L. Briggs, Chairman Warner Imig presented the report of the Commission on Undergraduate Studies. Chairman Imig presented a summary of conferences funded with the assistance of the Contemporary Music Project. These meetings resulted in the preparation and distribution of a document entitled, "The Undergraduate Education of the Musician-Teacher." Participants in the conferences included college and university music teachers, school music teachers and supervisors, students, and representatives from the College Music Society, the Music Educators National Conference, and the National Council for the Accreditation of Teacher Education. Ultimately, this work will be reflected in NASM teacher preparation requirements.

Motion — Imig/Smith: To accept the report. *Passed.*

The report of the Commission on Graduate Studies was presented by Chairman Himie Voxman. The Graduate Commission is currently in the process of reviewing the Graduate Bulletin in addition to its regular work in the process of reviewing activities of member schools.

Motion — Voxman/Laing: To accept the report. *Passed.*

Vice President Timm congratulated members of the two commissions on the hard work in which they had involved themselves during the past year. Dr. Timm then introduced the individual representatives of new member institutions and they in turn were warmly welcomed by the membership. Appreciation was expressed to the Committee on Public Relations headed by Walter Erley.

The report of the Ethics Committee was presented by Robert House. Only three items had been brought to the attention of the committee and these in the last month so they have not yet been acted upon and are still pending clarification.

Motion — House/Kennedy: To approve the report. *Passed.*

Michael Winesanker gave a report of the Library Committee. A major step in the past year has seen initial action taken by the Music Library Association with the NASM and its Library Committee. Communication with the College Music Society was begun and the future seems bright in terms of these relationships. There is need for an updating and revision of the present NASM list. The likelihood of a joint NASM and MLA publication seemed too far off to delay and so the NASM committee has given serious study to our document. The committee questioned its own procedures as well as the status of the present format.

Motion — Winesanker/Sheley: To approve the report. *Passed.*

The Treasurer's report was made by Charles Ball. Copies of a summary report had been handed each member institution at the registration table.

Motion — Ball/Hertz: To approve the report. *Passed.*

The report of the Executive Secretary was presented by Robert Glidden who replaced David A. Ledet in mid-summer. Dr. Ledet is now Head of the Department of Music at the University of Georgia. Leo LaSota, Administrative Assistant in the NASM office, received the applause of the membership in view of his fine work in preparing the materials for the working commissions and committees as well as registration procedures and materials for the convention. 398 schools now hold active membership in NASM. The year 1973-74 will see the end of the first series of 10-year cycle visits for all member institutions.

Publications activities were reported by the Executive Secretary who indicated satisfaction of the membership and others who have received some of the documents such as the Junior College Guidelines publication and Music in Higher Education. The report from the Commission on Undergraduate Studies mentioned earlier was included. It was indicated that the 1972-73 Annual Report will be modified and abbreviated somewhat. 85% of member institutions did respond properly in 1971-72 and thus contributed to the published statistical summary. Dr. Glidden indicated that his office will attempt to provide statistical information for individual members upon request when possible. It was noted that the lease cost of the Washington office will increase by 23% January 1, 1973, and the Board of Directors and the Executive Committee are conducting a feasibility study in other parts of the Washington area.

It was noted that the USOE and NCA are taking a close look at the

status and activities of NASM along with other professional accrediting agencies. The Executive Secretary made a number of announcements regarding special functions not listed on the printed program. This included a number of meal functions.

It was noted that a MENC document of interest to members is in each packet. It is entitled, "Recommended Standards and Evaluative Criteria for the Education of Music Teachers." A copy of the report of the Undergraduate Commission developed out of the Phoenix conference was also placed in each individual packet.

Motion — Imig/Goodman: To approve the report of the Executive Secretary. *Passed.*

The report of the Nominating Committee was made by Kunrad Kvam, Chairman, who expressed appreciation to the committee membership. Procedures for adding nominees and for voting were outlined. The prepared slate of nominees had been distributed earlier by committee members. The actual voting will take place Wednesday.

Motion — Kvam/Copenhaver: To approve the report. *Passed.*

Walter S. Collins, President of the College Music Society, meeting concurrently in the Radisson Hotel with NASM, was introduced and brought a word of welcome from the 2,000 members of the Society. In his remarks, Dr. Collins indicated that the forthcoming listing of *Faculty Members in Higher Education* will list 18,000 names of music faculty in American colleges and universities. This will be the fourth volume.

A brief recess was called at 11:10 a.m. The meeting resumed at 11:22 a.m. Dr. Timm announced the appointment by the Board of Directors of three members to the 1973 Nominating Committee: Frances Kinne, who will head the committee; O. Anderson Fuller; and Bruce Rodgers. Mr. Donald L. Engle, the first Professional President of the Minnesota Orchestral Association, brought a warm welcome to members and guests present. The musical activities in the Twin Cities of Minneapolis and St. Paul were outlined briefly and a cordial welcome extended to this Monday evening concert of the Minnesota Symphony Orchestra.

The principal speaker of the morning session, Gunther Schuller, President of the New England Conservatory, was introduced by Vice President Timm. Members of the College Music Society joined the NASM assembly for this portion of the morning session. (This address is printed elsewhere in the 48TH PROCEEDINGS.)

Meeting adjourned at 12:10 p.m.

SECOND GENERAL SESSION

NOVEMBER 21, 1972

The joint meeting of the National Association of Schools of Music and the College Music Society convened at 11:15 a.m. in the Star of the North Hall. Walter S. Collins, President of the College Music Society, presided. Following certain basic announcements of interest to all assembled, Dr. Collins introduced William Ivey, Executive Director of the Country Music Foundation, located in Nashville, Tennessee. His topic for an address was, "A Dose of Reality Therapy: University Musicianship in a Commercial World." (This address is printed elsewhere in the 48TH PROCEEDINGS.)

The meeting adjourned at 12:10 p.m.

THIRD GENERAL SESSION

NOVEMBER 22, 1972

The meeting was called to order at 9:40 a.m. Ballots were distributed with the official addition of three names submitted properly to the Nominating Committee. This ballot is solely for the election of new officers in specific positions. Announcements of the result will be made subsequently during the business meeting.

Robert L. Briggs, recording secretary, took the floor to request a "straw vote" on the question of the present format of an oral roll call in the opening session of the annual convention. The vote was 62 in favor of continuing the present system with 34 opposed. This opportunity to express opinion had been placed on the agenda by the Executive Committee in its June meeting.

Vice President Everett Timm made an announcement for purposes of information only to indicate clearly to the membership that no definitive relationship with the currently-named "Contemporary Music Project" (soon to be modified in title) is planned by the Executive Committee or the Board of Directors without first providing the membership with complete information regarding the relationship proposed and then only after a specific reaction had been received from representatives of member schools. An insufficient amount of information as to the exact nature of the proposed relationship is a deterrent to specific discussion at this point in time.

Past President Robert Hargreaves introduced Eric Salzman, composer, writer, and Founder-Director of the Music Theatre QUOG, who addressed the assembly on the topic: "Foxes and Hedgehogs: Art in Mass Society." (This address is printed elsewhere in the 48TH PROCEEDINGS.)

Dr. Hargreaves then introduced Amyas Ames, Chairman of "Partnership for the Arts." The topic was stated as "A Decisive Year for the Arts." (This address is printed elsewhere in the 48TH PROCEEDINGS.)

The Business meeting began at 11:15 a.m. with Reports from Regional Chairmen relative to their various meetings on Monday afternoon of the Convention. Specific recommendations were presented by the various chairmen as a consequence of Regional deliberations.

New officers elected included Robert L. Briggs, recording secretary; Eugene Bonelli and David Stone, Commission on Undergraduate Studies; Himie Voxman, Chairman, Commission on Graduate Studies; Wiley Housewright and Philip Nelson, Commission on Graduate Studies; Aldrich Adkins and Robert W. Smith, Committee on Ethics; Allen Britton and Clemens Sandresky, Nominating Committee. (Note: three other members of this committee had been announced as appointments from the Board of Directors to this committee: Frances Kinne to head the committee; O. Anderson Fuller; and Bruce Rodgers.)

Motion — Scharf/Gorton: To adopt the following: Be it resolved that the members of the National Association of Schools of Music go on record as expressing deep appreciation for the leadership of President Carl Neumeyer and that best wishes go to him for a speedy and complete recovery. *Passed.*

Meeting adjourned at 11:30 a.m.

REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES

The Commission on Undergraduate Studies recommends that *Associate Membership* be approved for the following institutions:

Alabama State University
Augustana College, Sioux Falls
California State College, Sonoma
Florida Atlantic University
Hampton Institute
Lowell State College
Minot State College
Montgomery College
Philadelphia College of Bible
Southern Oregon College
Stephen F. Austin University
University of Texas at El Paso
University of Toledo
Wayne State University
West Liberty State College
Xavier University of Louisiana

The Commission on Undergraduate Studies recommends that *Full Membership* be approved for the following institutions:

Bluffton College
Brevard College
California State University,
Long Beach
Central Washington State College
Georgia Southern College
Glassboro State College
Lamar University
Madison College
Manchester College
Memphis State University
North Dakota State University
Northern Michigan University
Pacific University
Pfeiffer College
Southern Missionary College
Tabor College
University of Northern Colorado

The Commission on Undergraduate Studies recommends that the

following institutions be continued in good standing as a result of recent re-examinations:

Appalachian State University
Ball State University
Boston University
Bradley University
Brigham Young University
Bucknell University
California State University, San Jose
Centenary College of Louisiana
Central Missouri State College
Kansas State University, Manhattan
Lebanon Valley College
Limestone College
Loyola University
Meredith College
Midwest University
Nebraska Wesleyan University
St. Andrews Presbyterian College
Seton Hill College
Texas Wesleyan College
Texas Woman's University
University of Alabama
University of Kentucky
University of Missouri — Kansas City
University of New Hampshire
University of North Carolina,
Greensboro
Virginia State College
Washington University
West Chester State College
Western Michigan University

Action on two applications for *Associate Membership* and one for *Full Membership* was deferred pending satisfactory response to questions raised by the Commission.

As a result of re-examination, one school was continued on probation and action on four deferred.

New curricula were approved for listing for eight schools.

New curricula were granted plan approval for five institutions and denied plan approval for one institution.

Progress reports from ten institutions were received and acted upon.

Attention should be called to meetings held May 20-21, 1972, in Phoenix, Arizona, under the aegis of the Commission on Undergraduate Studies with funding provided by the Contemporary Music Project

(CMP). We are again grateful to CMP for their valuable assistance in funding these meetings. The meeting in Phoenix involved a broad spectrum of persons engaged in the field of music education. The position paper produced from this meeting is the lead-off for the revision of NASM's description of degree requirements for music education. Funds for the revision project will be provided by NASM. President Neumeyer has appointed a six-member revision committee. Members include an appointee to be recommended by Jack Schaeffer, President of MENC, and Gretchen Hieronymous, a professor of music education at the University of Colorado. The other members are Eugene Bonelli, Andrew Broekema, Robert Glidden, and myself. Our proposed schedule is to have the revised outline submitted to the Board of Directors and to you, the membership, during the summer of 1973 for comments and suggestions. I hope to have final adoption by this body in the healthful blue air of Denver a year from now.

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

WARNER IMIG, *Chairman*
Commission on Undergraduate
Studies

REPORT OF THE COMMISSION ON GRADUATE STUDIES

The Commission on Graduate Studies is pleased to report and recommend that *Associate Membership* be approved for the following institutions:

Lowell State College
Stephen F. Austin University
Wayne State University

and that *Full Membership* be approved for:

California State University,
Long Beach
Central Washington State College
Georgia Southern College
Glassboro State College
Madison College
Memphis State University
Northern Michigan University
University of Northern Colorado

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

Ball State University
Boston University
Bradley University
Brigham Young University
California State University, San Jose
Central Missouri State College
Kansas State University, Manhattan
Loyola University
Midwestern University
Texas Woman's University
University of Alabama
University of Kentucky
University of Missouri, Kansas City
University of New Hampshire
University of North Carolina,
Greensboro
Virginia State College
Washington University

West Chester State College
Western Michigan University

Action on two applications for *Full Membership* was deferred pending satisfactory response to questions raised by the Commission.

New curricula were approved for listing for seven schools.

New curricula were granted plan approval for nine schools.

Progress reports were accepted for five schools.

The Commission is currently engaged in a revision of *Graduate Studies* (NASM Bulletin No. 35).

HIMIE VOXMAN, *Chairman*
Commission on Graduate Studies

COMPOSITE LIST OF INSTITUTIONS APPROVED NOVEMBER 1972

ASSOCIATE MEMBERSHIP

Alabama State University
Augustana College, Sioux Falls
California State College, Sonoma
Florida Atlantic University
Hampton Institute
Lowell State College
Minot State College
Montgomery College
Philadelphia College of Bible
Southern Oregon College
Stephen F. Austin University
University of Texas at El Paso
University of Toledo
Wayne State University
West Liberty State College
Xavier University of Louisiana

FULL MEMBERSHIP

Bluffton College
Brevard College
California State University, Long Beach
Central Washington State College
Georgia Southern College
Glassboro State College
Lamar University
Madison College
Manchester College
Memphis State University
North Dakota State University
Northern Michigan University
Pacific University
Pfeiffer College
Southern Missionary College
Tabor College
University of Northern Colorado

RE-ACCREDITED PROGRAMS

Appalachian State University
Ball State University
Boston University
Bradley University
Brigham Young University

Bucknell University
California State University, San Jose
Centenary College of Louisiana
Central Missouri State College
Kansas State University
Lebanon Valley College
Limestone College
Loyola University
Meredith College
Midwestern University
Nebraska Wesleyan University
St. Andrews Presbyterian College
Seton Hill College
Texas Wesleyan College
Texas Woman's University
University of Alabama
University of Kentucky
University of Missouri, Kansas City
University of New Hampshire
University of North Carolina, Greensboro
Virginia State College
Washington University
West Chester State College
Western Michigan University

REPORT OF THE LIBRARY COMMITTEE

MICHAEL WINESANKER

Texas Christian University

When I was asked to assume the chairmanship of the Library Committee in the early summer of 1970 we were already well along in the process of updating the Basic Music Library list of 1967. Revised versions of titles in categories such as music history, theory, music-education and periodical literature had been submitted to the chairman Lee Rigsby, who suddenly found it necessary to resign from the committee due to new responsibilities at his school. But the mandate was there: Prepare and publish an expanded and updated booklist, one that would serve as a guide to prospective and member schools for minimal holdings in those institutions offering Bachelors and perhaps Masters degrees; in fact, print this bibliographic tool at the very earliest opportunity.

At this juncture a new dimension entered the scene. In October of 1970, acting on a suggestion of William McClellan, President of the Music Library Association, our own Warren Scharf tossed out the idea of a cooperative venture in an address given before the Midwest Chapter, MLA in Indianapolis. His point, why not have NASM join forces with the trained librarians of the MLA, take advantage of their expertise, and pool resources in an effort to bring out a master list that would at once serve the needs of administrators in schools with music curricula and bear the stamp of professionalism in makeup and cast. Why not, indeed?

Within a month, in November 1970, NASM convened in annual session. At the Library Committee meeting, Warren Scharf's recommendation, endorsed by William Weichlein, executive secretary of MLA, was enthusiastically presented but met with mixed reaction, one or two NASM library members voicing strongly negative feelings. Despite this opposition, I personally was in favor of exploring the possibilities of a cooperative venture and was encouraged to proceed by the top echelon of NASM.

Thus, in June 1971 a joint meeting of NASM and MLA personnel

was held in Dallas, Texas. Peter Hansen, of Tulane, joined with me in behalf of NASM and William McClellan, among others, represented MLA. At this inaugural session, we learned of still a third project that was in the making; the College Music Society was compiling a booklist of some 3,000 titles (books only; no scores). It seemed foolish, indeed, as Walter S. Collins, President of the College Music Society phrased it, for three different but related organizations to be pursuing three different but related bibliographic projects (the MLA had considered bringing out its own list at one time) at the same time.

Unfortunately, however, the CMS book list was too far along for any change in course; as its editor Fred Freedman indicated, much of the material had already been submitted to the publisher, and hopefully the volume would appear shortly (that is, in the summer of 1971). This avenue of collaboration was, therefore, closed, although Mr. Collins expressed the hope that in the future, MLA, CMS and NASM would cooperate jointly on any bibliographic projects that might be contemplated.

After swallowing hard, the committee members of MLA and NASM nevertheless pressed forward. In the ensuing months a careful evaluation of the 1967 Basic Library list was undertaken, with ratings attached to each title. The general feeling of MLA representatives was that the NASM compilation, while helpful, was limited and increasingly outdated. There was need for considerable expansion and a thorough reworking (only 400 book titles had been included in the Basic Library). It was suggested, furthermore, that we might perhaps consider using the Library of Congress Classification as a framework for entering the categories and titles in the new compilation.

By January of this year it seemed clear to Dr. Neumeyer that a joint publication by MLA and NASM would have to be delayed and viewed as a long-range objective, and that NASM should proceed quickly with its own venture, if the more immediate needs of our member institutions were to be met squarely. As a result, Peter Hansen, Russell Harris (of Hamline) and I have been at work for many months now. Invaluable help has come, too, from my wife, who has had considerable experience in library cataloguing and has been checking titles against the LC classification; checking, checking, checking.

Serious questions of policy and procedure abound, however. Does a selective list of our kind have a *raison d'être* in the face of such super compilations as that projected (or completed) by the College Music

Society? If the answer is yes, how far do we go in the expansion of our original booklet — double it? Triple it? And if so, are there funds to pay clerical help and the printer for their services? Do we, indeed, change the format of the brochure, and follow in general terms the order as found in the Library of Congress arrangement? Some of these questions will hopefully be answered at the Committee meetings during the next day or two; other problems will undoubtedly be resolved by the chief officers of the Association.

Finally, having been a member of the Library Committee for a number of years now, I am keenly aware of the spade work done by people like Lee Rigsby, Homer Ulrich, W. G. Spencer *et al.* To all those no longer on the Committee who contributed to the project go our special thanks and appreciation; to them we say: do not despair; who knows — we may yet have a new edition of *A Basic Music Library* by this time next year.

REPORT OF THE REGIONAL MEETINGS

Regional meetings were held on Monday afternoon, November 20, 1972. At the business sessions for Regions 4, 5, and 6, the following were elected to three year terms as Chairman: Emanuel Rubin, *University of Wisconsin-Milwaukee*, Region 4; Lindsey Merrill, *Kent State University*, Region 5; Ray E. Robinson, *Westminster Choir College*, Region 6. General topics for consideration at the regional meetings included:

1. Executive Administrative Leadership
2. New Trends in Teaching Music
3. The Role of NASM
4. Accreditation and Articulation Among Upper and Lower Division Music Departments
5. The Effectiveness of Group Instruction in Applied Music

Opera production at the university level, library exchange programs, and electronic composition laboratories were among the specialized topics discussed. Papers from the regional meetings are reprinted elsewhere in the 48TH PROCEEDINGS.

Many of those attending regional meetings moved that consideration be given to convening subsequent annual meetings from Sunday through Tuesday of Thanksgiving week. This change, it was felt, might help to alleviate travel difficulties and permit a larger quorum at the final business meeting of the General Session.

In reviewing the services provided by NASM, regional participants requested continuing studies of administrative problems and procedures, minority education, job markets for music graduates, and cost-reducing instructional alternatives. Revision of the Annual Report form was seen as a needed step to achieve these service goals. In addition, the national office was encouraged to publish a periodic newsletter containing notices of cultural events and funding opportunities.

Selection of examiners, the examiners' workshop, NCATE-NASM visitations, review team size, and follow-up to Commission recommen-

dations were discussed. Alternatives to the ten-year examination cycle were evaluated, but no consensus for a new formula was reached.

Reaction was generally favorable to the new NASM position papers entitled *The Undergraduate Education of the Musician-Teacher* and *Guidelines for Junior College Music Programs*. Distribution of the latter document to the membership of the American Association of Junior Colleges was encouraged.

KEYNOTE ADDRESS

GUNTHER SCHULLER

New England Conservatory of Music

Friends and NASM colleagues, members of the College Music Society: I am very honored to be able to address you today. I am especially honored since I must note that I am here wearing at least one of my hats, namely that of President of the New England Conservatory of Music. Private independent conservatories being at this point somewhat outnumbered by university music departments and schools of music, I tend to attach considerable importance to this invitation — and considerable pride, particularly in view of the fact that the New England Conservatory was one of the founding members of the NASM.

This morning I feel the need of some soul-searching. I hope you do too. I know that there has been considerable self-analysis going on in the upper echelons of the NASM. Indeed I have been involved in some of it. I ask you to remember during the ensuing remarks that I am talking *with* you, not *at* you, for I want to commune with you on some subjects dear to my heart. And if this discourse turns out to be more philosophical than you bargained for, and lacking in hard-core solutions and programs, I ask your forgiveness.

I think it has become quite clear in recent years that we who are engaged in the task of educating musicians will face enormous challenges in the 1970's. In fact, I suspect that we are coming into an *entirely* new era — one that will undoubtedly cause some of us to look back with a nostalgic twinge to the relatively placid days of the past, when every good music educator knew *what* he was teaching and *why* he was teaching. In those days, curricula, teaching concepts and teaching standards were not questioned very much. Time-honored 19th century doctrines dominated our profession. And although much of that teaching and learning was of a very high order indeed, some of it did not take into account the 20th century and a then already drastically changing world.

We today are the inheritors of that changing world. And we have barely come to grips with those changes. For one thing, the new vast

means of communication — unknown in the 30's, 40's and 50's — have opened up entire new worlds to us, also unknown to us before, and along with this an obligation to try to recognize those other worlds of music. For another, the numbers have changed. In the heyday of the Eastman School of Music or Harvard University in the 20's, or in the early days of (let us say) the University of Kansas — three places picked arbitrarily out of the hat — those were unique pioneer institutions, singularly specialized in a country that still identified music students with sissies and a somewhat illegitimate profession. Today the cow colleges of yesteryear have magnificent music departments, giving the Eastman Schools, the Juilliards and the New England Conservatories a run for their money. In short, the very number of institutions, the vast numbers of music students, have created problems and obligations for us which we couldn't even have guessed at thirty years ago.

Beyond that, the social/political climate has changed so radically that the very function of music, the role of music in our society, is being questioned — not always intelligently, I hasten to add, but enough to give all of us food for thought. Add to this the economic problems we as institutions face today, and we begin to see that we have many questions to answer in the next decade as to our relevance and our right to potential survival.

It is not that we have done so much wrong, but that the “name of the game” has been changed — the parameters of discussion have shifted to the point where the old pat arguments no longer suffice. The quantification of music education, numbered in statistics of thousands and millions of students, has alone generated new problems and responsibilities which we have been unable to resolve — at least not always to the benefit of the art or the profession of music. Instead we have created a *new* profession: the profession of the music educator, the profession of the music administrator, the profession of the music manufacturer, all of whom — once created — must in our competitive private enterprise system self-perpetuate themselves and professionally justify their existence. If we are to some extent in the midst of a philosophical crisis — and philosophical crises never come without their financial implications — it is because we have been, among other things, caught in the trap of substituting quantity for quality.

Perhaps this was inevitable. Perhaps it was inevitable because we are a very large country, ergo vast numbers of potential music students exist out there, potential grist for the educational mill. Perhaps it was

also inevitable in a country that calls itself a democracy, ergo the notion to educate everyone musically, or nearly everyone. After all, along with all the other freedoms and rights doesn't everyone have a right to a musical education? to a career in music if he but desires it?

Inevitable or not, right or wrong, these developments have driven us to do things, to see things in a way that, I believe, calls for some review and reassessment as we stand on the threshold of a new era.

Lest I appear merely negative and pessimistic, let me say that the problems we face today as we convene here in 1972 are good problems, fascinating problems, difficult problems — not necessarily with easy answers. I would add: philosophical, ideological problems. In most ways we've won the battles of the past, the pragmatic material battles of gaining a place in the sun. We've won our place in American society and on the university campuses. We haven't won any Nobel prizes yet — the Pulitzer will have to do for a while — but we have been accepted along with the scientists, engineers, medical and law students as a legitimate profession, somewhat upstart but nonetheless admissible into the academic fraternity. Indeed, it is no longer rare for major universities to regard the Schools of Music as cultural centers by which they attract faculty in the other academic and scientific disciplines. The Schools of Music have become the social/cultural diadems of many a university campus, providing entertainment and cultural uplifting for the intellectual and academic community.

No, there is no question that we have arrived, and that — in what we used to call only a few years ago the American "cultural explosion" — we have impressed ourselves on the American consciousness in a way that is unprecedented in our entire history, perhaps in the history of the world.

But now here comes the real kicker: what are we doing with our newly acquired status in the pantheon of arts and sciences and business professions? Was full acceptance by the academic fraternity and by the state legislatures the ultimate goal we were all striving for just twenty-five years ago? If we accept the latter as a necessary tactical step to maneuver ourselves into the real world of Dow Jones professions, where do we go from here? And are we leading or are we merely following? And if so, whom?

My friends and colleagues, these are not mere rhetorical questions. They strike at the very core of our existence as an association of schools

of music and as individual member institutions. For we must know very clearly the answer to those questions. And we must provide enlightened leadership, not "followship."

And by "we," I mean myself and all of you listening to me this morning. For we represent the real or potential leadership in the field of music teaching and learning. We are the elite in our field. It is in our hands to determine whether a music school shall be a haven for artist/musicians who, analogous to the monks in medieval and renaissance monasteries, guard the continuity of the art — or an establishment measured by criteria of commercial success and the production quotas of a smoothly running assembly line.

Before you all take your entrenched defensive positions on these issues, let me wipe the slate clean and start with a *tabula rasa*. Furthermore let me pause here a few seconds to say that I am not here to make friends, necessarily. I am not out to win a popularity contest and I'm not one for a lot of convention backslapping. But you have paid me the profound compliment of inviting me to address you as keynote speaker, and I intend to return the compliment by speaking candidly and honestly to you. And I take it that you expect me to speak to you in at least one of my three capacities, if not all three, as composer, performer and educator/administrator.

If we have really wiped the slate clean now, then we can begin again with that which presumably motivates all of us in this room. We call it music — but what does that term mean to us? Here our views will already begin to diverge. For some, music is a holy sacrificial art; for others it is a way of life; for still others, a way of making a living; and there are those who see music as a professional enterprise whose success is measured in terms of dollars and cents and commercial gain.

The big question is: which of these kinds of music do we as educators plug into? How do we measure our success as educators? Do we educate to perpetuate the image of ourselves and to willy-nilly keep the whole enterprise going? Where is our priority in all of these issues?

To cut away at this underbrush of questions, we must return once more to music in its most pristine and elemental state.

Music is first and foremost an act of creation, with all of the profound mysteries pertaining thereto. It is therefore also an act of self-expression. It is secondarily an act of *re-creation*, as when a performer recreates something created by another. It is sometimes an act of

communication. I say “sometimes” because communication requires a sender and a receiver; if there is no receiver or if the potential receiver cannot receive, there is no communication.

As you can see, music is thus a very fragile thing. It is not a commodity which can be packaged in any form and shipped anywhere at will, or sold over the nearest counter. And as for communication, there are — we might all agree — too many forces at work today which tend to intercept the messages of the sender.

Our job, I believe, must be to concern ourselves not only with preserving music in that pristine form as an art, but also with preserving the very fragility of which I just spoke.

* * *

I mentioned earlier that we face grave challenges in the 70's in our music schools. I am certain that many of you thought I meant economic challenges, social-critical challenges provoked by our young, our students; challenges regarding social relevance, for example. But I want to look beyond those problems at the larger whys and wherefores. For our very success in pushing our way into the consciousness of American society and culture, brings with it many dangers. We — and by “we” I mean we as the educational establishment — are in danger of institutionalizing ourselves into artistic attrition. We are in danger of being engulfed by the products of our own successes. We are threatened by our own uncanny ability to absorb the art of music into educational systems; to defrock it, as it were; to denature it, so as to make it more palatable; to make it more marketable in the very market which we as educators have helped to create. The question can be polarized very succinctly: do we as educators serve music as an art? Or have we contrived to make music serve us as practitioners of education, more and more removed from our original source, the art of music?

By now, I dare say, many of you will be quite unhappy with me. You will say: what is all this talk about art? Art who, as the old quip goes. Music as an art? Come on, Schuller; get on with it. Don't you know art is for snobs and elitists? In a democracy we don't talk about stuff like that!

Anyhow, what's Schuller talking about? Gee, I've got a terrific staff at my school, a good bunch of hardworking teachers, and our enrollment is up . . . and next year we're going to open up our new multi-million dollar performing arts center . . . and the Dean has just okayed

the jazz curriculum. I mean, man, we're cooking; we're going strong. What's Schuller talking about? Ain't all that Art?

Well, I don't know. I wish I could be sure!

And then I remember a few things I have observed in various educational establishments, including my own. I remember the young idealistic teacher, not yet a good practitioner of committee tactics, not yet a skillful administrative manipulator, whose idealism is gradually eroded by educational systematization, eventually only to confine himself narrowly to correcting parallel fifths in second species counterpoint or hollowly passing on to a class of 120 music history students the birth and death dates of composers.

Or I remember the light in the 17-year-old freshman's eyes, somewhat frightened and awed, but bursting with love for music and burning with the desire to put tones together, to express himself through the acoustical mysteries of musical sounds — only to find *him* four years later a somewhat hardened, much more cynical and aggressively competitive senior, even more frightened and awed at the prospect of entering professional life. The light in any case is gone out of his eyes.

I also remember the administrative hierarchies, the battles for budgetary control, the interdepartmental and intradepartmental warfares of professional rivalries and jealousies, the fighting over the good students, the battles for promotion and tenure, the thousands of hours of committee discussions, the protective administrative mechanisms, etc., etc.

These are, alas, some of the realities of our lives — ones which we do not often admit to in public. But they are there. We all know that. Many of us are entrapped in them. We have built educational power structures and strictures which have become ends in themselves, for which that idealistic freshman is but another statistic, someone to be "processed" by us.

Our success in the last twenty years in learning the procedures of how to "process" that freshman student is formidable, and frightening if misused. We are probably on the threshold of one of the greatest eras in our musical history, but *only* if we remember that it is our calling to serve and preserve that youngster, to serve the holy art of music, and not the other way around. In fact, we must create an educational climate where artistic idealism is not only maintained at par value, so to speak, but where it is protected and supported so that in that young person

there will grow not only technical knowledge and proficiency in his craft but a huge reservoir of love and idealism for music, which he will surely need in the highly competitive marketplace of the professional world.

I don't want to be misunderstood. I have had my nose bloodied more than once at meetings such as this because I seemed to satisfy no one and I seemed to be criticizing everyone. This is probably inevitable since I am not a radical of either the left or the right, educationally speaking. I am not a rigid regressive "you-do-what-you're-told" type of educator, nor am I about to abdicate our educational responsibilities to the young, many of whom would have us believe that, although they have come to *us* to learn, they know already what it is they need and want to learn.

Either of those extreme positions is a cop-out; either is at once simplistic and fallacious in its reasoning. Once again, alas, the middle path is much more complex and difficult to maintain. How do we combine the best of the past and its traditions with the best — and only the best — of the input from our youth? That surely is not an easy task, for it implies that we can readily determine who and what is "the best." None of us can be sure as to that, but if we draw our resources from music as a *creative* art, we surely cannot go very far astray. That much I know.

I repeat: I hope I am not misunderstood. For I am not saying we've done it all wrong. On the contrary, we need only to make a quick comparison with European music education at the university, college and conservatory level to recognize that we are now producing the highest standards of musical training, particularly in the area of performing. No, we've not only *not* done it all wrong, but we've done it quite well; and in a very short time.

But we are now at the danger point. Mass communication, technological advances, audio-visual systems, automated teaching are all upon us, and what monsters they can be if misused! What power they hold, for good and evil! And how they lure us into the temptation of mass music education! What perfect grist for the mill of an educational establishment! For aren't these the ultimate tools to give thousands upon thousands of Americans the simulation of a musical education? And aren't they the perfect tools to build up even more magnificent music education empires, discharging well-processed music students as easily as a Ford or General Motors assembly line?

But music will not be quantified and leveled off like that. It is too subtle, too elusive, too mysterious, too unknown to us in its power to express, to communicate, to reveal the inner thoughts and soul of man. Music cannot be democratized from below — only perhaps from above, and then only rarely. I think it is safe to say that the two musics of any permanency that have the greatest universal global appeal in our times are Beethoven and jazz. Neither was created by artists who wrote down to their public. Both represent sublime, uncompromising and, for their time, anti-establishmentarian expressions of man's mind and soul. Paradoxically, it is these pure and lofty manifestations that captivate people's imagination everywhere, regardless of background and nationality. That is real democracy, not in a political sense, of course, but in a social one perhaps — and certainly in an artistic one.

For, let us face it — and it is not a popular thing to say — democracy *imposed* on music does not work. You cannot have an orchestra perform by a democratic vote. You can't even get a string quartet to do so. Sooner or later, when all the arguing is done, somebody — usually the first violinist — has to decide how it is to be done, and that's how it will be done, right or wrong. You can't even make musical programs by a democratic vote — not very good ones, anyway.

The point is that in music and the other arts we are not all created equal. We don't know how and why, but that it's true we cannot question. In turn that means that there will inevitably be a qualitative — call it an artistic — elite. You cannot mass-produce a Jascha Heifetz or a Wilhelm Furtwängler or a Gustav Mahler. Nor can they be created by a faculty committee or administrative council.

It is in that sense that I speak of music as an art. And in that sense I speak of education as an art, and all of the obligations that that implies. It is the great artist — be he a composer or a performer or a teacher — that inspires us. It is that unique gift that separates him from the rest, that makes my young freshman friend come to that teacher for a one-to-one experience between artist and student apprentice — and it goes without saying that he does not come to our schools because of the administration or the faculty council or the educational system per se, or even the latest audio-visual equipment.

We hear a lot today about the social relevance of music altogether and certain kinds of music in particular. We also hear it said, not without some justification, that we teach too much technique and not enough music, and that we don't teach how those techniques relate to music —

and then beyond that to life in the real world, particularly the political/social world. "Sing me a song of social significance" is once again on many educators' minds and tongues. Now no one is going to be opposed to social significance — at least in public. It is almost as sacred as motherhood. But *what kind* of social relevance? That is a difficult question. The latest folly along these lines occurred just a few years ago, when music educators hopped virtually *en masse* on the rock bandwagon. They got social significance with a vengeance!

I have a different theory of the truly social being. To me he is not the armchair liberal, nor even the sloganeering placard carrier, but the musician/teacher who, having won his spurs in the artistic/professional world, gives up a part of that life in order to pass it on to the young, and to those who will follow in his footsteps. This is what fascinates me as an educator. I feel it must be my obligation to take those hundreds and thousands of wonderful experiences that I have had as a composer, a French horn player, a conductor and a teacher, and share them with others. I could easily sit at home for the rest of my life, fulfilling commissions, conducting now and then, and writing books on jazz. But what attracts me to education (and the New England Conservatory at this moment) is the knowledge that music is among other things a historical continuity. It doesn't stop with anyone or begin with anyone, as much as some misguided souls foolishly sometimes think so. Recognizing that continuity as real, and seeing the need to preserve that continuity at all cost (until it becomes discardable by a natural process), I feel obliged to share my background, the traditions I learned from, the experiences I had — many of them with great masters who are no longer with us — to share these with *my* successors, with *our* successors, the future artists and teachers.

That is how the professional world must relate to education and to our schools of music. To me, musician/artists represent the leavening in the educational recipe. Committees and administrations are necessary evils of an institutionalized world, mere conceits of man, and not so very intellectual ones at that. But art, and the power of music to reach deep into us, to communicate profoundly and yet perhaps unspecifically with one another — that is a power not capturable by committees and doctoral pedigrees.

To all that we have accomplished in this country in music I would now like to add my small and respectful voice for the need to preserve the purity of the musical art. Everything in our society tends to pull us

away from such a notion, be it the commercialism that surrounds and engulfs us, be it our misplaced national priorities, be it our evident need to systematize and institutionalize ourselves.

I plead for an academic world where there is room for the artist, the purist, the scholar, as well as the legislative pragmatist and professional educator. I plead for a climate of musical training and education in which the frightening rampant anti-intellectualism of today will be rejected and exposed. I plead for a working together on all our parts to unite the *art* of music and the *education* of music into an inseparable whole. I plead that in this great task, we here in this room all join hands to preserve that idealism that first motivated *us* as teenagers to follow the muse of music, so that that bright gleam in my young freshman's eyes will never be extinguished.

I thank you.

A DOSE OF REALITY THERAPY: UNIVERSITY MUSICIANSHIP IN A COMMERCIAL WORLD

WILLIAM IVEY

Country Music Foundation

I want to thank all of you for giving me this opportunity. I am honored by the invitation to address you — particularly because I represent an organization which is a bit unusual — an organization which stands equidistant between a working music industry and the field of academic music study. Of course I also represent commercial music and, in particular, country music; a form of commercial art which certainly stands as one of our most-ignored cultural products.

I hope that our minds will meet this morning; that you will sense the respect I have for your efforts, and that you will grasp the all-inclusive definition of music study that I wish to convey. I am here neither to heap praise nor blame upon you, but to communicate some thoughts on the usefulness of commercial music in achieving your goals: the creation of totally-involved musicians, skilled, discriminating listeners and sensitive, creative music teachers and laymen. I do not expound a particular program, nor support a revolution in your teaching methods. Like many observers, I sense change and crisis in the music education scene, but I remain optimistic. Responsiveness and adaptability, I am convinced, will retain the vigor of your institutions.

As the title of my talk implies, I am here this morning to bring something of the values of the commercial music world to your attention. I hope to suggest that the school of music operates in its own commercial environment, and that commercial music itself, and perhaps something of what I say about it, has meaning and application to your special purpose — the education of musicians, music teachers, and listeners.

When I speak of your existence in a “commercial world,” I mean several different, but related things. First, your day-to-day activities

have a commercial, dollars-and-cents dimension. As broad educational institutions, your success on particular campuses can be measured in part in economic or numerical terms. How many new students can you attract each year, and how many non-majors can be attracted into school-of-music courses to help to offset the high cost of applied music instruction? The answers to these questions can have very practical — very commercial—importance to your institutional success. In a second sense, your activities can be evaluated in commercial terms because your efforts can be measured in terms of job placement, income of graduates, and other factors utilized to evaluate vocational training. I realize that your institutions are scarcely vocational schools, but you do have strong links with certain occupations in the same sense that law, medicine, business, and journalism programs have a vocational dimension. You thus compete in a commercial environment in the job placement of both BM and BME graduates.

As you must compete with other departments for non-majors, you must remain alert to trends in these two job markets in order to succeed within this vocational aspect of your programs. The third sense of commercial is at the very heart of my talk, and involves a recognition of the preeminence of commercial music as a contemporary vehicle for artistic expression and listener satisfaction. The element which is at the basis of this speech is a definition of commercial music and my own sense of how commercial music may aid the school of music in dealing with its own commercial environment.

Commercial music is the form which has come to dominate the American — and even the international — musical horizon. It can be defined simply as music performed for profit, and today it is usually disseminated through sound recordings. It is more than simply music which makes money, however. It is music produced to meet the special needs of the marketplace — or more precisely, of certain special marketplaces. Commercial music over more than a half-century has made effective use of a basic recognition that America's "melting pot" did not melt, and that self-conscious subcultures would pay — in the broadest sense of that term — for access to individualized music serving their unique aesthetic values.

It is this general definition that I wish to stress — It is this definition which incorporates all genres of American music: country music, blues, rock, rhythm and blues, middle of the road, even Western art music. Each of these exists in widely-disseminated form because each serves

the interests of a discernable special market — whether it be children or “youth” or blacks or rural whites or urban intellectuals.

I wish to stress that, when I speak of commercial music, it must be recognized that this form is more than a capitalistic “hype” pawned off upon a gullible public. It is a form of music which emanates from several generations of anthropological insights on the part of businessmen associated with the broadcast industry and the recording industry. From ragtime through jazz and swing, hillbilly and country music, race, rhythm and blues, rural and urban blues, rockabilly, rock ‘n roll, bluegrass, western swing, middle-of-the-road — through all the styles of popular music which have been labeled and dissected by scholars, the basic insight — that much of music (art music included) has a sociological basis for its popularity and commercial viability — has kept American commercial music tied to the values of special segments of our populations, and has infused the music with a particularly close relationship with many aspects of American culture.

Commercial music rests upon a historical foundation of Anglo-American and Afro-American folk song, and is the result of the commercial perception that ethnic-based “root” music could be sold to minority groups. Of course, that early perception has been expanded beyond the thinking which allowed the recording of rural blues as “Race” material or the recording of Anglo-American folk song as “Hillbilly.” The modern producer has an incredibly wide range of musical styles available as source material, and he has sensed that innovative mixtures of root forms — a pinch of blues plus a dash of country with a polka beat and a dash of garlic. . . . All this can equal a hit. Still the basic perception of traditional styles which gives commercial music its excitement and its success in the marketplace remains. Commercial music succeeds by combining and recombining musical trademarks which are culturally meaningful. It is this cultural perception — this image of a market — which ties commercial music to its audience and makes it interesting to musicians and listeners alike. It is this historical depth which gives commercial music its broad applicability to the many programs you, as administrators, might devise.

This is why commercial music is worth studying, and why it has a meaningful attraction to both music practitioners and music students. You may well question the relationship between commercial music, as I have defined it here, and those special aspects of commercial enterprise which affect your institutions. I feel the connection is clear, however,

and that commercial music's wide listener appeal can be utilized in building viable course programs for non-music majors, and that this music can form a rich field for innovation in applied music programs.

I will confess that I, as an observer, sense a certain lack of confidence and direction among music schools at the present time. The university educational scene is changing rapidly. New pressures are being brought to bear upon university educators. Students demand courses and degree programs which relate directly to their personal sense of reality while society at large is demanding its own brand of relevance from educators: a relevance often expressed in economic terms and channeled through state funding for specific programs. It is within this push of student interest against legislative economizing that the school of music may be trapped. Yet with an additional commitment which involves minor adjustments in curriculum, with slight alterations in the content of a few for-majors-only courses, and with a painless (but yet necessary) adjustment in our working definition of what musics are worthy of study — a situation which appears dangerous can be converted into an institutional asset.

The title of this speech contains the word "reality," and reality demands specific possible suggestions . . . Let us examine, for a moment, the problem of music school courses for non-majors. What frontiers may be crossed through the utilization of commercial music?

It cannot be doubted that many forms of music ignored in the past by trained musicians are today treated as "fine art" by a generation of listeners. By this I mean that rock 'n roll (and what preceded and followed it) and country music, and blues and other forms of commercial music, are supported in economic terms by a generation of listeners, and that this generation of listeners has intellectualized these musics, and thus these forms are analyzed, examined, compared, and — in general — studied. This examination of commercial music goes on both formally and informally — witness the wealth of popular periodicals and books devoted to examining these areas of musical activity, and witness as well the growth of university courses examining folk music, popular music, and other forms of commercial mass culture. The interest — on a serious plane — exists now, and is increasingly being served by the educational establishment, but all too often by a program outside the school of music.

Interest in commercial music on the part of liberal arts university students runs high, and forms a ready-made student body for course

offerings directed toward the non-major. Despite this interest, however, school of music courses for the non-major have not deviated appreciably from what might be termed "standard music appreciation" offerings. The teaching of "appreciation" must not be tied to the teaching of a particular literature. After all, "appreciation" is a process; a process of coming to grips with the musical experience; a process of learning to utilize tools of description and analysis. Too often these courses appear as attempts to impose the Western art music tradition upon non-music majors. Why not teach an introductory appreciation course using, say, Bach alone? Or perhaps an offering could be constructed of Anglo-American folk song and rock. Any literature can be utilized to increase the sophistication of listeners. Courses in jazz history and black music represent breaks with "traditional" non-major programs, but even these often fail to deal with the basic focus of student interest — the contemporary commercial music scene.

The situation is regrettable not only because it deprives the school of music of non-major enrollment, but also because it represents an abdication of responsibility which has effectively given over the study of commercial music to literary scholars and social scientists. Courses in the literature of rock, in the cultural basis of traditional music, and in the history of popular music have multiplied in literature, sociology, and anthropology departments. Specialized programs in folklore and popular culture have also assumed much of the responsibility for meeting student demand for the study of contemporary popular music. While each of these disciplines brings valuable insights to the study of commercial music, each too often ignores the obvious fact that musical sound lies at the heart of all musical experience. Only the trained musician can bring this essential dimension to the study of the commercial product. Only the professional music educator can teach about music and maintain credibility. Though societal and cultural analysis of song lyrics and group interaction are a part of the commercial music scene — essentially the study of any musical form or style must emphasize an increased understanding of the musical sounds produced. This is the central reason why you must maintain control over the direction of courses for non-musicians, and why an increased involvement in the study of commercial music is essential.

At this point you may well protest: "We have made such a commitment. What of the conferences, symposia, and panels which have avowed an interest in the music and plight of ethnic minorities? What of ethnomusicology? And what of our growing interest in and devotion to the

study of jazz? Don't these expressions of interest, uttered since the middle 1960's, at least constitute a commitment to the study of popular music?"

My honest answer is yes, but only in the most limited sense. Ethnomusicology has certainly developed a firm methodological framework within which to study unwritten musical forms. It has opted, unfortunately, to expend its considerable talents almost entirely upon the study of the music of non-literate peoples and the art music of Asia. When the talents of ethnomusicologists are directed toward the study of the music of Western man, the musical products of non-literate folk societies have been stressed. Though the groundwork for a successful study of commercial musical art exists in the many current methodological viewpoints in ethnomusicology, the field itself has exhibited an unmatched enthusiasm for avoiding the study of modern commercial forms.

Courses in black music, often available to non-majors, are found in many school of music curriculums today. Students of American culture welcome this long overdue recognition of the vitality (over many years) of black musical America. Such a movement, of course, could be accompanied by the study of the music of other vital American subcultures — country music, for example, or the mariachi music of the Spanish Southwest, or the music polka bands of northern Minnesota, Wisconsin, and Michigan, or the music of European immigrants, and, of course, the music of Louisiana's Cajuns. In other words, a general study of all commercial "root" music. You are the only group qualified to study these traditions, but as long as you withhold a commitment to this study, others will continue to "look at" these musics.

This is the commitment . . . a general enthusiasm for the commercial musical product . . . which I fail to sense in the wealth of available black music programs. Commercial musical enterprise has survived only by continually searching-out the interests of American subculture markets and divining the music each desires. Whether the market consists of youth, rural whites, or urban blacks, the ability of businessmen to recognize the stylistic essentials which account for a performance's appeal coupled with the ability to duplicate and mass-produce these stylistic features is the central element of American popular music. The discernable fact that the musical vocabulary of commercial music is drawn from the musical languages of American subcultures only adds meaning to an already exciting field of study. Paying homage to the music of one subculture while ignoring other musics constitutes only a half-step in the

direction of commercial music study. We thus need a full set of courses dealing with the American commercial music tradition. It cannot consist of jazz and blues — for this music is broader than a single culture influence. It cannot discuss Anglo-American folk song while ignoring country music. It cannot emphasize a single period — it cannot praise Louis Armstrong for his efforts in the 1930's and damn him for his commercialism of the 1960's. It must recognize that, for the bulk of American listeners, for the bulk of working American musicians, and certainly for the bulk of today's university students, musical art consists exclusively of some aspect of commercial music.

This recognition thus must avoid tokenism at all costs. It is not enough to begin a textbook in music theory with an "anonymous" folk song and close with a Lennon/McCartney tune. The task demands a genuine acceptance of commercial music: a recognition that it satisfies the artistry of performer and the needs of listener; that it exists not in a commercial limbo devoid of artistic integrity, but rather in a stimulating marketplace which continually renews the music through contact with its audience.

This is in no sense a demand for the abolition of traditional "music appreciation," nor is it a call for the establishment of a radical new curriculum in commercial art. Rather, it is a suggestion that you explore the interests of a larger student body. Locate those articulate and interested faculty members in your own departments who can communicate the excitement of musical experience to non-professionals, and add course offerings — in film music, or country music, or in the rock of the 1950's — on the full range of possible subjects in commercial music. Again, a token class — the quick capture of a bearded guitarist — is not enough. Utilize your finest teaching talents in this effort. The result of these additions can be to return the study of commercial music to the school of music, expand the number of non-majors participating in school-of-music activities, and increase school of music enrollment in those areas of your programs in which an expensive, one-to-one teacher/student relationship need not be maintained. At the same time your students majoring in music education can use these courses to build skills necessary for communication with non-performing secondary school students — a demand which will increasingly be placed upon high school music teachers.

Such a program in commercial music offers great potential for a fiscally-responsible expansion of school of music offerings; for a pro-

gram could be staffed in many cases with existing faculty, and the program as a whole could be operated at a low cost per student per credit hour. A school of music program in commercial music for non-majors is a frontier in music education, but a frontier which can be crossed in gradual stages, using existing resources.

Utilizing the study of commercial music in programs of applied music is a challenging and intriguing problem. There can be no doubt that some of your finest products have found rewarding careers in commercial music. At the same time, it is equally true that most university-trained musicians complete their years of schooling with little or no understanding of the special demands which a commercial performance environment may place upon them (or, at least, they leave with little understanding gained in formal study).

A prominent Nashville arranger mentioned that he had left a Masters' program with a degree in film scoring, that his first job had been as a truck driver, and that it took him more than seven years of continuous effort to break out of the fifty-dollar-a-week class of commercial musicianship. What he had experienced was extensive informal training superimposed upon his formal work by a commercial music industry. While no university program can substitute totally for practical experience, it is worthwhile to explore the needs of the music industry in a search for areas in which specific programs may assist a student musician in avoiding some difficulties certain to be encountered in the "real world."

Of course schools of music are not vocational schools, geared for the production of cocktail pianists and rock guitarists. But, like law and journalism and radio/TV, the school of music has a vocational dimension, and, like those other divisions of learning, it is occasionally called upon to justify itself in terms of job placement, average income, and the like. For those students who will build lives as working musicians, a knowledge of the special needs of the industry can be an aid to success, if not a guarantee.

In speaking of commercial music I must confess that my remarks are geared to the current musical scene in Nashville — in some ways a typical, and in other ways an atypical music town. Nashville, Tennessee, has risen to prominence in the commercial recording industry over the past two decades. The city now contains forty recording studios, and an A. F. of M. chapter boasting nearly 2,000 members. Four hundred artists and fourteen hundred song writers live in the city, 600 music

publishers are represented in Nashville, and all three major music broadcast licensing firms (BMI, ASCAP, SESAC) have offices in the "Music Row" area. Nashville has become a center for the production of commercial music on record, and the special characteristics of musicianship in a commercial environment can be determined by an examination of Nashville musicianship.

I spoke with many practitioners of Nashville's commercial music in preparing this talk, and their suggestions for an application of commercial standards to formal musical training were interesting. All agreed that a need exists for quality musicians, particularly musicians who can play "by ear" and sight read with equal facility. Commercial producers added that improvisation was an essential skill in commercial performance — but this does not necessarily imply a need for students trained in jazz. Rather commercial improvisation must rest upon the musician's ability to isolate the basic stylistic clichés which identify various genres of popular music, and upon his ability to imitate, alter and combine these clichés into new, commercially-viable performances. Thus, the commercial musician's ability to "sound like" blues, or gospel, or jazz "style" is what often determines his success in the studio. The melodic and harmonic complexities which often serve as goals in a jazz-improvisational environment are replaced by skills in aural imitation and reproduction of identifying stylistic essentials.

An additional aspect of a commercial musician's success is determined by his ability to communicate effectively with non-musicians. In a certain sense this need re-emphasizes the importance of ear training, for a studio musician must often respond musically to the instructions of non-performers. A single example will suffice: about three months ago, I produced a "demo" recording session for a Nashville songwriter. The "demo" session is not destined for release as a commercial record, but should result in a quality tape recording which can be used by the songwriter in promoting his material to performers, publishers, and recording companies. Despite its limited application this session utilized five "sidemen": bass, drums, two guitars, and piano. As producer of the session it was my responsibility to help the ensemble achieve a good "sound" and insure that the final product was both free of technical errors and aesthetically pleasing to the writer/performer. None of the musicians read music on this session. In my discussion with the writer prior to the session he indicated that he wanted a "slinky" or "sexy" feel in a particular performance. I translated this for the piano player by saying I wanted a "bluesy" feel. He promptly produced blues, but that

was too “funky” a sound. I asked for less of a “blues feel” and more “jazz.” Well, at that point the notes fell into place, but he altered the rhythm, making it too complex. So I then asked for a “straighter, more commercial feel,” and finally got the sound both the writer and myself felt appropriate to the song. The whole process took less than one minute, and the pianist had first heard the song only a moment before that. What is interesting is the speed and dexterity with which he followed my thinking through a series of stylistic changes, all without recourse to the formal language of Western musical notation. This illustrates the total involvement of the commercial musician: his ability to combine technical skills, the knowledge of many musical genres, and his individual artistic insights in order to produce quality music under pressure. Surely this is much the same goal you have for your applied students. This sense of total involvement — the utilization of all musical resources simultaneously — is of equal value to all musicians, regardless of what music literature is under study.

Such an example underlines the need for this special brand of improvisation — the ability to recognize and reproduce the essential ingredients of diverse musical styles. How many of your best pianists could hear a tune for the first time, improvise an accompaniment, alter it to sound “bluesy” or “jazzy” or “straight” (or “slinky” or “sexy” for that matter) all within the space of less than five minutes? Even reading musicians must adapt quickly to the changing needs of the studio. I attended an overdubbing session recently in which a string section was being added to recordings of a well-known singer made back in the early 1960’s. At a certain point in the performance, it became clear that the singer was so flat in the original recording that, were the strings to accompany him, listener attention would be drawn to the poor intonation. Everyone suddenly had to scramble: “Play here, don’t play there! Use a different inversion . . .” and so on. The same kind of rapid adaptation required of ear musicians is also demanded from those who read. Thus equal facility with musical notation and by-ear playing can be of great assistance to the success of musicians in a commercial environment.

I think you sense that I am talking about a level of proficiency which includes more than ear training plus jazz improvisation. This level of musicianship demands a good ear and improvisational ability, but also requires a firm knowledge of the stylistic features of the various American popular musics, coupled with a skill in what ethnomusicologist Alan Merriam has called “intersense modalities”: the ability to produce co-

herent musical sounds on the basis of non-musical information meaningful only to the other senses.

This special skill has been highly developed in Nashville, for “ear music” and “head sessions” have long dominated Nashville recording. Such facility is of value in other commercial contexts however, for non-musician producers make similar demands upon sidemen in New York, Chicago, and Los Angeles.

This complex of ideas discussed thus far contains elements of ear training, improvisation, and knowledge of musical styles. At a more basic level, commercial musicianship emphasizes communication of ideas, and receptivity and adaptability. In this sense much of what constitutes commercial musicianship is only the ability of musicians to communicate with one another and with non-musicians.

Nashville music people stress the importance of this element: the ability to deal with people effectively and the ability to communicate in a relaxed, comfortable, non-competitive atmosphere. In fact, in a recent article in my organization’s publication, the *Journal of Country Music*, a Vanderbilt University sociologist reported that most Nashville musicians felt that personal contacts, friendships, and a knowledge of an individual’s dependability and loyalty exceeded the importance of musicianship in obtaining performing jobs. This fact — that much of a musician’s success depends upon non-musical skills in human relations — is lurking just out of sight in all of musical performance. Commercial music, because it is created in an atmosphere of severe time pressure and financial risk-taking, places special emphasis upon an artist’s non-musical skills. There is little room in commercial performance for artistic temperament, excessive competitiveness, problems with drugs or liquor. A commercial musician’s family life must be stable, and his personality should be pleasant. In short, he must be “easy to work with.”

If this description sounds a bit like the Boy Scout oath, it should, for the commercial musician — whether in road bands or in studio work — is committed to a life of creativity within a highly structured, demanding context; a context which emphasizes many non-musical skills. I’m sure you can sense some implications for the school of music curriculum.

Of course, musicians also operate in a business environment — even art musicians deal with agents and stage managers and record-company executives — and all Nashville commercial performers stressed the value of understanding the business side of music. In more general terms, they

pointed out that many musicians end up in non-performing positions in publishing, booking, personal management and other areas. These are fields in which a solid knowledge of musical material is of value, but in which an understanding of management, accounting, marketing, and other aspects of business is most beneficial. All Nashville musicians stressed the fact that commercial musicians — all musicians earning a living from the industry whether as performers or not — require an understanding of the business side of music.

None of this suggests a drastic revision of offerings now presented. It in no way requires a dilution of your programs, for you have achieved remarkable results with traditional classes. I ask only that you add to your already-successful offerings. A few new courses could add a commercial dimension to already-sound programs in applied music. The need for ear musicians probably calls for an increased emphasis upon aural skills in applied programs. The ability to hear a melody and reproduce it, or the ability to improvise within recognized genres of popular music — coupled with the special talent of improvising upon non-musical instructions — call for two kinds of adjustments in contemporary offerings in music theory courses. First, what could be called the “literature of examples” utilized in theory books and classes must be expanded to include all genres of music—not simply formal subdivisions of the Western art music tradition. As I mentioned earlier, the kind of musical tokenism which begins a course with a folk song and ends it with a Beatles’ tune must be avoided. So much commercial music can be used pedagogically that I can scarcely select a single example to illustrate my argument — Take modes for example. Modal analysis is usually covered in the first few weeks of your most-introductory music theory offerings. The subject offers possibilities for the interjection of commercially-relevant material into theory programs. Modes can be used in the analysis of much folk and popular music, and are widely utilized by ethnomusicologists. The use of folk or popular examples can provide a hook on which to hang this general theoretical concept. Certainly when we approach diatonic scales, the shift between major and minor scales — the flatted or natural third — can be demonstrated and applied through reference to much blues and rock literature. In fact, in the example of studio musicianship which I cited earlier, I asked the pianist for a “bluesy” sound. The cliché which answered my request was the inclusion of a series of flatted thirds throughout his improvisations. The use of a commercial example as a vehicle for teaching theoretical concepts can be most beneficial. Harmony and form can also be

taught with the use of commercial materials. The music student who can deal effectively with the Rondo form should also know his way around a twelve-bar blues, and the student who can label a Neapolitan sixth at the drop of a hat should be equally able to create beautiful commercial forms within the "I-VI-II-V progression." I think you can sense the way in which the selection of commercial examples, the taking of time to point out stylistic clichés, and the couching of theoretical concepts in everyday commercial terms can increase the excitement generated by theory courses (and this is always a problem) and, more importantly, can add a painlessly-gained commercial dimension to your students' musicianship. In this sense theory courses need not be a hurdle — overcome and discarded — but a part of cumulative musical learning.

The drift of my comments on the non-musical needs of the commercial musician is clear: prepare your students for that unique environment of competition and cooperation which inhabits commercial music. Ensemble musicianship of any sort is a strange human activity, for it demands a high level of cooperation from individuals who must also compete with one another for recognition and success. The pressures of this situation are intensified in a commercial environment, where the high costs, high financial risks, and limited time increase the strain placed upon performers.

I am suggesting that some of the overt competitiveness which schools of music often foster among BM students may be dysfunctional in a professional environment. Certainly if aggressive competitiveness is combined with what might be termed an "artistic temperament," the results could be disastrous for an individual career. It is interesting to mention again, in this context, that a recent examination of the careers of Nashville sidemen determined that most felt the ability to make contacts, maintain friendships, and "get along with others" was as or more important than their ability as musicians in the climb to success as performers. It seems clear that, if your students are seriously intrigued by careers as performing musicians, traits of personality which will aid their successes can certainly be encouraged, if not actually taught. Undoubtedly a student must understand that music performance in the "real world" often demands the submerging of self, and that those years on campus as a student often comprise a period of freedom which is never matched in an actual career. I am arguing here that real musical life — outside the confines of university musicianship — is more than one continuous jury; that while musicians must sometimes gain a posi-

tion on the basis of an audition alone, success more often results from a combination of factors — such as the recommendation of a teacher, a good word put in by a friend, the establishment of a reputation for dependability and cooperativeness — in short, factors not related to skill in performance, but crucial to success as a commercial musician.

While it is difficult to suggest specific programs which might assist students in adapting to this aspect of the commercial music environment, it does seem that the “dog-eat-dog” sense of competition sometimes encouraged among applied music majors is certain to be disruptive to a commercial musician’s career. I remember talking with a prominent Nashville producer about a particular studio musician who was known to be difficult to work with. “At a session one evening, the whole group was sounding great. They had gone through several runs, and were ready to take one, and it looked good. I made just one little suggestion — like ‘how about a little less volume on that break?’ and he just blew up. He ranted and raved, and when he was through, the whole mood of the session had collapsed. I vowed then never to use him on a session again, and I never did.” It is crucial that your students be taught to create under pressure. A friend of mine quoted a horn teacher of his in defining musicianship. The teacher said: “Being a musician means that, when somebody calls you at three in the morning and asks you to blow a triple-high c, you get out of bed, pick up the horn, blow the note, take the fifty bucks, and be back in bed asleep in fifteen minutes.” This definition implies the total involvement of self required for complete musicianship. By demanding such involvement and concentration under pressure — as opposed to the overcoming of arbitrary technical hurdles — students can be taught the skills of “real” musicianship far in advance of the Senior Recital.

Even the finest musician, working in a commercial context, must modify his sense of artistic integrity and sensitivity enough to allow the music to happen under pressure. In large measure, of course, the school of music has no influence over an artist’s personality. A conscious effort on your part to borrow something from the commercial environment; to emphasize the spirit of cooperation and non-musical/communication which characterizes the “real world” could do much to ease the pains of transition from music school to commercial musician.

There is a final point which is everywhere mentioned by working commercial musicians when asked about the role of formal musical training. All insist that the basic B.M. degree must be made to have

a generally recognized meaning. This requires the establishment of inter-university techniques for the evaluation of musician's skills and musical programs. Only when a specific course of study is capable of measuring and insuring a student's level of musical competence; only then will the full vocational dimension of your efforts be realized.

This task will not be easy. Only departments of law and medicine have truly imposed the meaning of their degrees — in an inter-university manner — upon society at large, and this was accomplished only by gaining some control over the right to license practitioners in these fields. I doubt that you will ever live in the paradise in which a B.M. is required for a union card, or in which unqualified piano teachers are prosecuted by the state for "malpractice." Your goal can be the establishment of meaningful competencies for each of the degrees offered by your institutions. As soon as a potential employer — whether in education or applied musicianship — has confidence that a certain degree in a specific field of study almost assures him of certain specific abilities, the need for students to prove themselves after graduation will decline, and the value of the degree, and of your training, will be increased.

All of what I've said about the addition of a commercial dimension to your applied programs requires only minor adaptation, and no lessening of your commitment to the Western art tradition. I want to stress to you my understanding that yours is not a "vocational school" role, and that your task is broadly educational rather than merely technical. A vocational dimension remains, however, and the special requirements of commercial music — which I will reiterate later — can indicate new directions which will provide your students with interesting, relevant courses, while simultaneously expanding their vocational horizons.

In passing, while on the subject of vocations, the commercial music industry is always anxious to locate what could be termed "music support" people. These individuals will never be artists, but are capable of handling musical material and possess a strong interest in the business side of musical activity needed by the working industry. At the present time, publishing, booking, marketing, studio production — and many other areas of business — locate and place employees only through an elaborate and unwieldy system of word-of-mouth promotion and on-the-job training. The expansion of music as a minor within a liberal arts program or other degree program can do much to connect university graduates more directly with these music-support jobs. Of course formal schooling can never substitute completely for an individual's on-the-job

success. Employers in the music industry will still value experience as well as education, and will continue to rely upon the industry's informal system of personnel acquisition. Recognition of the viability of commercial music on your part, coupled with a willingness to enter into joint programs with departments of business, law, radio/TV, and journalism can do much to ease a student's advancement in the informal pattern of success found outside the school of music, however. My point can be summarized in a phrase: utilize *all* available materials to create totally involved, flexible musicians and music businessmen.

You may object, at this point, that I am asking too much. "You demand a drastic revision of our priorities, you insist upon additions to our faculties and require both a revision of our applied music programs and a redefinition of our relations with other university departments. Fiscally, what you suggest is impossible. You ask too much."

In response to these objections I say again the additions which I suggest can be implemented gradually, within the framework now in operation in your departments. I urge you to examine your own resources in a new light. Seek out those faculty members who can communicate with non-musicians. Locate those teachers who have an interest in commercial music. Find ways to encourage non-majors to seek an understanding of the music they support financially through study in your departments, and satisfy your own students' interests in utilizing commercial musical materials in applied music programs. The resources needed to effectively utilize commercial materials in the way I describe already exist on your faculties, I assure you. I spent some years at a large Midwestern university. I had many friends in the School of Music, and took courses in that department and studied under both School of Music faculty and graduate students. The halls of that department — which are alive with activity nearly 24 hours every day — become deathly quiet on a Saturday night. Why? The students and faculty are out playing commercial music. I realize such a statement exaggerates slightly, but not as much as you might think. To illustrate my point, I recall one evening on campus when Lou Rawls, the popular blues/soul singer, was appearing in the main auditorium. As was customary, School of Music students composed the band accompanying Rawls, who carried only a rhythm section with him. The band sounded very ragged, which was unusual, and on Monday I complained to a graduate student friend, asking him why the group had been so weak. He explained quickly that both Johnny Mathis and Henry Mancini were in the Midwest on dates that night, and the faculty and student body of the School of Music had

already provided two full bands for those other artists. Thus the third band was beginning to include those musicians less experienced than some in the "get-it-together-now" requirements of commercial music. Of course the very existence of the three bands indicates a high level of competence and interest in commercial music on the part of these musicians. Now this school has a strong jazz program, which accounts, in part, for the involvement of its students in commercial playing. There is, however, no curricular involvement with commercial music *per se*. In fact, much of the commercial involvement on that campus was on the part of faculty, not students. I include this single example merely to point out the level of interest which exists among your own students, and to suggest that even now you have qualified, interested commercial music teachers on your faculties. These personnel now constitute a subculture. They sing perfect fifths all week, and involve themselves in commercial art on weekends.

Much of the same thing can be said for some of the other areas treated here. I am certain that your faculties contain musicologists interested in commercial forms; people who are both willing and able to communicate musical concepts to non-musicians. I'm also convinced that the best of your theoreticians can communicate musical essentials to future businessmen, attorneys, television producers, and the like. Again the process to be followed is one of utilizing existing resources. Words like modification and addition must be used in discussing such courses — but you now possess talented, interested people. Find them. It is to be hoped that commercial music can be accepted as a valuable adjunct to all musical study, and that the addition of courses in commercial music will not be seen as a lowering of standards or as a "defeat at the polls" for Western art music.

As the executives in leading musical educational institutions, you are most qualified to implement a viable commercial dimension in your studies. I believe that you will have support of the commercial music industry if you embark upon these programs. My own organization, the Country Music Foundation, was organized as an educational institution through the efforts of the commercial music industry. We maintain a large research library, publish a quarterly journal, operate a museum, and even offer a few courses of our own. In addition we try to act as a clearing house for information on commercial music, and also as a point of contact between educators and commercial music practitioners. Our very existence is the result of industry interest in education — both for musicians and students of music history. My own Board of Trustees is

made up of leading executives from the national country music industry: leaders in the fields of publishing, production, marketing, trade journalism and other industry fields. The Country Music Foundation can channel industry enthusiasm into your programs, and we are not alone in this position as scholars in a commercial context. The NARAS Institute, the educational arm of the National Academy of Recording Arts and Sciences (also headquartered in Nashville), is committed to programs aiding the study of commercial music in schools of music. Even now basic discussions are underway on methods of forging permanent links between the Nashville-based recording industry and the many talents of Nashville universities. Both the NARAS Institute and the Country Music Foundation are national organizations, and each stands ready to aid you in developing your individualized interests in the commercial music tradition.

I would encourage you to locate and communicate with those aspects of the commercial industry which are close to home. Most of you do not operate in centers of commercial recording, but I assure you that some form of the recording industry is near. Find out where nearby studios are. Who is doing all those local commercials on radio and TV? Which of your students and faculty members are playing on these sessions? Contact the local chapter of A. F. of M. Find out what the commercial, non-studio scene is like. Where are the jobs? Who is playing them? Where are the possibilities for cooperative pedagogical programs? As I have stressed earlier, your resources are probably greater than you imagine and can be tapped with less effort than you might think necessary.

I have argued here that each of you operates in a commercial context, and as my title implies, I have attempted a realistic examination of possibilities in the application of commercial music to your program. Let me briefly repeat the major points I have made: first, it is to your benefit to develop course offerings for non-majors which will satisfy the deep student interest in commercial music. Such offerings will have the dual benefit of focusing student interest upon the music itself, rather than upon its sociological ramifications, and also of providing a highly pragmatic approach to expanded course enrollment while keeping always-important instructional costs to a minimum. Second, because many of your applied music graduates find themselves performing in a commercial context, an adjustment in the content of some courses may aid their entrance into a commercial milieu. A stress upon ear musicianship, joined with an emphasis on reading ability and a knowledge of

stylistic genres of American commercial music — all combined with an attempt to inculcate some of the personal habits necessary for success in a professional world — these factors can aid the student in his attempt to build a career in commercial music. Third, the establishment of competencies and means of measuring them can enhance the meaning of each degree you offer, and can assist the student in avoiding the painful process of proving himself “on the job” over a long period of time. Finally, you are faced with an opportunity to establish a liaison with other departments which can build programs in music support — music law, music business, music journalism, etc. As is the case with courses about commercial music for non-majors, these programs provide means to an increased enrollment. Again it must be stressed that, because of existing informed faculty and student interest, the programs can be developed by utilizing existing resources.

Of course in many ways I am asking for more than I pretend. I would argue that tremendous outputs of artistic energy are channeled into today’s commercial music, and that equal measures of artistic satisfaction are earned by its practitioners. My root assumption here — and it underlies my entire argument — is that the training of good musicians, the education of good listeners, and the creation of intelligent musical laymen is in itself a more important task than the particular musical form, or style, or period from which these students derive the musical materials studied. I am asking you not to make concessions to the monetary clout of commercial music, but to take it in as a viable artistically-satisfying element in which to practice the art of musicianship. As I stated earlier, musical “tokenism” will not do, but an acceptance of your commercial environment — both musical and otherwise — will pay great dividends in the success of your institutions. Bring in the literature of Rock, MOR, R & B, country music, soul, bubble gum, hard rock . . . and all the other multiple subdivisions of the commercial scene, and teach something of the techniques needed to produce these styles.

One must speak, of course, of students. If there is a musical experience: an effort which totally involves the technical skills, historical knowledge, and personal creativity of an individual — surely this experience can be found in the performance of all musics; not merely that of Beethoven or the more complex segments of the jazz tradition. To democratize music by teaching all music literatures debases your efforts only if you demand less involvement, less interest, and less excitement from your students. Do not retreat from the task by refusing to teach all

but one music: the Western art tradition. Utilize the range of musics available to involve larger numbers in your programs, and utilize the breadth of musical experience to broaden the horizons of your own students. To deny your involvement with the plurality of musical experiences is to deny many access to your skills.

Consider, for a moment, the alternative. How many times have you seen a speaker in my position stand before you lamenting the fate of the symphony orchestra in America, or the high cost of applied music instruction, or problems in job placement for music educators . . . Any one of many problems which beset schools of music. With that image in mind, my question is this: Will you make the popularity of commercial forms among musicians and listeners a liability or an asset? Your campuses are filled with students with an interest in learning about commercial music. Your own students play it, and you have a faculty interested in and able to deal with commercial music forms. A concerned industry is willing to assist you in your efforts. I have no desire to convert your halls into trade schools servicing an industry. I do not argue that the study of rock should replace an examination of the Western art tradition. I only suggest that by utilizing your existing resources, what may seem as a threat to your continuing success can in fact become a guarantee of your continuing vitality.

FOXES AND HEDGEHOGS: ART IN MASS SOCIETY

ERIC SALZMAN

Composer, Writer, Founder-Director of the Music-Theatre Quog

Yesterday I did two seminar/demonstrations on music theater — the work that actually occupies most of my time right now. Today I'd like to talk, not specifically about music theater or new music or even education as such, but about all those things in a wider framework. I'm going to try to propose some insight into the period of cultural change and crisis that we are living through and I'm going to try and understand — as I do in all my work — the connections between creativity, education, musical expression and the general health of our culture.

The title of my talk — which incidentally is also the title of one of my works — comes from a fragment attributed to the Greek poet Archilochus. The entire surviving fragment reads like this: “The fox knows many things but the hedgehog knows only one big thing.” No one knows exactly what the poet originally had in mind but this suggestive image seems to me a perfect metaphor for our contemporary cultural situation and I would like to try and explain why.

In spite of the old cliché, music is the least universal of the arts and the most tied down to its time and place. It is the most susceptible to cultural shift and innovation and it is also highly responsive to technological change. Surprising as this seems to many people, these assertions are not very difficult to demonstrate. Until very recently, musical ideas could be transmitted only by memory, tradition and those mnemonic devices we call notation. Most of the musical traditions of the past have long since disappeared — some, alas, without a trace — and there are contemporary traditions that are in danger of suffering similar fates. For better or for worse, it is very untypical of “healthy” musical cultures to be tied down to the past. It may be shocking to some people to think of Chopin's music as a product of the industrial revolution, but the piano itself is certainly a typical industrial product and the attitudes of independence, alienation and turning-inward and the seemingly contra-

dictory elements of nationalism, the salon, virtuosity, and amateur music-making are typical expressions of the new middle-class social situation. This is not really the time to try and sketch some notes on the as-yet unwritten social history of music nor am I claiming that such an analysis necessarily tells us everything that we want to know about the music or the musical experience. But we have become so accustomed to thinking of music only in terms of other music that some corrective measures are badly needed. Traditional musical culture has become an island unto itself and I think the time has come to re-emphasize all of those connections that tie music to life.

If we look at musical culture in this broader context we make some surprising discoveries. For example, we find that the modern music — the creative era that is perhaps now drawing to a close — is really not a revolution from but a continuation of traditions of classicism and romanticism. This is certainly true of the great modern composers, most of whom considered themselves as representatives of the great tradition (from this point of view, the music of Debussy or Kurt Weill represents much more of a break with the past than that of Stravinsky or Schoenberg). Even more significantly, all of our major institutions, our ways of thinking about music and even our musical technology were developed — in a surprisingly short period — in the late eighteenth and early nineteenth centuries. Our traditional concert instruments (including strings; the older violins were all altered radically at this time) as well as the orchestra itself came into their modern form at this time as did the institutions of the concert, the recital, the opera house and the conservatory. Our concepts of theory and harmony as well as most of our basic attitudes about music, the artist and society, all date from this period. Many of these notions are so all-pervasive that we tend to take them for granted but in fact they are typical only of Western culture in a very recent period. I am thinking, for example, of our image of the artist as a kind of alienated culture-hero; our notions of style, originality and personality; the special importance of the notation — *The Score* — as being in some sense the music itself; the dominance of instrumental music over vocal music and theater; the whole notion of art for art's sake; all these ideas and others provide strong continuity between the Classic/Romantic period and the twentieth century. Ironically, the very notion of *avant-gardism* itself is a typically nineteenth-century idea.

Perhaps the reason that modern musical life, even in its avant-garde aspects, now seems so traditional is that we have entered on a period of social and technological change so vast and upsetting that we have

scarcely begun to evaluate what is happening to us. Future shock has overtaken musical life in just a decade or two: perhaps 75%–90% of all musical communication now takes place through the medium of loudspeakers.

Perhaps, someone might object, the new electronic technology is really only a continuation of the motifs of industrialism which go back to the eighteenth century or even the Renaissance. But certainly there is a point beyond which quantitative change becomes qualitative and this seems to have become true in all areas of life in recent years. The functions of storage and transmission of musical ideas have perfected with the development of magnetic tape, the long-play stereo record and inexpensive, high quality reproduction equipment. To this we can add the techniques of FM radio, the amplification of vocal and instrumental music through electronic means and the primary production of sound and music through the development of electronic music studios, synthesizers and computer techniques. The loudspeaker experience is really all-pervasive and even the live performance of pop and non-pop alike increasingly strives toward the sound of a good contemporary recording. Many examples of this could be given. Modern concert halls — good and bad — somehow sound like hi-fi systems. Young performers strive desperately to sound like recordings — and often don't succeed. Indeed the modern, "clean, classical" performance style may be, in part, a result of the documentary character of recordings and, conversely, the so-called romantic revival is in part an attempt to restore the "liveness" to live performance in reaction to the somewhat cut-and-dried dominant recording style. Much live avant-garde music strives toward the condition of recorded or electronic music. Even education has been drastically affected and students now "learn" music primarily through the omnipresence of recorded examples; the printed score and even the master-pupil relationship are far less important than they were.

One of the most striking and depressing results of the application of technology on a huge scale to art and "entertainment" is standardization and industrialization. The pernicious effects of this can be observed in nearly every aspect of musical life from Muzak — industrial recorded music "programmed" by psychological manipulators — to the interchangeability of parts now required by all our major performing institutions. The life of most of our active professional musicians has become that of a cog in an efficient machine. This applies to our opera houses — where a singer may have to fly in from Vienna and sing a role without rehearsal — as well as to a free-lance situation where a horn player may

have to move in at the last minute and deliver a creditable sight-reading job — “cut the charts” as they say. Memorization and exceptional sight-reading skills are the principal requirements for this system and these have become essential tools.

Standardization and industrialization have also helped to suppress local independence in favor of styles and fashions emanating from the powerful economic centers. This has enormously increased the role of powerful large corporations, foundations and, now, government, in the arts. For example, recording companies — increasingly centralized through large corporations which control many, seemingly various, labels — now have strong influences in such matters as choice of repertoire, selection of music directors and so forth. Centralized control also tends to minimize social value, direct contact and creativity in favor of institutionalization, economic value, and use. We are here at the edge of the enormous problems of mass culture and mass media with all their tendencies towards the lowest common denominator and all the dangers of control by taste-makers and manipulators for various ends.

This situation has also produced some strong reactions: notably avant-gardism and the retreat to academicism. Mass culture, avant-gardism and academicism are, in a word, all aspects of the same cultural situation. The result has been a series of traumatic splits, cultural schizophrenias that exist between artists and society, creativity and usefulness, high or genteel and pop or mass art; between, on the one hand, originality, artiness, alienation, personality, “system,” and style and, on the other, commercialism, pop, exploitation, industrial music, mass culture. These dichotomies are essentially (although not exclusively) contemporary ones and they are causes for a good deal of concern. The situation will probably get worse before it gets better.

But this is far from the whole story. I admit that the picture I have presented so far is very bleak but there are other aspects to electronic musical culture which are far from negative. In fact, technology has also renewed certain aspects of musical culture and given us the very tools we need — the insights and the experiences not just the mechanical means — to re-create. Let’s examine some of the more positive influences.

McLuhan argues that Western culture since the invention of printing has been primarily visual (or “visual-verbal”) while electronic culture is — like pre-literate, tribal culture — primarily “aural.” Surprisingly enough, this argument has a great deal of validity in the history of music. Early Western music depended primarily on aural tradition for its trans-

mission — as do most non-Western and folk traditions today. Modern musical notation in fact came into its own at the time of the invention of printing and the printing press played a very important role in the internationalization of musical culture in the late Renaissance. The score continued to grow in importance and reached its apogee in the incredibly complex and precise notations of the Romantic and Modern periods when it became customary for people to refer to “the score” as equivalent to the music — the Platonic essence and more the reality of the music than any actual possible realization! But these attitudes are changing rapidly. Recording, which has replaced the printed score as the publication of the music, has turned the focus back to the sound experience itself — where it belongs after all. In the case of electronic music or most jazz there is no meaningful score at all. Pop and a great deal of contemporary music simply uses shorthand indications with the expectation that the performers will flesh them out. The live, variable performance — as contrasted to the fixed, immutable recording — is a feature of many kinds of music from the new baroque performance practice to pop to aleatory to various kinds of improvisation. The experience of working with electronic sounds and multi-track recording techniques has put the composer back in close touch with the *matière sonore* — like the sculptor working with his clay — and this experience has also revitalized the attitude towards live music-making. More and more, the notion of working with sounds has replaced the notion of working with notes. I cannot overestimate the significance of omnipresent conceptual models and sonic images. This is bound to influence every aspect of music-making even extending to such areas as technique. In my opinion, real musical technique can never be learned merely as an abstraction (only mere facility); with a conceptual model in his head, a talented performer striving to say something will achieve whatever technique is needed! And, recordings provide an unlimited supply of conceptualizations always instantly available.

Here we touch on what I think is the single biggest impact of electronic technology: the creation of music’s “museum without walls.” Or, to choose another image that I prefer, the creation of the global village through the electronic extension of our nervous systems around the world. We have available to us now — potentially and increasingly in actuality — the entire musical expression of the human race as it has been passed on down to us. Although this unprecedented situation can be traced back to the early part of the century, it has really only come upon us with full force in recent years. It has extended our sense of

musical culture backwards in time, cut horizontally through social structures and put us in touch with other musical cultures. Composers like Ives and Mahler have particularly come into their own because their “nothing-human-is-alien-to-me” visions seem to anticipate this global village experience. It has made it possible for English pop musicians to be influenced by American blues singers who died before they were born — as well as by electronic music, John Cage and Ravi Shankar. Everyone here can make his own list of musics that were incredibly esoteric or unknown only a few years ago and now are part of our common shared experience — some more familiar indeed than a good deal of the Central European tradition.

Interestingly enough — and quite in defiance of the Romantic/Modern notion of history and style — these experiences very definitely become part of our multiple present. The Beatles illustrate this very well; they literally ransacked music’s attics and cellars for what they could use and in so doing created something new and viable of their own. In *“The Nude Paper Sermon”* I “forged” a Renaissance madrigal and used it to dramatize the culture shock situation I have just been describing — “the end of the Renaissance” as a music drama realized in sound. I believe these and many other instances call into question our whole view of the past and its relationship to the present; our ideas about “progress,” originality and style have to be reconsidered.

Not only is the entire surviving musical experience of man now part of this time and place but any sound at all is potentially available experience and possible raw material. The results of this situation are rather striking. In essence it marks the end of a long period of exploration and experimentation. Anything is possible; it doesn’t matter what you do, it matters what you do with it. Thus, by a long and tortuous route, we come back to an ancient piece of wisdom. The world has changed and is changing and we — the artist not least of all — are going to have to find ways of dealing with this. All the old questions of meaning and content and context are on the table again. The meaning of musical expression and the context out of which this expression grows and communicates are really inseparable.

There are two ways to react to this situation — to information overload, to the multiple in-inputs, to the buzzing, blooming confusion. One is to face up and try to deal with it; the other is to retreat inward to create or explore the very simplest modes of perception otherwise seemingly denied to us. Both of these solutions are very much with us

today. The former might be represented by various forms of multi-media and music theater; the latter by those kinds of experiences known roughly as “minimal.” In short, “foxes and hedgehogs.” I would say that actually technology makes foxes of us all but some of us would rather be hedgehogs. The image of a fox trying to become a hedgehog was used by Isiah Berlin to describe Tolstoy but it seems to be particularly relevant today. It’s much easier to create or embrace your own “big thing” — one’s bit of continuity in an uncertain world. We have the conservatives who embrace the faith of their forefathers, the serialists who believe in the mystical efficacy of numbers, the electronicists who believe in salvation through circuitry, the minimalists who believe that less is more and all the various exponents of the various one true ways. And it’s easy to see the parallels with the appeal of various “personal” religious cults so widespread today.

Well, as a good ecologist — which I aspire to be — I have to admit that hedgehogs have their place in the grand scheme of things and certainly all of us have felt at one time or another that desire for the simple, well-protected certainties of hedgehogism. But, as I think you will have gathered by now, this is a plea for “foxism” — for a big, diverse, decentralized musical culture in which music is re-socialized, re-integrated into the community and again made part of that life from which it seems to have been separated. It’s also a plea for an end to a lot of the old clichés and assumptions about musical art — abstraction, originality, alienation, art for art’s sake, perhaps even (or maybe even especially) fashion and style; it’s a plea for a musical culture that’s characterized by richness and diversity like a natural, ecological system in balance.

Some of you are aware — from the seminars yesterday or from other knowledge of my works, writing and activities — of my personal and creative approaches to these questions. I have been particularly active in alternative performance and inter-arts situations — New Image of Sound at Hunter, the Electric Ear at the Electric Circus, WBAI (non-commercial, listener-supported FM radio) and The Free Music Store, all in New York. My multi-media works — in particular, *Feedback* with visual artist Stan Vanderbeek, and *Can Man Survive?* for the centennial of the American Museum of Natural History — are large-scale, open-ended works combining sound, image, movement, idea and emotion with a high degree of involvement. Works like *The Peloponnesian War* with dancer/choreographer Daniel Nagrin, *The Nude Paper Sermon* commissioned by Nonesuch Records, *Ecolog* for educational television in New York, have led to the development of the concept of a third

music theatre — neither opera nor musical — which I believe can be important in the evolution of musical life. In 1970 I founded the ensemble Quog and began a more-or-less systematic study of music-theatre through the integration of a new approach to vocalization, physical movement, group interaction, ideas and individual expressivity; we have since extended these concepts to include instrumental performance, language, visual image and other elements. The work begins with exercises, games, and structures for improvisation and moves on to the creation of set pieces and large-scale works. At one end, we have inaugurated highly successful open workshops — open, that is, to the public for a small fee. Another goal, not yet realized, would be the establishment of a music-theater repertory — the “third music theater” in its most visible form.

These are, in effect, some personal answers to the broad and pressing questions raised here. The importance of this activity to me grows out of its “concreteness.” Music has always renewed itself through contact with language, dance, theater and ritual and it has been just these sources of strength that — with limited exceptions — have been lacking in recent musical culture. Indeed it is only in recent Western history that theater has come to take such a secondary role in the evolution of musical ideas and the time for new theater forms is clearly ripe.

It is clear to me that, in any case, creation and performance merely for their own sake are no longer enough. In a sense, one must create, not only the music, but also the situations — if necessary even the institutions — within which the music can communicate. This is a tremendous task but a vital and challenging one — nothing less, really, than the re-creation of musical life in nearly all its aspects. The old musical culture, as inherited and adapted from nineteenth-century Europe continues to exist side by side with pop culture and with the developing strands of counter institutions and situations. As a result all kinds of strange contradictions and paradoxes arise and these are nowhere felt more strongly than in the schools of music. The clash between the traditional, inherited system of education and set of ideals on the one hand and the realities of musical life on the other must be felt particularly harshly by the graduating student as he moves from the protected life of the student artist into the real world. To put it bluntly, a great deal of our “professional” musical training is aimed at preparing students for careers that don’t exist. As many of you know, I put in a stint as a newspaper critic in New York and it was at that time that I became painfully aware of the gap between the ideal and the reality of traditional

musical life. You are all, I'm sure, familiar with that incredible listing of musical events that appears each Sunday in the *New York Times*. Perhaps you don't realize that if you were to eliminate the vanity concerts, the pathetically hopeful debuts, the institutional events and the subsidized, culture-is-a-duty sort of affairs, there would be very little real music-making left and that is very sad. Some day I hope to explain why I think the solo recital is, as a cultural form, a dreadful mistake. Even Liszt, who invented the form, played mostly in salons or in mixed programs — and he was, in any case, a great showman. Giving a recital in our huge, modern concert halls is virtually always a lost cause. At the most, the recital should be a rare occasion reserved for a great artist at the peak of his career. In fact most of these events are given not to make music for a real audience, but for the critics, for the reviews. And yet the whole hopeful business — the Carnegie Hall debut, the thunderous ovation, the rave reviews, Sol Hurok on the phone — perpetuates a Hollywood myth that ceased to be a reality many years ago. We all know that Cliburn, who had considerable recognition at home, had to go to Moscow; if you think things have changed that much since then you're very much mistaken. There is, in any case, very little room at the top.

The immediate result of all this is disillusionment and bitterness and there is little doubt in my mind that musicians have more than their share of cynicism and shattered ideals. One of the reasons that the Free Music Store works so well is that it provides an outlet for idealistic music-making and a channel of communication, reaching a "real" audience that comes for no other reason except to dig the music. The Free Music Store is so "real" as a music-making situation that, if one primary purpose weren't to present young and lesser-known talent, it could easily fill it up with established performers. Frankly there's no audience and performing situation I'd rather play for.

Contrast the Free Music Store with our traditional, institutionalized music-making. The concert and operatic forms, imported from Europe where they had a much different meaning and scale, have been afflicted by gigantism and formalism. Even their roles as keepers of the flame, museums of the past, have been superseded by recordings. I'm not saying they shouldn't continue to exist or be supported but why do they continue to hold on to a kind of prestige which their roles in modern cultural life do not justify in any way? Why should a New York performance, a so-called New York reputation or the blurbs from the New York press—I'm speaking as a New Yorker and a former representative of that outmoded system — be so meaningful? Why should a visiting

artist series be more meaningful than a lively indigenous cultural life?

In fact I think we have the potential today to revive a very old ideal: the medieval situation where you have multiple local centers of culture each with its own vital and creative life but in communication through the exchange of ideas and talent. Ironically enough, electronic technology itself a product of a powerhouse system — powerful economic centers dominating the weak and backward provinces — now also provides the means for a regrowth of community life, no longer isolated, independent, yet inter-connected through the global network. Here is where its ecological parallels come in: diversity with wholeness, community with inter-connectedness.

We must then, take the technological challenge seriously. I think visual artists and theater people have done this in various areas of kinetic art, film and the new video. But for musicians, recording remains a sort of stepchild, a necessary evil but essentially a secondary reproductive medium. Mass media in general remain outside of our ken and rather feared. Except for the electronic composer, musicians tend to feel rather awed and oppressed by technology and, given the examples I cited earlier, with good reason. Nevertheless I believe that we must fight back with the very thing that oppresses us. Either we control it or it will control us!

Whether we like this situation or not is almost beside the point; it is the present reality and, one way or another, we must deal with it. Change, culture shock, future shock are all around us; what's necessary is to try and understand, interpret, control, humanize. It is through a deeper understanding of the fix we are in that we can begin to reevaluate the role — not merely of demon technology — but of live performance, of tradition, of direct communication, of human experience and potential. In all of this, creative expression must play a basic role and I think one of the lessons learned is that we must restore it to the center of the action. New art, that encompasses varieties of human experience, that's again in touch with life, that relates to the life and concerns of the community out of which it grows, that refreshes its vocabulary and ideas and techniques through very real interactions with the culture, that achieves universality out of the particular — all of this suggests a richness of creative experience not put on a pedestal out of reach but close to the needs and concerns of the community. I believe that all musicians should have the experience of working creatively using their own voice and even body as well as pencil and paper or magnetic tape. Many of

the new techniques of improvisation and vocalization are — like much earlier musical experience — also available to non-professional musicians and this suggests possible areas of contact and interaction with performers in other areas (theater, dance, mime, etc.) as well as with the wider community. The days of art as a secret fraternity are numbered. The new ideas of technique, style and expression will develop, not for their own sake, not by imitation of the past, but as part of the striving to say something. Some of these ideals will turn out to be not so different from the old ones.

So far I've said very little directly about teaching and education. I'm not directly involved in formal teaching or education. It's not my field and I suppose that is one reason I was invited here to talk to you this morning — as an emissary from the real world. Actually I hope that's not what any of you think because that's not at all how I see my role or yours. In fact I think we are really in the same business and that everything I've said here this morning really deals with teaching and education. Schools of music are not places to escape to. They are essential parts of reality, places where "facing up" must begin. They should be part of living musical culture and not just reflectors of past culture or fashionable trends from New York or Darmstadt. Technology has in fact taken over some of the conservatizing tasks and our conservatories, our schools of music must really now — like all our cultural institutions — take a much bolder view of their mandate.

All this may involve a considerable revamping of the notion of teaching process. It may involve — and I see that it already does in many cases — a revival of the old workshop and apprentice systems. Schools should be the leaders in cutting across the conventional lines of category and style. They should be active in repairing that dangerous, nearly fatal, split between creativity and performance that has been the curse of twentieth-century non-pop music. They should be opening themselves up to the deep connections between music, language, dance, theater and ritual — all those active metaphors for the deeper problems and meanings of human life and culture. Our schools must actively pursue a creative role in the communities in which they exist — not just through the extension of formalizing or "elitist" music-making but by discovering the new forms and channels through which communication can take place — forms and channels that must be discovered, sculpted, adapted to the needs of each community and may take different forms in different places.

There is no question of giving anything up. In fact, there are even possibilities for reviving aspects of traditional musical culture that have become moribund. We've demonstrated this very well at the Free Music Store which dispenses with the nineteenth-century rituals and gets right down to the realities of the music and the act of artistic communication in a very meaningful way. Nor should we sit around and wait for external social change to help us out.

We all wish for the day that our government is going to subsidize us all with wonderful grants of money and whatnot. I know you need the money and I wish you all luck in getting it, but frankly change must come from within as much as from without. If it doesn't, the external help will mean nothing. Change is all around us anyway and what we must do as artists and educators is understand that change, interpret it, help direct and control it. We must rethink the questions of the context and the content of musical communication right from the most basic levels of education, of community interaction, of involvement and participation, or audience interaction and feedback — right from these levels on up. And I think if we start again from those basic and renewed understandings of the nature of musical communication and cultural life then all the other questions we occupy ourselves with — style, technique, expression, interpretation, creativity — all take meaningful shape once again.

There is, as I have suggested, a kind of idealism that is really finally in the end the only practical point of view. Exactly what forms our musical life will take in the long run is really not for me to say, not for me to tell you, but is for us to discover as the essential of the work we will be doing. In a democratic, pluralistic, diverse environment, change can't be handed down from above. I'm not trying to define or dictate the nature or direction of creative cultural evolution but only trying to define the conditions under which it can occur. People have a right to the expression of their spiritual needs and we need to create a situation in which the need for expression and the expression of need are in balance and harmony.

A DECISIVE YEAR FOR THE ARTS

AMYAS AMES

*Partnership for the Arts**

I am here to speak to you not about Lincoln Center but as chairman of the Partnership for the Arts — and I would like to take a minute to tell you about how the Partnership for the Arts came into being.

Three years ago Governor Rockefeller of New York put an appropriation of a little over \$18 million for the arts in the State budget. This was more than all the other states put together, more than the Federal appropriation for the National Endowments. It was equivalent to about \$1 for each person in the state. Some weeks later the word went out from the Governor and the leaders of the Assembly in Albany that the appropriation was in deep political trouble and would be cut in half or killed if we did not do something about it. We organized the Concerned Citizens, a group of about a thousand people from all across the state, leaders and workers for the arts; we rallied audiences, committees, teachers, artists and — just because everyone cared so deeply — more calls and mail flooded in on the legislators than on any issue of the year, and the bill was passed. The same political outpouring has occurred in each year since.

The Partnership for the Arts grew out of this Concerned Citizens effort. It is a national organization with the goal of encouraging each State to organize such political lobbies to work for the arts at both the national and the state levels. There is growing evidence that the arts and the humanities are becoming one of the important political issues of this decade, and I believe that each of you here today can make an important contribution to this great cause. I will speak of how you can do this at the close of my speech, but first let me review the national problem of the arts in this country.

Six years ago, the President and the leaders of Congress joined in

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sponsoring legislation for the National Endowment for the Arts and Humanities. It was a new concept, and I think it is fair to say that not all of us realized then how profoundly important that legislation was. We have seen the National Endowment evolve under strong leadership and prove the importance of its function. We have seen the development of Arts Councils in every state and in communities throughout the nation. At the same time, we have seen the concept of government support for the arts gain acceptance — 100 votes in Congress switched to favor the arts last year — and in each state movements are developing to save our artistic heritage.

Why is this happening? What is the problem of the arts in this country? Some important evidence was developed earlier this year in the form of a report by two associates of the consulting firm of McKinsey and Company, and was published in the June issue of the American Symphony Orchestra League bulletin. It was remarkable because it was the first nationwide case study of the arts made by professional business consultants. It analyzed an important segment of our national art activities — 28 major symphony orchestras with over \$65 million of operations — and reached conclusions which, in broad principle, apply to all the arts. They are seven in number:

1. Symphony orchestras, and by implication other non-profit arts institutions, are defenseless against increased inflation.
2. Their financial plight is at crisis level and will worsen in the years ahead as costs of staff and performing artists rise.
3. The solution of higher ticket prices and fewer free concerts is not in the national interest, as this would sharply reduce the orchestras' services to the general public.
4. Public sector support from federal, state and local government has been meager — only 9 percent of operating costs, with federal aid barely 3½ percent of costs in 1971.
5. Healthy operations of our orchestras can only be accomplished by an immediate and sharp increase in both federal and local government support to approximately 20–25 percent of the orchestras' future operating costs.
6. There must be an undertaking by the private sector to continue to meet its share of total costs.
7. And finally, the consultants say, there do not appear to be any other alternatives to such sharply increased public sector support.

Those are strong words, and yet we know them to be true. The New York Philharmonic has just announced what the consultants call a “desperation gap” of over \$400,000, a deficit after all fund raising and endowment income — symptomatic of the nationwide crisis in the arts.

At a time when the arts should be increasing in strength and being made available to more and more people, we are instead being forced by inflation into a great depression of human values as everywhere libraries shut their doors, museums close wings, orchestras stop playing music and the young lose the experience of the arts in their schools and colleges. It is merely a statement of analytical fact to say that there is a national emergency in the arts.

But this country does not need to succumb to this sickness; it does not need to lose its heritage in the arts. And there is growing evidence that people are joining together to see that this does not happen. What can be done to foster this new movement?

First of all, we must all work together. All of us. All the separate arts and all of those who love, who teach, or who want to participate in the arts of this country must join in a united effort.

The State Arts Councils are the nucleus of this new cooperative effort among us all. It is important that we give them our complete support. However, since we have no alternative but to seek an immediate and sharp increase in federal and local government aid, we must also organize separate, active and effective lobbies in every state. It is through lobbying that the priorities of this country are set.

There is a limit on what this country can spend each year — there is only just so much money to go around. The competition for these available funds by all the pressure groups is intense. Last year we saw a single pressure group — the highway lobby — take away almost \$24 billion dollars in tax money, while federal support for the arts was only the equivalent of about two miles of superhighway or one major traffic circle, and that money had to be spread across the entire country. Obviously, we have a lot of hard work to do before the constituency for the arts can be called that effective.

But the arts have something big going for them. Simply put, it is that the enjoyment of the arts is for everyone — the arts are for people. We asked Kevin White, the Mayor of Boston, who calls himself a convert to the arts, what the political power of the arts could be. We went to him because “Summerthing” in Boston is one of the best known civic activities in the arts in the country. He told us that the government is going to want to know whether the constituency for the arts isn’t too limited — made up of the rich and the highbrow and excluding the rest of the voters. These are the questions he had raised.

His own conversion, the Mayor said, came in Boston when, mostly to keep a woman from pestering him further, he gave her a small amount of city money to put on a concert in a Roxbury neighborhood park. He went to the concert expecting 200 people and found 20,000. Today, Boston's tax money spent for its arts program is almost \$1 per person. The Mayor went on to say how he became nervous about whether he had enough support for this kind of spending, so he had a poll taken. It turned out that 92 percent of the people of Boston are all for spending this kind of public funds for the arts. The strength of our movement comes from deep within our communities — it is an issue that affects everyone, bipartisan and unprejudicial. The constituency for the arts is enormous.

Some years ago, we faced the fact in this country that we could not provide good education without substantial government support. Now in the 1970's, we know that this same principle applies to the arts and to the humanities. The need for government support for the arts is becoming accepted. We know that we have no alternative.

Together we must ask the leaders in government to do for the arts in the 1970's what was done for the sciences in the 1950's and 1960's. We must tell our political leaders that as a great people, we can no longer allow the anemia of inflation to sap the vitality and, at times, the very life of the arts; we can no longer allow desperation or survival budgets to be the norm. The arts should, instead, be on the increase and gaining strength. The time has come to tell the Congress that the human quality of our communities must now take its place among our nation's highest priorities. *And we do that by organizing.* We join together in a lobby that must be as broadly based and powerful as the farm lobby or the largest unions — a grass-roots lobby for the arts organized in each separate state.

Today that lobby is forming. State, local and community arts councils are at its center, and the growing breadth of the movement demonstrates how strong the grass-roots support for the arts has become.

I am pleased to announce here today for the first time that the Associated Councils of the Arts, an organization working closely with all the State and community arts councils, which has just come under the able leadership of John Hightower, and the Partnership for the Arts are joining together into one organization to make a more effective fight for government support. The Partnership for the Arts, as a division of the Associated Councils, will be all that stronger and effective in its mission.

And there is more good news about this effort. We at the Partnership and the ACA have reason to believe that this will be *the year of the Arts and the Humanities* in the Congress of the United States. We expect joint Congressional hearings on new legislation affecting the two National Endowments and their funding. And we have reason to believe that there will be introduced into both chambers of the Congress legislation calling for a real, a meaningful commitment by the Federal government to the arts — that is, funding starting at over \$100 million next year and rising by steps to \$200 million dollars. That is the minimum if we are to have effective support of the arts in America. Let me point out that \$200 million is far less per person than Canada and the countries of Europe spend on the arts; it is less than 10% of what we spend on concrete highways each year; it is little more than the cost of one destroyer; we put up single buildings that cost three times as much. But this money is not for bricks and mortar, concrete or steel, it is for the arts and the arts are for everyone.

Let me close by returning to what you — each of you in this room — can do as individuals to help. We need your help. The schools of music of this nation are as vital a part of our arts life as any segment. Your teachers are at the source of our arts. The most effective contribution you can make — and it can be decisive for the cause — is to work with your arts council and Partnership in your state to perfect the state lobby. That lobby must have a group of leading citizens in the state committed to its success; it must have a simple means of communicating with everyone — leader, artist, teacher, student, women's committee, worker — who is interested and loves the arts. In New York this is a committee of seven leaders, a mailing list and an office to do the mailing so that when the call for action comes, it is spread widely through the state to tens of thousands of people. The secret weapon of our crusade is the love that people have for the arts — they are motivated and will act. The Partnership, its new parent organization, the ACA, and the Councils will be working together to keep your state lobby informed.

With your help we will organize and make certain that the proposed legislation is enacted. We will succeed because we are concerned with an idea whose time has come. Just as the problems of pollution are dramatically causing people to protect our ecology, so the increasing disappearance of the human aspects of life is gathering people to the cause of the arts. For, almost without our realizing it, the automation of our living, the coldness of our cities, the roar of our concrete highways has created a vacuum, a void in the humanness of our society. And as

this vacuum in our living increases, the hunger for the arts and human expression rises. It is terribly important that we do not allow our mechanization and our inflation to deny people the emotions, the personal nourishment, the sense of belonging that comes to those who join in the celebration of the arts. Let us all join together to work for the human cause of the arts.

FINANCES

NORMAN J. HUNT

California State University, Sacramento

I have taken a different approach to my portion of the panel discussion than I had previously anticipated. After struggling at some length with trying to find answers to financial problems facing music departments generally, I realized that the combined group of us here today could do a much better job than myself alone.

In California we have a group called the California Music Executives comprised of heads and deans of all music departments in the University of California System and the California State University System. This group meets twice each year to exchange ideas through informal discussion. It is this format that I would like to use today. I wrote many of the institutions in our region asking them to submit questions they would like feedback on from people in attendance at the meeting. I am happy to say that there was very good response to this letter.

There are many problems that we all face and that are common problems throughout the nation. One is the fact that there is a nationwide leveling off of enrollment due to the economic situation and the ending of the draft. Along with this there is a growing philosophy that college is not for everyone. Along with this goes the over abundance of teachers, forcing a decrease in credential candidates. All these things affect our enrollment in music.

In many institutions there is a tendency in administration at a higher level to equate faculty and support positions with student-teacher ratios. We all know that music departments are a high cost, low yield program. A study in California last year showed a mean ratio of 13:10:1 and median ratio of 13:13:1 in the State University System, this compared to a department in my school ratio showing 50 to 1. What we have in effect is academic programs being dictated by economic necessity.

I should like to move now to the responses I received from you. I

will first read the entire set of questions and then invite responses from the floor. These are ordered by the number of times they were asked.

1. Replacement budget for lost, obsolete, or stolen equipment.
2. Funds for maintenance of equipment.
3. Establishing a write-off period for certain types of equipment.
4. Obtaining funds for support personnel: secretaries, equipment, technicians, etc.
5. Funding new buildings and additions to present facilities.
6. Funds for new equipment.
7. Paying for accompanists.
8. Cost of music lessons; individual or group instruction.
9. Funds for scholarships. Requirements placed on scholarship students.

EVALUATION

NEWELL B. WEIGHT

University of Utah

In this so-called "new era" of higher education, the term *evaluation* seems to come to the fore even more so than formerly. We hear over and over, curriculum evaluation, facility evaluation, budget evaluation, priority evaluation, faculty evaluation, student evaluation, administrative evaluation, teaching evaluation, and on and on. With the latter has grown two rather diametrically opposed factions. With the rotting floor boards of tenure and HEW's minority pressures, we find even entrenched faculty members questioning their security. They resent evaluations unless they can be assured of unbiased procedures and equal input from colleagues to that of students. They are reluctant to have records placed in files which might be used or misused by the "wrong" party.

On the other hand, student associations are demanding more input into teacher evaluations. Administrators are listening to more complaints. Early retirement programs are being discussed. Innovation is a popular word. Teachers are being put "on the spot" to produce more and better results.

With all this it is significantly important that fear be stricken from the structure of teacher evaluation. If a teacher is fearful of an evaluation, likely little good can come from it. Therefore, in this "new era" an emphasis should be placed on *helps* rather than threats.

I have seen extremely successful pre-school workshops on the University level. Just this fall I attended one called "Improvement of Teaching Effectiveness." It included top administrative input, demonstrations from the educational media center, and open discussions on effective procedures of evaluation.

The effect of the conference was, "What can be done to meet the demands for new ideas in teaching, for more effective results in teaching and especially, for better planning in what and how to teach." In other words, if I am growing radishes in my garden and they are not doing

well, what should I do to improve their growth, rather than just pull them out and start over?

An evaluation form to be completed by any given class can only be effective if it implies two controls: First, the manner in which it is administered and secondly the use to which it is put after its completion. It is recommended that any such form (and there are many) should be administered by an unbiased person and preferably in the absence of the teacher. Student signatures should be optional. The department chairman, his assistant or the executive secretary can be effective in the completion of evaluation forms by a class. Time (date, hour, length) is an important consideration.

The question of tabulation can be done by secretarial help or even by machine. The important thing is what is done with the tabulation. The most significant use of such an evaluation is the frank and open discussion (in private) between the department chairman and the teacher. This should consider both positive and negative aspects of the evaluation and cannot be considered conclusive. It will often be the small points that can be of most significance. Mannerisms, lack of concern for physical environment, of being heard, are some examples. Often major items of importance will be brought to light, such as lack of organization, planning, course direction and achievement, too little assignment, etc. It should be the privilege of the teacher to know these things and the responsibility of the chairman to see that he knows.

At the same time, the chairman, in discussing student evaluations with a teacher, should include any input which he may have from fellow faculty members. Many teachers feel it is an unfair practice for student evaluations to be a criteria for criticism unless fellow faculty members have equal opportunity for evaluation. This is because of the relatively short term of association with students as contrasted to usually long term associations with colleagues. The filing of such data is of little importance.

Evaluation of anything can be useful and valuable. Evaluation is often necessary. The important thing is the "how."

NEW CONCEPTS OF PUBLIC RELATIONS FOR DEPARTMENTS OF MUSIC

CLARENCE WIGGINS

California State University, Northridge

“Effective development of the arts . . . becomes, in our time and country, a matter of developing an audience as much as it does of training the artist.” This quote is from the Rockefeller Panel Report, *The Performing Arts: Problems and Prospects*. I chose this quote because I believe that it points up some basic problems that effective public relations could help to solve.

First, let me underline the overwhelming need for better public relations in music departments of major universities. I am sure that it is no surprise to you to learn that the large majority of the population lives behind the Cultural Curtain. The major task of public relations is to expand our audience or sphere of influence as well as make it more representative of society. Contemporary America is a society unique in the history of civilization. For the first time the majority of the population has been released from the burden of survival. The great bulk of America's people need no longer expend their entire energy in pursuit of food, clothing, and shelter. They turn much of their time toward pleasure, conveniences, and comfort, and if they so choose, toward the pursuit of wisdom, beauty, and truth. Unfortunately, with the emergence of this new freedom, Americans turned their released time and energy toward the accumulation of material goods. But recently there has been evidence that the public is increasingly more interested in adult education, religion, travel, the humanities, and the arts. I think that this is the beginning of a search by Americans for a way to occupy their released energies in a way that is more meaningful and rewarding than cultivated affluence.

The problems which accompany increased leisure time are not yet fully with us, but they are predictable and are frightening. Dr. Richard Bellman, mathematician for the Rand Corporation, has been quoted as predicting that the day is coming when two percent of our population,

working in factories and on farms, will be able to produce all the goods and food that the other 98% can consume. He believes that this day will arrive no later than 25 years from now, and more likely will arrive in about ten years.

If we believe that involvement with the arts will help solve the problem of leisure time, then it becomes our responsibility to open the doors at least a crack for as much of the population as possible. Most people by themselves cannot open the doors. They are in a "long, dark corridor" and they are afraid. No institution, such as we represent, can accept the benefits of membership in society without accepting the responsibilities.

Even if there were not moral and social reasons for attempting to make audiences for the arts more representative of society, there would seem to be other reasons that are just as valid. Baumol and Bowen, in their study of the economic dilemma of the performing arts, present a persuasive case for the fact that the gap between income and expenditure for the arts will continue to increase in coming years. The answer must be increased governmental assistance. If a considerably increased governmental contribution is desirable, the question then arises whether such support will be given to institutions that serve only a highly select three or four percent of the population. The political realities of the situation indicate that the arts must make their audiences more truly reflect society if they are going to make an effective case for increased government support. Many congressmen and other government officials will have difficulty by their standards in justifying major appropriations for the arts unless it can be proved that substantial progress is being made toward serving the many rather than the few.

To broaden the base of patrons of the arts will take time, money, and innovation in people, ideas, and action, and, indeed, the institutions themselves. Too many music departments seem to exhibit a "public be damned" attitude that is conducive to neither enlarging nor broadening their support. The impression is given that they are the proprietors and the sole discoverers of wisdom, beauty, and truth. The public, which is expected to come and worship at the shrine, is merely tolerated.

The impression must be reversed. The existing image of the arts is a formidable obstacle. It is far too high-society, long-haired, intellectual, artsy, and sissy in my opinion. If this public image of the arts is inaccurate and differs from reality, then work has to be done to get the image in focus with reality.

This can be done through the enlightened understanding of the problem by arts management and with concerted public relations efforts by individual institutions. But such a monumental job must also be complemented by a major public relations effort on behalf of the arts on a national level. If, however, the present public image of the arts is already in focus with reality, then the arts institutions themselves must be changed with gradual innovations. These innovations should not affect artistic standards or policy.

In order to broaden and enlarge audiences, we must penetrate the Cultural Curtain. We must find ways to communicate with the majority of the population who will not listen because they have been intimidated into believing the arts are not for them. This cannot be done with traditional techniques of promotion and press agency nor by personnel who are rooted in these traditions. It can only be done with new ideas, new thinking, and new people.

It has been said that the aim of management would be to close the gap between what an organization is and what it wants to be. The aim of public relations should be to make the public's image of an organization coincide with what the organization actually is. What makes this difficult is that many organizations have not clearly defined what they want to be nor do they come to understand what they really are. If your music department's image is clearly defined, then the task of public relations is made much simpler. However, if there is a difference of opinion among your faculty as to this image then there will be great difficulty in establishing an effective public relations program.

Some departments may view themselves as being primarily responsible for the training of historians and composers and will leave the matter of the public to the University Concert Bureau. Others will view their functions as a dual role of providing education for numerous vocational goals while exerting an influence on the cultural community with concert activities. Other departments will not limit themselves to the aforementioned activities, but will also shoulder the responsibility of general education not only among their own students but the public they serve. Those departments who take this view of their image seriously will be in a good position to make the most of what good public relations concepts can provide.

The first step is to establish the nature and character of the audience you serve. This can be done by audience surveys that deal with geographic factors as well as audience attitudes. Once you have deter-

mined where your audience lives and how far it will travel to attend your performances and how frequently you can make your mailings more effective by directing them to a group who will respond more readily, the next task is to discover their attitude toward the arts in general. One author describes three types: one, people who know they like classical music and culture for its own sake; two, people who are uncertain about whether they like or would like serious music or things on the so-called cultural level; three, people who are quite positive that they do not and will not like serious music or anything that has to do with culture or art. Your job is to find out what percentage of the surrounding population belongs to each group. It has generally been determined that in a given area there is approximately 5% in group one, 10 to 15% in group two, and 50% in group three, with the balance ineligible to attend due to age. The exact nature of each of these groups is difficult, if not impossible, to determine. I am sure many of you know people with excellent educations that are not interested in the arts, and other people who have a modest amount of education who are avid concert goers. However, one can safely assume that group three has a deep-rooted psychological barrier against the arts — a kind of cultural curtain fabricated independently of socio-economic or educational-occupational characteristics. This curtain shuts out any association with cultural activities, making people blind and deaf to normal forms of communication about the arts as indicated by many studies of newspaper readership figures. Assuming that most departments measure the effectiveness of public relations by its audience attendance, one must attack the problem of greater patronage for musical events on all fronts. Group one must be encouraged to buy season tickets and become patrons of the department. Group two must be wooed with mailing lists, newspaper publicity, radio spots, etc. Hopefully they will eventually join group one. Group three is probably the most important group if your department takes its educational image seriously and realizes its responsibility to the total art movement in this country. In order to make an assault on the Cultural Curtain, a hard core of personal salesmen must be formed. Experience tells us that primary emphasis for an artistic endeavor should be on creating ever-widening circles of enthusiastic, dedicated, and evangelistic friends of the department.

Group three usually has an image of the arts as being high-society, intellectual, artsy, and sissy, and what is most disconcerting, that every music department has faculty members who prefer it that way. They do not want to diminish the “mystique” of the arts. They do not want to

broaden the base of the audience because it might force changes in their private world.

In order to break through this curtain, one must employ a device called, in the trade, selective honesty. Rather than grabbing every inch of newspaper space, radio spots, and TV coverage possible, regardless of its content, one must publicize only those events or features that tend to break down the image of the Cultural Curtain. They must seek out only the honest presentation of what they are. A step in this direction would be the de-emphasis of formal dress, both for the patrons and the performers. Make sure that your publicity releases are not feminine in character. Try advertising in trade papers and during broadcasts of baseball games. Develop relationships with stores such as Sears Roebuck, Montgomery Ward, etc. Use window displays, fashion shows, etc.

The importance of word of mouth advertising is not to be underestimated. Certainly this is the most effective way to break through the Cultural Curtain. An organization of boosters of a department of music can be most helpful in public relations. Usually these groups are women, since they have more free time for this type of activity. It is important that this group be given direction, specific tasks, and tangible support. Organizing a speakers bureau within this group is very important. In addition a group such as this could develop a film strip on opera production, a newsletter, or a teen advisory counsel whose job it would be to advise on how to attract teenagers to musical events.

A speakers' bureau drawn from the booster group could be very effective in the communication of a personal enthusiasm for the arts, and hopefully, would also add additional volunteers. The speaker must be carefully chosen and armed with speakers' kits with pertinent data, and hopefully, student performers. Visual and aural aids for these kits should be developed. In the administration of a speakers' bureau one must appoint a coordinator who would be a member of the staff and give background material on the requesting group to the speaker. The coordinator would make follow-up calls in order to get an honest report on the group attitude. Periodic meetings of all of the speakers should be held in order to give them additional material and answer technical questions. Of course, faculty members must also be employed as much as possible as guest speakers. While most of the invitations will come from interested groups, every effort must be made to contact service clubs, civic groups, and 4H Clubs that often represent the bastions of group three.

One of the most effective ways of developing good public relations is for the department to develop a strong community service program, such as prep programs, summer camps, student concert bureau, tours, etc. The community must be encouraged to draw on the university as a community resource, much like a library. Some suggestions would be to provide student performers for union meetings, chamber of commerce, give concerts in the local libraries, etc.

An important aspect of attracting an ever larger cross section of the public to music department programs is to consider the programs themselves. Recitalists and conductors should be encouraged to provide a wide range of musical material on their programs. The scheduling of an occasional "pop" concert by various performing groups would be very helpful in widening the audience participation. Operas in English are a must. Provide the audience with good program notes, and if possible, a word from the podium. Leave the lights on so they can read the translations and notes.

Finally a word about the role of printed material. Newspaper advertising, mailers, brochures, are primarily to inform the groups one or two of the department's activities. If group one and two could be isolated accurately, direct mail would be the most efficient way to reach them. But since people cannot easily be identified as to their interests, some newspaper advertising is necessary to make certain information is communicated and remind those people predisposed to attending events at your institution. As previously mentioned, the more reluctant souls will benefit from person to person contact.

In summing up, may I say that we can not expect to have attention paid to us by every part of the community unless we first pay attention to every part of the community. The key desire is a desire to serve which eventually creates, within the college community, an environment conducive to the total development, expression and public support of your music departments. Public relations is not press agentry, but community service.

FACULTY DEVELOPMENT

ANDREW J. BROEKEMA
Arizona State University

The subject of this section of the panel deals with faculty development or "building a faculty." Have you ever been asked to speak to the subject of creating or beginning a faculty? Somehow we are never involved in the process of the new faculty, only that of taking what has always existed, what always will be, and what is seldom explained except as a collection of people with a collection of purposes and interests who form a music faculty. Obviously then, faculty development begins first "at home," and then we look to the outside for help.

The administrator of a faculty unit is brought to a campus to be a preserver of the tradition, to be a herald of the new and different, to be a security for the tenured, and to be a builder of the unattainable. He must look in many directions and be looked at from all directions. If he succeeds in making the right decision all of the time, he is a savior of the profession. If he makes wrong decisions concerning faculty, he is often relegated to the ranks of the administrators who "step down to allow more time for research and teaching," the loves he supposedly left when he entered administration.

Our description of a faculty member is often simplified by examining the old tripartite definition of teaching, research and service. That one goes along with other sacred threes such as food, shelter and lodging, or God, country and motherhood. But I contend that a definition of a faculty member and the development of a faculty unit has many dimensions.

I feel that faculty development is carried out by a man who is aware of at least five components at work on each decision. These five components each have their sub-categories, but let me outline some of these facets briefly as they play on the administrative decision.

The first framework comes from the administrator's realistic and ac-

curate analysis of the goals and the objectives of the music unit. What are the professional requirements of the local area, the state and those of the entire country. What is going to be the appropriate thrust for the unit? How many dimensions of the profession can be served within the limits of financial resources, facilities, library, equipment, and most of all, upper administrative attitudes. After that kind of realism, the administrator looks to the faculty resources to decide whether the goals of the unit can be achieved by those people and those talents. How appropriate are those people for that unit? What flexibility is possible within the unit for development of new curricula, new procedures, or even just upgrading what probably has been going on for some time? Does the faculty really want to give their energies to a concept of growth and development, or do they want to maintain the good life by avoiding committee assignments, by shunning any responsibility beyond the teaching duties, or by just hiding from the entire process. You may recall Dr. Goodman's document of November 22, 1971, where he described a very effective process of internal development in his paper, "Management by Objectives." We are constantly involved in the process of helping our faculties to realize their own capabilities, capabilities which we fit into a total program for the music unit. New faculty positions obviously will be filled with resource people who will amplify goals, who will establish a new dimension to a curriculum, or who will provide an inspiration to growth and development. I do not hesitate to say that this component of faculty development is the most important one to be mentioned here. It is at the center of the entire process and it is here where an administrator does or does not maintain his integrity. However, there are four other dimensions of concern to be mentioned.

Probably the most concerned aspect of faculty development comes from the student. They are quick to define their requirements, and we must be responsive to their requirements. From the many studies which have been published concerning faculty evaluation by students, it is easy to decide what we must strive to make the best faculty available to them. The real teacher is one who fosters interactions between himself and the student which move the student to become a self-motivating learner. The student requires a faculty member with essentially four characteristics as follows: 1. he has a thorough knowledge of his subject matter; 2. he has well-planned and organized lectures (an easy requirement to translate into the language of the studio or ensemble teacher); 3. he has an enthusiastic, energetic and lively interest in teaching; and 4. he is student

oriented, friendly, and willing to help students.¹ Most of us have been involved in finding out whether our faculties supply these needs by using a variety of devices for student evaluation of teaching.

But let's move on to the component represented by the faculty themselves, as they look at themselves, and as they judge others in the profession. The faculty bases its judgments often on a faculty member's attitudes toward the student, the administration, the taxpayer, the legislature and the public support. If that faculty member finds enough fault with any part of his life, usually he becomes active in AAUP, faculty unions, and any other type of organization which will help to alleviate his concerns. If the faculty member goes too far in any one direction, his colleagues question compatibility and dedication. All of these colleague evaluations are seemingly based on very subjective factors which defy testing. In formal situations we discuss faculty evaluations with out personnel committees, and this is where we come back to the tri-partite character cited above. Promotion, tenure and the like are considered only after a great deal of subjective discussion. Once again there have been many attempts made to create an instrument for faculty evaluation and perhaps the following would serve a purpose here just to remind us of the size of the problem. These five categories are a part of a 1970 study by the American Association of University Professors: 1. he has a keen interest in research activities which have led to recognition by his colleagues in the profession (once again this can be translated into an equivalent for the studio or ensemble teacher); 2. he displays intellectual breadth; 3. he participates in the academic community; 4. he has a good relationship with students because he is a good teacher; and 5. he is vitally concerned with teaching and is constantly trying to be a part of the process which allows a student to mature.²

A third component surrounding the departmental goals is that of the upper administration. Obviously institutional goals will shape the hiring, retention, and promotion of any faculty member. Those goals will be a concern for the new faculty member, will require constant reminding for the established faculty member, and could be a cause for a deterioration of the relationship between the music unit and the upper administration

¹Crawford, P. L. & Bradshaw, H. L. "Perception of Characteristics of effective university teachers: A scaling analysis." *Educational and Psychological Measurement*, 1968, 28, 1079-1085.

²*The Recognition and Evaluation of Teaching*. Kenneth E. Eble, Director. Published by the American Association of University Professors, 1970. Quote taken from a report by Milton Hildebrand & Robert C. Wilson, p. 96.

if they are neglected by the music administrator. The administration will continue to request reports which show that a faculty member has been evaluated on the basis of institutional goals. And if there are weaknesses to an individual, it will be expected that the unit administrator will help to remove those weaknesses with inspirational leadership and constructive guidance. In addition, goals and attitudes established by colleagues within a unit will be carefully viewed by an administration as they attempt to develop a positive image for any governing board surrounding the institution.

The final component for consideration is the person who is not a direct part of the institution, but who does directly affect the music unit by judgment and criticism. That component is made up of the "public" which has an important sub-unit called the alumni. The public wants a faculty which is available, which makes a contribution to community life, and which has a sparkling personality. The alumnus wants a faculty member who gives an image of national recognition, who is available for service activities in schools, clubs and state organizations and who presents impeccable credentials which can be a source of pride as the alumnus points to his *alma mater*.

The music administrator must contend with all of the above components and then must translate all of these influences into a process which builds a viable unit, which reflects the profession of today and prepares for the profession of the future, which shows a concern for all people who want music for all its purposes in life, and which communicates immediately to all who look into or at the music unit.

Your means of implementation of the process are quite individual, but I'm sure that you agree that faculty development is a gigantic process. It requires an administrator who is humble and bold, agreeable and disagreeable, near-sighted and far-sighted, sensitive and calloused, while he juggles and balances all of these influences. Underlying all of it is a faith, trust, and integrity which marks every good administrator.

MUSIC TEACHING LOADS

HOWARD O. DEMING

Washington State University

In 1970 I chaired a session on music teaching loads at the Region II meeting. In 1971 Stanley R. Plummer, Whitman College, chaired a follow-up session. Both years a resolution was passed requesting NASM to take the question under advisement. To my knowledge, no action has been taken in this direction. I believe that NASM did inaugurate a load study by surveying its member schools in 1964 or 1965. A number of years ago they also made a recommendation concerning private lesson loads.

I do not believe that a survey is what is needed. Surveys have a tendency to perpetuate that which is bad. The problem is worthy of serious study resulting in positive recommendations. No doubt there are several ways the problem can be approached. I would like to suggest one.

1. Classify types of duties required of teachers in music departments; viz., theory, music history and literature, private lessons, class lessons (groups of 10 or more students as taught in electric piano labs), studio classes (4 to 8 students), small ensemble coaching, conductors of large ensembles (band, orchestra, choirs), opera theatre, etc.
2. Work out a recommended basis for each classification; viz., for every hour spent in rehearsal of each type class, X number of outside hours are required. This figure could be one number, an average, or a variable amount (2-3 hours).
3. Determine what a reasonable work load in terms of total hours per week should be.

To accomplish the above it might be advisable to have separate study groups representing private and public institutions. In order to facilitate the above, two approaches could be taken:

1. Appoint small (5-7) committees of teachers representing the various areas to study the problem and make recommendations to NASM. The committee should have geographical and varying school size representation.
2. Develop a questionnaire relative to each teaching classification and have one representative from each school in that area respond. This information could then be collated by staff in the National office.

The above is offered only as a means of stirring thought toward some action which I believe NASM should take.

I therefore move that Region II, once again go on record as requesting that the Board of Directors initiate a study leading to a recommendation on teaching loads in music.

NEW TRENDS IN TEACHING MUSIC EDUCATION

DAVID WILLOUGHBY
Contemporary Music Project

To speak of "new trends in music education" within an allotted time of twenty minutes with any degree of cogency and substance would suggest the unreal expectation that one can know when, indeed, new ideas or techniques become trends and can know enough about all of them to speak with authority at such a conference.

I choose therefore to share my interest in and commitment to one trend — if it is a trend — that has no convenient label, probably encompasses all other trends, and should be of deep concern to all those involved in undergraduate preprofessional music programs. This broad area of concern I refer to is (for lack of anything more imaginative or euphonious) the *collegiate preparation of the musician-teacher*. It involves a re-examination of both terms and basic attitudes toward that which these terms symbolize.

I cannot speak of music education or the music educator as pertaining only to public school music; these terms, to me, symbolize all professional and preprofessional musicians, for almost all musicians ultimately and to varying extents function as teachers — communicators, if you will, of their art. Thus, I cannot speak of professional musicians without considering them to some extent also as teachers.

I cannot speak of methods courses in the old sense, but rather of communication seminars, internship programs, and community involvement for all preprofessional musicians. I cannot speak of the preparation of school music teachers basically as anything separate from other areas of concentration such as theory, performance, composition. The so-called "music ed. major" should not be corralled as some lower species animal into segregated sections, departments, or schools. I feel this practice more than any other has contributed to the negative image of music education — that suspicion, lack of professional respect, and

even hostility that many professional musicians and scholars direct toward "music educators." Future school teachers need to be held accountable for their musicianship just as future composers, theorists, performers, etc., need to be held accountable for their responsibilities in communicating their art.

These statements do not represent idealized fantasizing; they are derived from facts and projections relating to the job market, to patterns of federal and foundation funding, to renewed attitudes and practices in teaching that are permeating all of education, and to position statements and recommendations from our professional organizations, notably the National Association of Schools of Music and the Music Educators National Conference.

If you want to give any credence to judgments published by the Federal Government, the most recent document prepared by the Federal Bureau of Labor Statistics estimate that if present patterns hold true, 4.1 million persons could be in the market for 2.4 million teaching jobs expected to open during the 1970's. The '72-'73 edition of the *Occupational Outlook Handbook* substantiates projections that most of us sense: music performance has been overcrowded for many years, and it is expected to remain so through the 1970's, with the notable exceptions of first-class experienced accompanists and players of string instruments; the number of private music teachers has been more than sufficient to give instruction to all young people seeking lessons, and will probably continue to be; but an increase can be expected in the employment of elementary and secondary school music teachers and also in the teaching staffs of college and university music schools and conservatories of music. The *Handbook* cites specifically that the employment outlook in music education for people who are qualified as teachers as well as musicians is better than for those qualified as performers only.

The decade of the 60's saw lavish funds provided professional performing organizations in music and other arts for increased involvement in schools on the theory that simple exposure to the arts would make the children life-long devotees. But statistical reports have shown that attendance at events in America's theaters, concert halls, and opera houses did not increase significantly. Many persons have already concluded: "Performance alone can't educate."

The question remains, what will educate? I suspect that to increase the quantity that orchestras, ensembles, individual artists, etc., perform

in schools is only part of the answer. I suspect that for performers to speak about things such as how to hold an instrument and the way they live as professionals is also only part of the answer. What is needed most is a reexamination of basic attitudes toward their role as teachers — as communicators of their art.

I am suggesting that visiting artists consider possibilities for involving students in listening, but also in active, creative participation — perhaps in having students improvise, perform in the classroom, and describe the music itself and their response to it. More than this, a closer cooperation and dialogue, based in mutual respect for each other's professional roles and competences, should be developed between the visiting artist and the teachers in the schools to provide necessary preparation and follow-up to a visiting artist's presentation, thus reducing the possibility of such presentation being an isolated event in the continuing music education of the student.

Professional artists should consider some of the approaches practiced by the St. Paul Chamber Orchestra, the Minnesota Opera Company in Minneapolis, certain individuals associated with Young Audiences — all of whom are promoting new ideas for professional performance in schools and colleges, activities related to the active participation of students beyond mere listening.

In-residence programs, such as those carried on under funding from the National Endowment, JDR III Fund, the Arts/Impact project, and certainly the in-residence programs of CMP, that incidentally, preceded by quite a few years virtually all other in-residence programs, create greater possibilities for this kind of interaction between the artist and student, but even in these cases basic attitudes and assumptions regarding their roles in the schools need to be reexamined.

This discussion, focusing on the role of the professional artist as teacher, serves merely as an important example. The main question I am asking is what should be the responsibilities of the undergraduate music major program in the preparation of all musicians for their roles which they undoubtedly will assume as teachers: the college professor, the studio teacher, the artist in the schools, the teacher of general college students, and particularly those who will become involved in teaching in community colleges. I maintain that those responsible for undergraduate music programs need to assume greater responsibility for developing programs in appropriate pedagogy for all musicians.

Henry Cady in his remarks yesterday spoke of colleges providing too many inferior models for those who would teach, who in turn fail to educate a musically sensitive public. He advised that just as subject matter such as a broadened musical repertory and new techniques is revised, so must the teacher seek new ways and refinements in his role in the classroom, rehearsal hall, and studio, for reasons of economy, efficiency and accountability. Cady also observed that we generally have lacked curiosity about the peculiarities in teaching college age students, an obvious area of concern for the successful college teacher.

A related area of concern is the growing Community College movement. The National Advisory Council on Education Professions Development estimates that two-year colleges will need some 9,370 new staff members each year during the next decade. The Council's report says that emerging community college training programs still are either so few in number or so limited in content that the training gap is not likely to be closed soon. Most community college staff members have been trained for something else — for jobs in business and industry, in schools, or in four-year and graduate institutions. It says that few of the teachers attended community colleges themselves, that perhaps only a third of them have taken as much as a single course on community colleges, that a considerable number apparently have little appreciation either for their institution's unique mission or the problems and aspirations of its "open door" clientele, and that as many as 44% of all community college teachers would rather be working in four-year institutions.

This report encourages and expects universities to make their students more employable by developing preservice programs directed toward careers in community colleges. More fully developed preparation, the report says, would include internships in community colleges as well as courses on their history, mission, and philosophy.

Music schools and faculty, as models, communicate attitudes as well as content. College teachers should be conscious of this and turn it to good use. An awareness of current educational thought can stimulate useful discussion: recognizing that learning does take place in non-formal, out-of-class situations, and that these situations can have educational merit, should a student performing in a small ensemble along with community people, whether devoted to jazz or rock, ethnic music, or Western art music, receive academic credit for such experience? Should a student be provided the opportunity to serve, as part of his undergraduate education, an internship with such local musicians as a

music critic, a piano technician, or an orchestra manager? Should music schools develop programs that provide exposure to a variety of career options? Should music schools place emphasis on the student as an individual, on providing self-motivating learning situations, and on the use of the entire community as an education resource? These attitudes value the consideration of *people* and thus place less emphasis on knowledge as a sole product.

No longer do we have to divide the day into six 50-minute periods or the year into semesters or terms. No longer do we need to measure the student's progress by the number of credit hours he has banked. No longer do we need to march all students to the same series of lectures and classes. Today, flexibility, freedom to learn, and adjustment to individual differences are axiomatic. Students *can* learn from each other; teachers *can* learn from students. All should have instant access to a complete range of learning resources.

The National Association of Schools of Music has issued a Basic Musicianship Statement citing those competencies and attitudes felt to be appropriate for all musicians. Derived from this statement is a set of guidelines for the undergraduate education of the musician-teacher. This document recommends that undergraduate education be organized in two broad categories: competencies common to all areas of specializations (essentially lower division) and competencies unique to each area of specialization such as theory, school music, performance (essentially upper division). It expresses the belief that all musicians should develop skills in communication, such as speaking, relating to people, teaching. It goes on to recommend that each member of a music faculty be aware that he serves as a model both as musician and teacher and that students throughout their undergraduate education be encouraged to observe and analyze the attitudes and practices of their teachers.

NASM recommends further that music schools emphasize competencies rather than course titles or credit hours and should develop means for their evaluation. The professional education component, including methods courses, should be dealt with in a practical context relating the learning of educational principles to the students' day-by-day musical experiences throughout his undergraduate studies. Attention should be given to breadth in general education, to attitudes relating to human, personal considerations and to social, economic, and cultural components that give individual communities their identity.

These statements can have profound effect on the content and pro-

cedure developed in methods courses for teachers. I would rather think of these courses as communication seminars, relating attitudes and techniques experienced by the students in their classes to educational philosophy and principles in the context of their present attitudes, building on their own experiences, rather than attempting to abstract ideas solely from textbooks that may be outdated and irrelevant. Another important consideration for public school music programs is how they can reasonably offer proliferation of methods courses and other requirements in a four-year program that may in reality soon be reduced to three years. This will certainly force music schools into reexamining or discovering the essence of that which an undergraduate needs in order to be a successful musician-teacher.

The Contemporary Music Project, as many of you may know, is vitally interested in the undergraduate preparation of music teachers in whatever capacity. In January CMP is sponsoring a symposium to deal with the education of college music professors; it will explore ideas related to their current status, the nature of their preprofessional preparation, and possibilities for their reorientation to new goals and techniques.

These are but a few of the considerations that could help music education, in the broadest and very best sense of that term, not drag its feet in this day of perpetual change, but strive for a continuing spirit of experimentation and innovation based on a solid thread of continuity. As Gunther Schuller pointed out in his remarks yesterday, it is not that we have done so much wrong, but the name of the game has changed. All future musician-teachers deserve a vital musical education responsive to community needs and exposure to a variety of career choices. As Oliver Wendell Holmes once said, "The great thing in the world is not so much where we stand as in what direction we are moving."

A NEW RECIPROCITY

EDITH BORROFF

Eastern Michigan University

My assignment for today was to prepare a few remarks on trends in music appreciation. Translated into current jargon, I was asked to talk about what's new with non-music major courses, and I am tempted to reply — "the whole bag." Actually, I am more tempted to say, "the whole cocoon," for a cocoon has a lot more future!

What's new? Everything. Not only are methods changing (along with methods in virtually every other course — in and out of music); not only is course content changing; but the whole basic position of such courses within music departments is shifting in a remarkable direction. An increasing number of music departments find that non-music major courses are enthusiastically welcomed by young, imaginative faculty. Courses that once were accepted with resignation by reluctant teachers filling up loads or just being out-ranked, are now being sought by men and women who feel that these courses are where the action is. I have even been fielding enquiries from graduate students who want to specialize in this work and who are looking for master's and doctoral programs tailored to their hopes.

In short, in more and more schools, the non-music major courses, by whatever names, are no longer the boresome, peripheral duty of music, but are finding new goals, new excitements, and new responses. And it is entirely natural that this be so.

Far be it from me to represent myself as a greybeard; the historian is on uneasy ground when he uses the metaphors of history to launch upon prediction. I would rather invoke the historical disciplines to help in our present needs to clarify direction, to understand what is going on (rather than to believe I can influence it), and to comfort the confused with reassurance that logical direction and considerable hope lie within what may seem devoid of either — in that sense the historian is entomologist to the cocoon.

And yet we do learn lively lessons from the past, and certainly one of the liveliest is that the art of music seems consistently, at all times and in all places, to have existed in an interaction of those who make it and those who take it — those who produce and those who consume, two forces that live in a healthy apposition. It seems to me that in the West, which has enjoyed a millenium of continuing musical change, the tension between these two forces has varied with need as new musical styles have been forged by producers and then been ratified by consumers. We are ready now for a new ratification.

It is perhaps comforting in this century of distance between the composer and the public to examine other periods in which the distance has been similarly great — in extent only, of course, not in character. The bewildered musical conservative of 1925, saying, “My God! that’s not music — there’s no *key!*” was only singing another verse of an old song — as in 1625, “My God! that’s not music — there’s no *tenor!*” At such times in the past, the public required generally two generations to shift from the shock of missing what was *not* there to the joy of realizing what *was* there, and of learning a new vocabulary for listening. This seems to have been a mutual endeavor: that is, composers in periods of redefinitions have presented an array of new types and sounds, and their audiences have sifted these, accepting and rejecting in a process of advise and consent. The idea whose time had not come, no matter how brilliant or brilliantly voiced, was not to thrive: Machaut’s *Mass* did not inaugurate an era of four-part harmony; Ramis did not persuade his contemporaries that equal temperament would offer them advantages (as indeed it would not have); Gesualdo did not turn his public from the popular new techniques of Caccini; and in the twentieth century, Haba did not convince my teachers that the next logical development in music would be a 19-note scale of quarter- and half-steps.

If history is to be believed, the time is once more at hand for the non-musician to enter the vital process of redefinition, as a compelling, constructive voice. Already the voice of the general student is being heard in the land: many exciting musical events have been relocated from the music department budget to the student general fund. More important here, new developments in non-music major courses have come in direct response to the interests and even the demands of the students in them. Nothing could be more healthy.

What are these demands? Or, to return to the concept of tension, what kinds of force are non-music major students exerting these days?

First, they exert the force of client-hood. They are not seeking initiation into a profession; they seek avocational, optional knowledge. Whereas the music major can be snowed by theoretical and musicological cant, the non-professional can ho-hum his way through whatever seems irrelevant to him. The move toward pass-fail grading in non-major courses encourages such selectivity; in any case, the non-music major is hard to con.

Second, non-music students want to learn about what *is*; they tend to be much more realistic about the art of music than music students (or even music faculty). They have a long, comfortable familiarity with rock, gospel, folk and show music; many have respectable experience with non-Western music, with music of India and Africa in particular, but not only those; a surprising number have used tape recorders and experimented with electronic manipulation and composition. These students want to learn more about the music they know and also about an increasing scope of musical experiences. They are open minded and they demand an open-minded course.

Third, non-music students reject the notion that they are in class to be informed of some kind of musical *duty*. They are no longer there humbly to learn what music they ought to like; they are there (often joyfully, which is better) to receive direction in the *expansion* of their musical lives. They are not at a disadvantage in comparison with their pre-professional fellow students; their backgrounds in musical reality are at least equal to the backgrounds of music majors. But beware!: since they know what they want, they are as ready to judge their instruction as their instructors are to judge their students' work.

Fourth, although increased skill in musical perception is still a goal of non-music students, they have new ideas about the critical faculty. They no longer want a predigested list of music, good and bad, higher and lower, serious and unserious (whatever that is), or whatever categories are currently being pushed in the musical frozen foods department. They want to sharpen their skills in discernment, evaluation, and even criticism, but they no longer want to memorize another generation's ranking orders. They do not want to be instructed in *what* to judge, but to be aided in learning *how* to judge. They are, in my terms, asking us to help them prepare for their sifting of new music, to take their rightful part in establishing a musical consensus for the future.

Fifth, non-music students have renewed their belief in listening as a skill; they believe the skill can be enhanced through knowledge and ex-

perience, and they are committed to that knowledge and that experience. But such commitment implies divergence from traditional courses in music appreciation: it repudiates the old idea of forcing each non-music student painfully down whatever extent of an inflexible professional course he can manage — the non-music major course is no longer to be a theory or history course for amateurs, but a course dealing with that special skill in listening and responding to musical communication which the public must exercise in the maintaining of a vigorous and healthy art.

Last, but to an audience of administrators, certainly not least, the non-music students of most colleges and universities hold a financial power that is more and more crucial to music department funding. One large university met the demands outlined above and found enrollment in non-music major courses had suddenly multiplied six-fold. To put it in the crass terms of what can be called "The Great Body Count," for many music departments with fiscal frustrations, new non-music major courses may present an opportunity to counter the devastating expenses of training professionals. On this point I feel secure as a prognosticator: if non-music major courses become profitable, music departments will offer more of them!

* * *

I have refrained from attempting a blueprint because there can be no single non-music major course. But I do believe that in the future these courses will depend much less upon theory and history as taught to music majors, and instead will seek parallels in non-major courses in other departments. Are classes in Russian literature required to memorize the entire cast of *War and Peace* in alphabetical order (comparable to learning to write scales)? Do art appreciation teachers instruct students in the mixing of pigments (comparable to spelling chords)? Do courses in Shakespeare allocate a substantial percentage of class effort to the parsing of sentences and the diagramming of structures (comparable to much musical analysis)? What does a music student want from a course in art appreciation or Russian literature or Shakespeare? Can we not assume that the major in one of those subjects — or any other subject — wants something comparable from a music course?

If not a blueprint, an outline of student demands and a suggestion for a new set of parallels at least present a fair working hypothesis and a basis for making decisions. The shape of things to come is exciting indeed: as I see it, music appreciation courses, probably with new titles parallel to general literature and other non-music subjects, will aim more

specifically at ear-opening and mind-expanding; they will deal with musical reality — with music as it exists in the world, and the world as our students have experienced it — an inter-cultural, ecology-conscious attitude will eliminate musical hierarchies and work toward a widening concept of what music is; the teacher will grant popular, non-Western, and new music equal time with the music of Western tradition; he will try to sharpen judgments within musical types rather than to superimpose a hierarchy among types; the meat and potatoes of the course will be musical experience: records, films, of course — but also guests (the roster of every school's foreign students is an excellent source for class visitors) with demonstrations and discussions, and also music-making in class, but most of all, *listening*.

To this, which I believe will be the trend of the future, I would add that which I wish I could convince all non-music major course instructors to take as a basic tenet: every student who completes a course less likely to enjoy music than when he entered, no matter how many facts he has learned, is a defeat for music and the future; and conversely: every student who leaves as a potential member of future audiences, no matter whether he knows certain respectable facts, is a victory.

In this mood, then, I conclude with a return to the cocoon, which speaks of the shape of things to come, of hope for the future. The instructor of a non-music major course would do well to see before him a chrysalis, forming the future winnowers of music and actors in the coming drama of honing a new esthetic. But I think that the cocoon holds even more than that. The renewed vigor that has characterized new musical styles in the past most often came from outside sources; it is more than probable that this happen again. New ideas from non-music major courses may well feed theory and history courses in the future — I hope they do. Teaching non-music students may now be like explaining the facts of life to an adolescent — you are sure to learn a lot.

NEW TRENDS IN TEACHING MUSIC: PERFORMANCE

THOMAS W. MILLER
Northwestern University

I would like to describe to you one experiment in teaching music performance which is currently taking place at Northwestern University. Before embarking on a description of our program, however, a bit of background of our thinking — and hopefully some general principles — would provide some insights.

Our first step was the identification of the Problems in Improving Music Performance Teaching in the Curriculum. Specifically we discovered that all the following were related to credibility:

1. Crediting.
2. Teaching musical understandings and in relation to skills.
3. Establishing clear relationship to the applied program of study.
4. Grading.

To reshape curricular structures, we begin by defining the musicianly functions or competencies necessary to all musicians:

1. Performing.
2. Composing—writing.
3. Listening (aural analysis).
4. Evaluating (analytical—evaluative).

Obviously all are interrelated; the analytical component effects all; listening underlies all. None can be totally isolated from the other without detrimental effects to others.

Pedagogically sound practice indicates that some best be selected for specific emphasis in courses concentrating on that subject matter, focused on developing that competency, not to the exclusion of the others, but concentrating on developing a high degree of competency in that component of musicianship.

Using this hypothesis we established the credibility of performance study as an integral component of basic musicianship study.

Our next premise required defining performance study. What comprises it? Simply, it encompasses: singing or playing an instrument alone; and singing or playing with others in a group.

Ideally each student needs:

1. to develop his own musicianship to the highest degree possible through the medium with which he is most skillful; *hence*, he needs to study his own instrument or voice — developing skill and understanding as it leads to the development of his innate musicianship;
2. to perform *for* others — alone and in groups;
3. to experience development through performing *with* others in small and large groups — recognizing that some instruments are suited best for group performance and even highly soloistic instruments can perform ensemble music; students need this experience.

Therefore, the curriculum should provide structured experiences in:

- a. Lessons — private and group;
- b. Solo opportunities in front of others;
- c. Ensemble experience in small chamber music groups; and
- d. Experience in large ensembles — orchestra, band, chorus.

None can be excluded in the music education of a comprehensive musician, but different students will require differing amounts.

Why not then simply adopt such a program? Let us return to the first point relating to the problems and look at each separately.

1. *Crediting*: Historical tradition evolving from the Greeks to the Medieval and Renaissance Universities placed more emphasis on the theoretical than the practical. Hence we inherited a system of crediting which prized more highly the theoretical understanding of music than the making of it; with the 19th century the subject matter of historical musicology came into being and in line with the idea of *musica disciplina* was added to the curriculum and credited accordingly. The early liberal arts curricula in the United States excluded from credit applied study and performance study, concentrating on theoretical historical subject matter.

With the influence of the conservatory on the modern University and the development of professional music programs as a part of University education, applied music was recognized and credited — albeit in a lesser fashion than the subjects of theory and history. Still

little provision was made for crediting ensemble and solo experiences (such is still the case in most curricula: since when should a student receive as much credit for band and woodwind ensemble as for theory and music history?).

Recognizing the need for this experience, and recognizing the value of the performance ensemble to the institution, but unable in this credit based system of student accountability to find adequate credit in an already proliferated credit system, we started requiring ensemble participation for no credit or for a token amount of credit. To many of us as well as the students, this was clearly unacceptable but the system was so straight jacketed we were unable to do anything about it. So we developed elaborate schemes for evading the issue, i.e., half credit/one credit per year equals four for graduation *et cetera* but all the time requiring many hours of actual participation in rehearsal and performance. Small ensemble was, except in the most enlightened situations passed over altogether or handled *ad hoc*, almost always without credit.

2. *Teaching music understandings in relation to performance skills:* Many of us in higher education have lamented the lack of musical understandings which college freshmen bring in relation to their high degree of technical development; and, we have laid the blame at the feet of the high school performance group director. But, have we as the mentors of this cadre of dedicated high school directors taught them in a manner consistent with what we expect of their students? After all the directors *are* our products. I rather expect that we have not or we would not find ourselves in this paradoxical situation!

Clearly then, the college curriculum must provide for and expect from our students the kind of teaching we would hope for. College faculties must become the exemplars — the models for this kind of teaching. The structure must provide the credibility and the expectancy for this kind of teaching if we would expect it of our graduates!

3. *Establish a clear relationship between applied study and performance in solo, large and small ensembles:* Too often this relationship is fuzzy because we have accepted the most limiting definition of applied music — *the private lesson*. Contrary to many of my colleagues, I find no difficulty with the term “applied music.” In its broadest connotation, it suggests that the skills and understandings gained be *applied* to something — performance — and since performance can be classified into solo, small

and large ensemble, clearly then there must be a relationship. Applied study should have as its objective the highest development possible of that student's innate musicianship so that he or she can apply it with understanding and sensitivity to performance in all of the situations described.

Ultimately, this will require the collaboration of the applied teacher, the performance group teacher, and the ensemble coach.

4. *Grading:*

This is in most cases the most unfortunate hoax we have been guilty of perpetrating — albeit for a well meaning cause — to gain credibility for the performance ensemble. We have pretended that we can grade objectively on a student's progress, or an arbitrary standard in the ensemble. I submit that in very few exceptions this is simply not true!

Thus, in many situations, we look for an out — a way of grading which is to our way of thinking honest and fair. Hence we grade on attendance, non musical criteria, fixed requirements, or other standards not necessarily directly related to the central issue — performance!!

How can all experiences be accommodated while recognizing the problems?

1. Grant an amount of credit equal to a fair apportionment of the musical functions, recognizing that not all require separate courses: At Northwestern our newly instituted B. M. program credits performance study in the basic studies program one-fourth of the year's requirements and provides an equitable amount of time. Another one-fourth is given for applied study; thus, a total of one-half of all Freshman, Sophomore level credits are earned in what we have defined as performance study.
2. Require that each student according to his needs at the time receive experience in both large and small ensembles:

By providing the credibility through fair crediting and an appropriate amount of time in the schedule, make clear to the performance group conductor and the ensemble coach that his colleagues expect the student to gain valuable musical understandings in relation to the repertoire performed, the skills being developed, and the rehearsal and performance situations.

3. Discard the notion that applied music means only lessons. Our curriculum requires in addition to the private lesson, a weekly master class, recital class, and studio class. We expect the applied music faculty to do more than develop the technical mechanism. We have allowed and encouraged the applied faculty to experiment with ways of teaching. Our faculty are experimenting within a variety of instructional situations for applied instruction including repertoire classes, small ensemble classes which are not usually included in other experiences (i.e., trio, quartet, *et cetera*), group lessons and Master Classes.
4. Change the grading system:
We have adopted a Pass/No Pass grading system for all ensemble experiences while retaining letter grades for applied study, but specifying that the grade is earned by individual progress toward an overall standard decided on by the department as a whole.

Our new curriculum design brings Performance Studies to a central place as an integral part of the education of the undergraduate musician. As such, it is awarded an amount of credit appropriate to its importance. Further, its relationship to applied music study is more definitely established through small ensemble, and group lessons. Several faculty are even experimenting with the small ensemble as a form of group lesson. Letter grading in performance studies has been dropped in favor of a pass-no pass plan, decided upon collectively by all faculty concerned with the individual's program of performance studies. Flexibility has been built into the program through making the faculty advisor responsible for the designation of the student's performance ensemble experience; thus, significant variation in programs is possible. By using the unit system of crediting and modular scheduling we have been able to accommodate the individual student's needs and permit flexibility. Finally, we believe this program moves closer to a competency based degree program than the credit accumulation system of accounting.

For some, this may seem to be a radical departure; for others it may not go far enough. To paraphrase the title of a recent book, we must seek and test "alternatives to the traditional." I encourage you to challenge your faculties to do so.

THE PIANO TECHNICIAN OF TODAY

VICTOR BECKER

Saint Cloud State College

In the early days of piano service probably most of the tuner technicians were men who worked in factories, learning the trade and then going out as independent servicemen.

Then, of course, like all trades, they started to organize. The first group was the National Association of Piano Tuners, which was organized in about 1908. A splinter group was formed from this later and was called The American Society of Piano Technicians. Neither of these two groups were too effective, but in 1958 they banded together to form one group which today has over 200 members and is one of the most effective groups in the education of piano technology. This group is The Piano Technicians Guild.

As for schools, there are quite a few scattered across the country. These courses range from three months to three years, taking from six to twenty-five students. Some are correspondence schools, one of which claims to have as many as 200 students at one time. Most of the better schools have about a two-year course with small enrollments, such as six to eight students. I myself took one of the short courses, and the man who taught the course said that only about four out of a hundred students from this became full-time piano technicians. Recently in the Twin Cities a group of trades people, including a piano technician, were called together to consider setting up schools with a one-year course to rehabilitate people. They unanimously agreed it couldn't be done in one year of schooling.

In the beginning I talked about the P.T.G. so let's go back to them because I think they really set the pace for piano technicians. First, we have a magazine which has ten issues a year, much of which is devoted to technical articles. Next, most local groups have monthly meetings at which technical sessions are held. Then there are the state and regional workshops and seminars, six of which were listed in last month's journal.

We have our national convention at which we have the most knowledgeable men in the piano field giving four days of classes. Last summer at the Portland convention there were about twenty classes. Many of the teachers were from factories. Many of the classes were held at the same time so were repeated to give the 400 technicians a chance to attend the classes they wanted most to learn about. These classes are not only for members, but for anyone interested in becoming a piano technician. The P.T.G. also has many educational tapes available from the national headquarters to be used by local groups. The P.T.G. also has a program of private tutoring at the national convention or on the local level. Finally, there is a film, *Music of Sound*, that is available to any group. I might say that the aim of most piano technicians, regardless of which school he or she goes to, is to become a Registered Technician. This is a rating given to a technician who can pass the P.T.G. test in tuning and repairing.

Is there a need for piano technicians? Well, the Piano Trades Magazine took a survey and found that only 15 out of 120 pianos had been tuned in the last year, 10 had been tuned within two years, 40 had been tuned within 3 to 5 years. In other words 80% of the pianos had not been tuned within 3 years. Most piano companies recommend two tunings a year and some more.

New pianos have been sold at the rate of about 200,000 a year. Of course some are junked each year but only a small percentage of the new ones. This alone would require 200 new technicians if the pianos are to be kept up properly. By the way, sales are way up this year. One company recently reported a 37% increase over last year. For the past few years the P.T.G. has been working with the manufacturers to get some kind of warranty service on new pianos which should have three or four tunings the first year. It isn't likely that this will happen soon, but if it did I don't know where the technicians would come from to do the work. I think more programs to teach piano technicians could be set up in our schools.

MUSIC AS A HUMANISTIC STUDY

ROBERT M. TROTTER
University of Oregon

I believe that we stand in the history of culture at a juncture on a grand scale, too big for talk of a mere “generation gap” or “generational reversal of values.” We and our students are involved together. Facing that experience as a fact can lead to a sense of urgency in exploring its implications for our personal and professional attitudes and behavior. It can also strengthen our sense of pioneering together, to balance our fretfulness and fear stemming from a sense of drowning together. I also believe that close to the heart of anyone’s maturing is the interplay between intense experiences of beauty and reflecting on those experiences, integrating them into our lives through dialogue — in Martin Buber’s sense of an I-Thou relationship — with one or more other persons. In the light of those two personal positions, I find certain implications arise for curricular planning. If I share them with you, it is because I hope you will consider their potential usefulness, helping me to refine them in debate made affectionate as a vehicle for Buber’s kind of continuing dialogue.

Here are my three components of a view of what is often called “comprehensive” musicianship. I prefer to call it “indispensable” musicianship, seeking to draw attention to the function of such a view as a framework for analysis and evaluation of one’s curricular position rather than as a prescriptive method, pasted on by one partisan group, damned as heresy by another such group:

- I. Three main components of a curriculum aside from the vital or perhaps optional component, the *pedagogy* of these main three:
 - A. Learning how to compose music.
 - B. Learning how to perform music.
 - C. Learning how to reflect on the listening experience, how to analyze and evaluate music.

NOTE: These lead to three curricular areas related directly to musical behaviors: Compositional Study, Performance Study, Analytical-Evaluative Study. A fourth directly related area is Core Musician-

ship to be required of all students prior to advanced specialization and consisting of alternating emphasis on each of these three. Whatever primary focus obtains, the other two serve as adjunct, supportive study.

II. Five repertoires, with many overlappings and hybrids:

- A. Music associated with theatre, worship, concerts and recitals, from c. Pope Gregory to c. 1945.
- B. European and American folk music, both rural and urban.
- C. Contemporary "esoteric" music, from c. 1945.
- D. Jazz and various kinds of contemporary "popular" music.
- E. Asian and African varieties of traditional music.

NOTE: Our perspective changes on the potential usefulness of these repertoires in a curriculum if we can view them on a *spectrum* of value as well as in a *hierarchy* of value, with one or more "unworthy," one or more "worthy," of our concern.

III. Three complementary self-images of the people involved in learning activities:

- A. Teacher-as-teacher to student-as-student.
- B. Teacher-as-student to student-as-teacher.
- C. Teacher-as-colleague to student-as-colleague.

In planning objectives for music as a humanistic study, we can find a place for quantifiable behavioral objectives if we see how they serve objectives that are too lofty for quantification, both behaviors and state-of-being. To end on a prescriptive note, if we want our students to flourish while behaving musically, in dialogue with fellow human beings, then we must exemplify it while presenting any precepts to them about how to do it. Perhaps a bit of W. H. Auden's "spirit of carnival and prayer" would help.

**MUSIC IN HIGHER EDUCATION:
CONFLICTS OF CONSCIOUSNESS**
**WHAT CAN THE NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC DO?**

JOHN A. FLOWER
Kent State University

A professional association identified with accrediting has a few minimal requisites to justify its existence. I would identify four.

(1) To describe what the profession *is*, how it relates to society, and then continuously keep the descriptions current.

(2) To create some kind of viable membership organization promulgating its goals and relating them to society.

(3) To monitor its membership in order to ensure that the purposes and goals of the association are being upheld.

(4) To serve as a communicative clearinghouse for the internal membership, and to serve as an instrument of communication for its public constituencies.

Many different kinds of projects will emerge in accrediting associations, both internal and external, but in one way or another they will relate to the four requisites above.

As I perceive the NASM, requisites (2), (3) and (4) just mentioned are most easily identified. The membership organization, now nearly 400 schools, departments and conservatories, is viable and active. Monitoring member institutions is complex and difficult, and the process requires improving. NASM officers and commissions, however, are clearly concerned about this need for improvement and show the energy and experience to accomplish it. In recent years the improvement that the NASM has shown as an agency of communication, both internally and externally, speaks for itself, particularly in the quality of relations

the NASM enjoys with government agencies, foundations, and sister accrediting agencies.

The first requisite I expressed is the most difficult. What *is* the art and profession of music in today's society.

Higher education knows what it *was*. Curriculums in music are rooted solidly in the past. As conservators of our musical heritage we excel. The word conservatory describes its function.

Our training programs in the historic disciplines of musical performance have never been surpassed, perhaps excepting the period of the *bel canto* singing teachers of the 18th and 19th centuries in Italy. Our contributions in history and musicology are large and continuing. Our instrumental ensembles, our solo instrumentalists, our symphony orchestras are unquestionably the best the world has ever heard.

If we thus identify the function of music in higher education as being comparable to the conservation function of an art museum, which is to select, preserve and present the best examples in the history of the two and three dimensional visual arts, then the music teaching role is clear and cogent.

It simply calls for three basic ingredients: (1) discrimination in taste; i.e., separating good from bad music; (2) knowledge of the arts and skills of performance and composition, remembering that music is experienced directly, not indirectly through talking about it or reading about it; and (3) iron discipline in demands made upon students for excellence in performance, and in conceptual development.

This description of the conservation of established music as the predominating role of music in higher education is lofty, satisfying, and significant.

But, somehow it doesn't fit.

Somehow, the need to identify and understand the dynamics and the consciousness of society's participation in music emerges more crucially now than in yesteryear.

The consciousness of a citizenry about the performance of music has never been of overriding current importance to curriculum builders. The oft-repeated phrase, today's folk music is tomorrow's serious art music, has always been true.

In the past, isolated centers of musical culture reflected the needs

and biases of the patronage which made the centers possible, but not necessarily those of the citizenry. When music in past centers of culture became too popularized, in other words did not conform to the needs of patronage, as often as not professional musicians were herded back into the enclosure. The Council of Trent, which eliminated popularization in 16th century church music, would be a good example. If patronage came from the populace, as it did for Verdi and Puccini, then popularity dictated norms, not elitism.

The reason that musical centers reflected the cultural biases of patronage was, thus, simply an economic one. The more usual circumstance was that patrons, princes, bishops, wealthy aristocrats, paid the bills, not the populace.

Today, in this country, we have a significant shift from the past in the operation and maintenance of our educational and cultural institutions. With few exceptions, a limited group of patrons can no longer support cultural institutions, nor have governmental agencies yet moved into the fiscal vacuum. More governmental support is forthcoming, but not of the fiscal magnitude necessary to solve the loss of patron support.

Cultural institutions, and this includes music in higher education, will grow or wither away in direct proportion to their success in identifying with the surrounding social dynamic. This in turn will manifest itself in terms of need for the cultural institutions. If society needs a cultural institution, support will be forthcoming. If not, the institution must look elsewhere. Since it can be assumed (in large measure because of income tax laws) that elite patronage is dwindling, cultural and educational institutions will wither if they are nonrelated to the needs of their constituencies.

For the last fifteen to twenty years there has been a sort of mythology in publicly-supported institutions, that in our generation the state tax support base would take the place of elite patronage. This mythology seemed to assume that the dynamics of curriculum, and, in music, the circumstances of performance would not change in conformity with the change in the support base. What makes this myth, is simply that legislators and public taxpayers do not look upon high culture with much enthusiasm. Elitism is anathema. Egalitarianism is in, because that is where the votes come from. Vocational education represents the voters' perceptions of what education should be all about.

Does this mean that the historic values of great music and high

culture are gone? Absolutely not. It means simply that the public perceptions of education, art and music, today, project across a different band of the social spectrum than that projected by patrons of past generations.

How might the NASM fit into this different pattern?

As the pre-eminant instrumentality for obtaining and providing information about music in higher education, the NASM is listened to. I think it would make an extremely worthwhile project for the NASM to appoint a commission to evaluate and sift that which is happening, today and now, in the world of music. This includes rock, commercial music, country music, church music, and serious art music. In a sense, this commission would not only evaluate the substance and worth of these diverse sectors of music, but would serve also as a conceptual bridge between current musical perceptions of the populace and the heritage of music.

This effort would concern musical art and musical sociology. This has never been done by any organization possessed of the prestige of the NASM. If it could be accomplished, enormous benefit could accrue to the teaching of music. For one thing, it would lay the groundwork for altering the theory curriculums in the nation's music degree programs. After all, what disciplines other than music restricts itself essentially to the 18th and 19th centuries for its basic studies program as does music? Even the most conservative departments of economics are now almost 100% Keynesian. For another thing, this sort of NASM effort would inevitably relate the study of music more closely to what is actually happening, today and now, in music in this country.

This sort of effort by a carefully selected panel from the NASM would also have the effect of re-evaluating the conventional bureaucracies of music in higher education. This certainly needs to be done.

If this effort could in fact be implemented, it would reinforce and restate, on behalf of the recognized schools of music in this nation, the noble and lofty role of music in the affairs of mankind.

COOPERATION BETWEEN TWO-YEAR AND FOUR-YEAR COLLEGES TO ACHIEVE BETTER INSTRUCTION IN MUSIC

DAVID L. JOHNSON

Truett-McConnell College

We as junior colleges are endeavoring to develop programs of music instruction which are comparable to the first two years at a four-year college. These programs must develop musicians — musicians who can enter the junior level of training without being penalized for being a junior college transfer student. Of course, we are cognizant of the fact that some transfer junior college students may be penalized as a result of an inadequate junior college record. However, there are many transfer students with good records who should be accepted without being subjected to discrimination merely because they are a junior college transfer student. Such students should not be required to repeat a course just because of a system from which they did not originate as a freshman.

It is my opinion that the lines of communication between two-year and four-year colleges can be broadened and strengthened through a more considered effort of cooperation. There are several ways in which better cooperation between these two types can be achieved:

The following are listed in the *Guidelines for Junior College Music Programs* prepared jointly by the National Association of Schools of Music and the American Association of Junior Colleges. The Guidelines were published to "promote high quality music instruction in the nation's junior colleges and to insure that music and the fine arts assume their rightful place in the total junior college curriculum!"

1. Each state should seek to develop an articulation committee composed of both two-year and four-year college representatives. This committee would study transfer problems and special problems in the state related to music study in the two-year colleges. Subcommittees would be formed to evaluate credit offered in similar subjects, course content and structure, standards of achievement, and course placement within the total four-year curriculum.

2. Articulation committees should develop certain procedures to test junior college transfers in applied music and theory. This test should be given by the senior college at the same time their own students are being

tested for their own ability in musical skills. In other words, the senior college should offer the junior college transfer students a test in May at the same time the senior college's sophomores are being tested. The *Junior College Guidelines* recommends two ways of evaluation:

A. The senior college establishes a date or dates in May (and January for mid-term transfers) when junior college transfers may visit the campus and also take the required examination or appear before the necessary faculty panel. This will necessitate the junior college student announcing the senior college to which he will transfer before completion of the sophomore year.

B. The senior college administers skills test in September to its own third-year as well as junior college transfer students. Classification of all students in skill development would be determined at this time regardless of previous credit earned.

There are other observations which were discussed in a recent meeting of North Georgia Junior College Music Executives.

1. It is of utmost importance that junior colleges utilize senior college personnel for recitals, lectures, workshops, and consultant capacities. It is also suggested that senior colleges utilize junior college personnel whenever possible for recitals, concerts, etc.

2. It was also suggested that a "Swap Student Recital" idea be considered. This could be a source of great importance to both institutions — to the senior institution to show the potential of the junior college student, and to the junior college to ensure a level of competency equal to that of the first two years of the senior college.

3. The exchange of printed programs, newsletters, music calendars, etc., would prove to be most beneficial to all institutions.

4. Finally, an attitude of respect for each other. We are all in the same business — training whole musicians. The junior college cannot operate without the senior college as a reciprocal unit. The senior college can develop further with the aid of the junior college transfer student.

In closing, I would like to quote from an article by Verne Collins, entitled "Junior College Music: The Transfer Dilemma," which was printed in THE PROCEEDINGS OF THE 46TH ANNUAL MEETING OF NASM. Collins stated, "It may not be long before junior colleges, instead of copying the first two years of the senior college's program, will be setting examples which will be copied by senior colleges." Is it possible or impossible? It certainly will be interesting to see.

GROUP INSTRUCTION FOR PERFORMANCE MAJORS

EUGENE BONELLI

Southern Methodist University

Group instruction in instruments and voice is currently in general use in colleges and universities as a means to provide both instruction at secondary levels for music majors and opportunities for music performance study by general college students. Group instruction for music performance majors, on the other hand, is rarely being employed. However, increasing enrollment pressures, budget restrictions, and administrative demands for responsible justification for the high cost of music instruction are all factors forcing many schools to re-evaluate the system of private instruction in music performance. This area is inevitably the most expensive in the music budget due to the low faculty/student ratio and the high salary cost for artist-teachers. Our administrative superiors have a justifiable right to insist on responsible accountability for these programs and to expect our continuing search for greater efficiency and economy in the use of faculty time without the sacrifice of quality.

I would submit for your consideration that the maintenance of an exclusive system of private lessons for performance majors is not a *sine qua non* for the continued existence of high quality instructional programs in music. We do know that in the development of young musicians, an apprenticeship with an outstanding performer-teacher is a vital necessity; but the possible forms in which this apprenticeship may take place deserve our careful attention. The goal of group instruction for performance majors should be both added economy and efficiency in the use of faculty time without loss of instructional quality. When a music administrator initiates this subject with his faculty, he must be prepared to cope with initial strong opposition, including the accusation that he is willing to compromise the quality of music performance instruction in the interest of economy. In order to keep such discussions in proper perspective, I might outline several strategies I have found useful in approaching these discussions with my faculty.

1. Do not initiate the subject with the faculty as a way to cut the cost of instruction in music by having faculty work additional hours. Instead stress a shared responsibility — faculty, students and administration — to face the financial realities of college education and the continuing need to seek improvements in instructional programs.

2. Depending on the size of the school, a study of group instruction in music performance might be approached in two ways:

a. by establishing a broad based faculty (student) committee to study all performance areas and to develop recommendations applicable to all instruments and voice; and

b. by establishing pilot programs in individual performance areas (piano, organ, etc.) with faculty (students) in that particular area participating in the development and implementation of the program.

In initiating either of these procedures, the administrator can present initial guidelines and then maintain flexibility in responding to the recommendations of the group. One factor which can be of significant assistance is the fairly common use of group instruction at advanced levels in Europe. Artist-teachers who have been trained in this way can be of significant help in insuring an open-minded consideration of group instruction in major performance areas.

3. There is no magic formula for establishing a group instructional program. I believe that to be successful, each program must be tailored to the individual institution and its faculty. The administrator must use his assets to neutralize opposition to even discussing such procedures so that the question can be reasonably considered by those who provide and receive the instruction. You may also find that students will provide many valuable insights in such discussions.

4. Begin with an understanding that if after due consideration, it is the majority opinion that the goals of the performance program under discussion cannot be met on a quality basis if present procedures are changed, then you will support continued use of private instruction with your administration. You will also then have the advantage of a thorough study of the entire question within the music unit. Most presidents and vice presidents are not interested in sacrificing quality but in assuring the maximum return for the university investment with both efficiency and appropriate accountability.

Now I would like to outline the evolution of the group instructional approach we have adopted at SMU. We began with a broad-based faculty committee to discuss the entire question of group instruction for

music performance majors. These discussions brought into focus some fairly significant differences of opinion between faculty in various areas regarding both the feasibility of group instructional techniques in general, and their applicability at certain levels. In three instructional areas, organ, harpsichord and classical guitar, there was faculty interest in developing a pilot program of group-private instruction and for reasons that had nothing to do with cost. In organ and harpsichord, the faculty wished to be able to accept more of the highly qualified students seeking admission without expanding the full-time faculty (which would result in needed additional studio and practice facilities). In classical guitar, the faculty were extremely dissatisfied with student achievement in sight-reading and ensemble, and there was a desire to insure increased rhythmic stability in student solo performances. As a result, several varied approaches to a combination of group-private instruction were developed by the faculty and students in these areas. Following is a basic outline of these procedures, compared with the private instructional method.

Group-Private Methods A and B have been used by the faculty in the organ and harpsichord areas. After one year, the faculty have chosen to continue using Method A exclusively in order to keep the group lessons at 3 students each. Therefore they continue to teach the same number of clock hours per week as when they taught all private lessons, but are able to accept four additional majors into their teaching load.

Methods C and D have been utilized in the guitar area. In order to increase student enrollment using Method C, each faculty member must add two additional clock hours of teaching to his load each week. Method D allows the faculty member to teach the same number of students as under the private method but to reduce his clock hours per week by 1½ hours. This method also allows extra attention to sight-reading and ensemble.

Method E outlines a proposal which we have discussed but have not yet implemented. This plan has the obvious economic advantage of providing the most dramatic cost reduction along with a decrease by 3 hours in the amount of weekly faculty instructional time. However it would require increased faculty time in the preparation and evaluation of recitals. There is also some question concerning the adequacy of the three 60-minute master classes to compensate for the loss of 30 minutes of weekly private instructional time for each student. Therefore, we have chosen to delay the implementation of the method until we have had the opportunity to evaluate the other procedures in pilot programs.

**SOUTHERN METHODIST UNIVERSITY
SURVEY OF PROCEDURES IN PERFORMANCE INSTRUCTION**

	PRIVATE INSTRUCTION	GROUP-PRIVATE METHOD A	GROUP-PRIVATE METHOD B	GROUP-PRIVATE METHOD C	GROUP-PRIVATE METHOD D	GROUP-PRIVATE METHOD E
Total Instructional Time per Week for Each Student	1 hour: one 60-minute private lesson (plus a weekly master class in some instances)	2½ hours: a) one 60-min. group lesson—3 students per group b) one 30-min. private lesson c) one 60-min. master class	2½ hours: a) one 60-min. group lesson—4 students per group b) one 30-min. private lesson c) one 60-min. master class	2¼ hours: a) one 30-min. group lesson—3 students per group b) one 45-min. private lesson c) one 60-min. master class	2¼ hours: a) one 30-min. group lesson—3 students per group b) one 45-min. private lesson c) one 60-min. master class	3½ hours: a) three 60-min. (or two 90-min.) master classes b) one 30-min. private lesson
Faculty Load Expressed in Total Number of Performance Majors per Instructor	20	24	24	24	20	30
Faculty Load Time Expressed in Total Clock Hours per Week	20-21	21	19	23	19½	18
Breakdown of Faculty Load	20 60-minute private lessons per week (In addition, some faculty members offer a weekly master class for all their performance majors.)	a) 8 60-min. group lessons (8 hrs.) b) 24 30-minute private lessons (12 hrs.) c) 1 60-min. master class (1 hr.)	a) 6 60-minute group lessons (6 hrs.) b) 24 30 min. private lessons (12 hrs.) c) 1 60-min. master class (1 hr.)	a) 8 30-minute group lessons (4 hrs.) b) 24 45-min. private lessons (18 hrs.) c) 1 60-min. master class (1 hr.)	a) 7 30-min. group lessons (3½ hours) b) 20 45-min. private lessons (15 hrs.) c) 1 60-min. master class (1 hr.)	a) 3 60-min. master classes b) 30 30-min. private lessons (15 hrs.)
Comparative Cost per Student (2 semesters) Based on a 9-month faculty salary of \$15,000	\$750	\$625	\$625	\$625	\$750	\$500
Percentage Comparison of Group-Private Methods with Private Instruction		-16%	-16%	-16%	—0—	-33½%

THE EFFECTIVENESS OF GROUP INSTRUCTION IN APPLIED MUSIC

ROBERT COLE

University of Wisconsin — Madison

I have been teaching flute at the University of Wisconsin for almost 11 years, and for at least half of that time have been experimenting with class teaching. Several factors have brought about my interest in this:

1. Selfishly, I like to be involved with the teaching of each flute student who attends the University of Wisconsin — Madison even though I am not anxious to put in double time to do this.
2. Our administration has always encouraged any type of teaching which would increase the student-teacher ratio.
3. I have honestly felt that in many cases, private instruction is wasteful of our time, and from the student's point of view is narrow: narrow because the student is not aware of, nor sympathetic to problems other than those he or she faces; wasteful of our time because it is unnecessarily repetitious.

I can remember several years ago teaching the Hindemith *Sonata* to about six students in one year. I soon realized that I was saying the same thing to each one. At the time, I thought it would have been a lot smarter to have all six in at once — and I still think so.

In my first attempt at class teaching, I grouped the music education people into classes by year in school. One week they got a class lesson with me and a 15-minute lesson with the teaching assistant; next week the reverse. I worked on etudes in class, she worked on scales and sight reading. Privately we worked on solos. It wasn't too successful. The T. A. wanted more responsibility — that is, students of her own — and I didn't group the students well.

During the summer of 1969, I attended the Marcel Moyse Flute Seminar in West Brattleboro, Vermont. This experience strengthened my faith in class teaching and gave me some new approaches to group work. On that occasion, Mr. Moyse had 30 flutists ranging in age from about 15 to 46 (that was me) in his living room. For about five hours a day, for 10 straight days he was able to hold the attention of everyone present. Each meeting was a master class in which several members

performed. Mr. Moyses kept the classes alive with musical and technical suggestions liberally sprinkled with stories of his many experiences. He was very demanding of every participant and made each of us play up to our own potential. The less-advanced flutists he asked to play more evenly or to tune a note; the more experienced he would ask for a subtle difference in color or phrase. The old man's obvious *love* for *music* and for *people*, made every comment doubly effective. I'm sure there is a message here for any group teacher.

At no time did the concentration of even the youngest flutist fail. I realize these people were all extremely interested — but shouldn't we expect the same interest from our music majors?

This experience made me decide that I had not expected enough of my people in previous class teaching attempts. I had worked with the lowest common denominator — tried to let *each* student play all the material in class — and this is not possible. In other university classes no one student recites all the material. The teacher checks on preparation but leaves the burden of proof of learning with the student.

It becomes boring for the students to hear all the materials several times through. In most cases it is sufficient to have the bulk of the material played only once or twice. Certain difficult phrases perhaps everyone should play, and certainly it is necessary to be sure that each student understands all criticisms and suggestions.

This current semester of class teaching has been my most successful so far from the standpoint of student development and contentment. From the standpoint of student credit hours, it is not all that administrators might hope for. But it is one-third better than the usual one-to-one. Here is how I am working:

1. Each class is made up of three students, grouped together because I believe they are equally capable of covering the same material at an even rate. Year in school need not have a bearing on the placement. One of my applied major groups is made up of a senior, a junior, and an extremely talented freshman. It's working beautifully because the freshman can learn some tone, shading, and style from the older students — and the older students feel sufficiently challenged technically to keep them working every day. In past years, I tried grouping by course number or year in school, but this can leave one with a class of people who have little in common but the year in school. This is not to say that I never have three people from the same year. It does not mean that I believe talent and ability should be matched as nearly as possible. Your older, less talented students do not profit a great deal from being shown up each week by a gifted youngster.
2. Each student in each class has a 50-minute private lesson every third week. This opportunity for a private meeting with the teacher at a regular

time, even though it is only once every third week, has canceled out my students' previous unhappiness with class lessons. Last year when I had *only* class lessons, I invited students to make appointments with me when they wished, but few ever did.

3. My teaching assistant has his own students with whom he meets privately.

4. Once a week I conduct a master class for all the flutists enrolled at the University. In this way, I can occasionally hear the students working with my T.A., and they can hear the more advanced students. The more advanced students, in turn, remain aware of the younger players' problems. The master class also helps each group get to know the others.

In the past I have tried working with all the students, assigning the T. A. to teach classes of scales and etudes, while I worked with the same people on repertoire. This created problems with the older students because they questioned the T. A.'s instruction. Also, the fact that he had no freedom to teach in his own way made the T. A. unhappy. While I respect this view, I still want some contact with each flute student — so the master class is the answer.

In the past couple weeks I have asked my students how they feel about class teaching as it is this semester. They *all* like it. It was the insertion of a regularly scheduled private lesson into the plan that turned the trick. This gives them the opportunity to catch up on material, to ask questions without embarrassment, or just to feel more individual. It seems they need this guarantee. I suppose the length and the frequency of this private time is flexible.

I believe more and more in class teaching. It will work at any level provided common ground exists in each class: for example, for beginners — basic technique; for more advanced people — repertoire, orchestral studies, tone color.

Probably a once-weekly class with major emphasis should contain no more than five students, and each student should have a private time at least every fourth week.

In my own class lessons, I work with the reciting student just as in a private lesson, then ask if others understand or question the criticism or suggestion. On occasions, I ask another student to criticize. They all feel this is a good experience.

As for the use of audio-visual aids, quite often I find that a tape recorder will help a student hear sins of commission and omission, which he may believe do not exist. Also, about once a semester, TV taping helps them see themselves as the others in the class see them.

The students like the classes because:

- 1. They become familiar with more repertoire.**
- 2. They hear other people play material they know, and learn to listen critically.**
- 3. They are better able to compare their own sound and technique with others.**

I like class teaching because:

- 1. I can teach more people in the same time.**
- 2. When I teach a really good lesson, more than one person has benefited.**
- 3. I don't have to say the same thing about the same composition so often.**

THE EFFECTIVENESS OF GROUP INSTRUCTION IN APPLIED MUSIC

M. DOUGLAS SOYARS
Syracuse University

The School of Music at Syracuse University introduced group instruction in an informal and somewhat peculiar manner. Four years ago, at a time when electronic keyboard laboratories were popular for beginning instruction, a professor in our piano department was experimenting with group instruction for the most advanced student pianists. Based on his European experiences, he felt group instruction to be far superior to individual instruction. The following year, with applied music faculty loads approaching the realm of impossibility, individual teachers attempted to organize small classes of two, three, or four students in order to reduce contact hours of teaching. Some faculty members continued with small groups for one year, others for two years. However, we could not meet the instructional needs of the students in the School of Music and were refusing requests from 100 non-music students each semester for applied music instruction in all areas. As we pondered our dilemma, the School of Music suddenly became a unit in a new College of Visual and Performing Arts. College emphasis was placed on interdisciplinary action within the arts and we had a horde of drama students demanding voice lessons. This year we inaugurated a well-planned, serious and probably permanent program of group instruction. Initial planning called for group instruction for beginners, but the program was expanded early to include more advanced students. Because the need was critical and time limited, we initiated group instruction in our applied areas of greatest need — piano, voice, guitar, flute, and recorder.

I have described the way group instruction evolved on our campus but I must admit it was not a simple process. During the somewhat tumultuous planning stages, faculty discussions centered around basic educational philosophies. Some faculty members argued that applied music could be taught effectively only on a one-to-one basis. Others were willing to try group instruction. However, once an administrative

commitment had been made in favor of group instruction, the faculty had to be sold on the idea. Unfortunately, many musicians believe that the only good way to teach is the way they were taught. Convincing these individuals of the merits of group instruction is not an easy task. Nevertheless, the arguments following have proved valuable:

1. Group instruction techniques offer better instruction for participating students.
2. Faculty will continue with an agreed percentage of individual instruction and not be asked to assume a teaching schedule consisting only of group instruction.
3. In instances of beginning instruction, the faculty will give one or two carefully planned presentations each day instead of repeating the same thing in lesson after lesson.
4. Preparation time for group instruction will be counted on faculty loads.
5. Participating faculty will have fewer contact hours of teaching.
6. Group instruction will have a beneficial effect on the music budget. Monies will become available for strengthening weak areas and instead of adding new faculty, more generous salary increments will be possible.

Several practical administrative problems are inherent in the inauguration of applied music group instruction programs. The most perplexing problem is scheduling. Without proper planning the first semester scheduling can be a nightmare. Fortunately, scheduling subsequent semesters becomes easier. Before beginning to wrestle with schedules, definite decisions must be made regarding those students who will or will not participate.

At Syracuse, we established the following guidelines:

1. All applied music beginners receive group instruction.
2. In the major performance area, students have individual lessons or are grouped at the discretion of their teacher.
3. Students studying a minor performing area and non-music students must schedule an audition/interview with the area faculty. Although such a procedure might, at first, appear to be time consuming, it is ultimately a time saver. The audition/interview is structured to determine the best method of instruction for the student. At this point, caution is the keynote. Students must not feel that group instruction ensues if they are not proficient enough for individual instruction. Of course, a gifted young artist needs and deserves individual attention, but so does the average or below average performer with personal, emotional, or unique musical problems.
4. Based on the audition/interview each student is assigned a rating and recommendation for group or private instruction.
5. Students recommended for group instruction are placed in groups according to ability and assigned teachers.
6. Teachers collect student schedules and arrange group meeting times.

We are attempting to improve our scheduling process with pre-registration for applied music. Each student will know his teacher and group

section number. He will then register for group instruction as he does for any other class and the faculty will be relieved of resolving scheduling conflicts.

Faculty members who are assigned applied music groups should be given sufficient notice to allow for selection and preparation of teaching materials and literature. To ask a professor to offer effective group instruction on short notice is expecting the impossible. Careful planning is essential to the success of group instruction.

Determining faculty load presents another problem to be solved. I am not certain that we have found the best or most equitable solution. Group instruction stands in a middle ground somewhere between individual instruction and lecture classes, yet it is not strictly a laboratory. At Syracuse University, a full load is considered 12 credit hours of lecture classes or 24 clock hours of individual instruction. We compute faculty load in applied music groups as contact hours plus preparation hours. Each group carries thirty minutes for preparation. Presently, we have been able to keep the full load requirement below 24 hours. The handout that I trust each of you received illustrates the effect on faculty loads.

INDIVIDUAL INSTRUCTION

<i>No. of Students</i>	<i>Instruction</i>	<i>Faculty Load</i>
48	30 minute lessons	24 clock hours

GROUP INSTRUCTION

<i>No. of Students</i>	<i>Instruction</i>	<i>Contact Hours</i>	<i>Preparation</i>	<i>Faculty Load</i>
48	6 groups (8 in a group)	12 classes (45 min. each)	3 hours	12 clock hours

The budget-minded administrator happily discovers that group instruction not only offers relief in faculty loads but the cost is considerably less than individual instruction. In the handout there is a table showing differences:

<i>No. of Students in Group</i>	<i>Cost of Individual Lessons* (30-minute lessons)</i>	<i>Cost of Group Instruction* (2 45-minute classes)</i>	<i>Cost Difference</i>	<i>Annual Cost Reduction</i>
4	30.00	30.00	0.00	0.00
5	37.50	30.00	7.50	225.00
6	45.00	30.00	15.00	450.00
8	60.00	30.00	30.00	900.00
10	75.00	30.00	45.00	1,350.00

* These figures based on faculty cost of \$15.00 per hour.

If one faculty member teaches only five groups of 8 students each (a practical size) as a substitute for individual 30 minute lessons, the cost reduction during an academic year would amount to \$4,500.00.

Experiences at our school have brought into focus certain strengths and weaknesses of applied music group instruction programs. The handout summarizes the strong and weak points. I must confess that as I prepared these items I was surprised at the apparently overwhelming case in favor of group instruction. Perhaps we should allow a few minutes for clarification and discussion:

STRENGTHS

1. Each student has triple the instruction time.
2. Student meets with the instructor more frequently.
3. Each group session provides an experience in playing before an audience.
4. The class situation creates greater incentive for careful preparation of assignments.
5. Student learns more literature.
6. Student profits by observing the instructor working with other students.
7. Built-in opportunity for small ensemble performances.
8. Student compares his progress to progress of fellow students.

WEAKNESSES

1. Student receives less individual attention.
2. Difficulty in rescheduling missed lessons.

At Syracuse University, we have not undertaken a formal comparative study of group and individual instruction. However, in the future we intend to formulate some evaluative devices to assist us in determining more objectively the success or lack of success of group instruction. Presently, the informal but careful observations of participating faculty indicate that students involved in applied music group instruction progress at a faster rate than comparable students receiving individual instruction. During a recent discussion on our campus several students commented that it was unfair for a few students to receive private instruction when all students paid the same tuition. A faculty member who is not yet involved in group instruction replied that he was convinced the students receiving individual instruction were the ones being shortchanged.

I believe that in the future most schools of music and music departments will institute some form of applied music group instruction. At

Syracuse University, we are considering the development of a Learning Center for our music students. We have an interested, active, and excellent university center for instructional development. With their help, we hope to devise new methods of instruction allowing for more individualized learning processes for music students.

If we succeed, students in applied music group instruction will have vastly increased opportunities to work alone at their own rate and faculty members will have more free time to give students individual attention outside of the classroom. Perhaps the future of applied music depends upon a careful application of developments in instructional technology. Group instruction is a first, positive, and necessary step in a new direction.

As more institutions implement applied music group instruction the educational merits will become increasingly obvious. Although group instruction must grow out of a desire for improved instruction, crises faced by all music schools and departments will be alleviated. Applied music group instruction will permit a school to increase enrollment without an increase in faculty, without an increase in instructional cost, without an increase in contact hours, but *with* an increase in the quality of instruction.

INNOVATIVE TECHNIQUES IN PERFORMANCE INSTRUCTION GROUP (STUDIO) AND CLASS INSTRUCTION

GUY DUCKWORTH

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Economic reality is forcing the academic music community into various forms of group and class instruction in applied music. There is no educational reason for becoming apprehensive about the quality of instruction that results from these kinds of environments. Unequivocally, they can be equal and in some ways superior to the "private" lesson which we presently consider sacrosanct. This paper and demonstration will investigate some of the circumstances which the group can provide to facilitate learning.

Our colleges are increasingly under fire for justifying their existence in our present society. Current thought that we are just teaching miscellaneous facts forces us to challenge our present goals and consider, in their places, other enriching, alternative and supplementary modes of learning, thinking, and adapting. Two hypotheses are herein presented:

1. Learning How to Learn results from direct experiences.
2. Opportunities for providing direct experiences are strongly connected to the stimulation of other people.

Direct experiences are events which build tolerance for coping with chaos. At the outset, they invite crude, vague, hesitant feelings and actions which are necessary prerequisites for revealing, clarifying, and precise conceptualizations and skills.

An environment which is purposely based upon direct experience initially has the following characteristics:

1. Abandoning intellect in order to feel things directly; e.g., trusting intuitions, taking risks. "I can be creative."
2. Emphasizing inner contents rather than outward forms; e.g., searching for emotional realities. "Beyond the notes are _____."
3. Attaching importance to perceptions; e.g., becoming vulnerable, "opening-up" to newness and integrating it into consciousness. "Wow, learning is painful."

4. Concentrating on similarities rather than differences; e.g., searching for principles that will be effective in the future. "What have I learned here that is useful there?"
5. Following the natural flow of one's ideas; e.g., learning to solve problems actively. "I *do* want to know. How do I go about knowing?"

. . . all of which emerge into a higher level of intellect, judgment, and form.

The very nature of direct experiences necessitates an emotional level of behavior from the individual which is not often sought in the educational process. If such experiences are to be designed, the teacher must create a learning environment which 1) encourages, sustains, and extends an individual's efforts into unknown and seemingly impossible areas; 2) permits, accepts and understands an individual's frustrations, pain, failures, and insecurities. If the student is to commit himself to total emotional enlightenment these supportive procedures are necessary.

The following principles based upon research in group dynamics indicate that a group environment can maximize the conditions required for producing peak, direct experiences.

1. The group helps provide the atmosphere for problem solving and clarification. K. Lewin.
2. The group interaction is a medium of change in which a group decision is a strong factor in influencing the attitude of an individual. K. Lewin.
3. The group functions most efficiently with a spirit of cooperation. H. Deutsch.
4. The group accepts the following basic psychological needs for its reward-structure: success, status, acceptance, self-esteem, independence. A. Maslow.
5. The group structure is a balance of satisfying psychological needs and lessening inner restraints. L. Festinger.
6. The group morale is dependent upon obligations and responsibilities of each individual to do his part. D. Rosenthal.
7. The group leadership is most efficient when it is participatory. M. G. Preston.

The dynamics inherent in groups force new dimensions into the learning process which are not available in a one to one relationship. The student has a greater possibility for developing his full human potential; the teacher can explore the more subtle areas of teacher influence.

Direct experience is probably the only valid source of knowledge. By direct experience we confirm or reject hypotheses about reality. Without direct experience we are forced to accept intellectual descriptions of reality without submitting them to the proof of trial by actual experiment.

Those colleagues who are seeking innovative techniques in performance instruction are recognizing in increasing numbers the potential value of direct experience to their own fields; and find that the use of groups facilitates and encourages learning by this means.

A COMPARATIVE SURVEY OF ELECTRONIC SYNTHESIZERS AND ASSOCIATED HARDWARE FOR EQUIPPING AN ELECTRONIC COMPOSITION LABORATORY

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The intent of this paper is to discuss the most important characteristics of electronic music synthesizers which are suitable for educational use. Time does not permit much detailed description, but I would like to discuss the major differences in design format of products from five major manufacturers of electronic music equipment. Since price is nearly always a strong determining factor in the purchase of equipment, I have organized this discussion into two parts. In the first part I will discuss the larger systems. These are in the price range of from \$4000 to \$50,000. In the second part I will discuss the smaller systems. Prices range from \$600 to \$4000 in this category.

Similarities. All of the equipment under discussion have basic similarities which are quickly and easily pointed out. They all use oscillators and white noise generators as the principal means of electronic sound generation. All of the systems provide devices for treating and processing audio signals, and all of the systems provide a means for both manual and voltage control of the audio production and processing devices. The major differences in both the large and small systems are to be found in the design of the voltage control and interconnection formats.

PART ONE: LARGE SYNTHESIZERS

The ARP 2500. The most characteristic features of the ARP 2500 synthesizer are the use of high density packaging with musically intelligent interconnections built into the wiring, and the use of the matrix switch patching system. The advantages of pre-built interconnections is that the number of patches necessary to create a sound is often greatly reduced. One standard module, for instance, the 1045 voltage con-

trolled voice, contains a voltage controlled oscillator, a voltage controlled filter, a voltage controlled amplifier, and two envelope generators in one compact module. This device is essentially a miniature synthesizer in one module which requires virtually no set-up time, and is immediately operable within the limits of its design. A disadvantage of this type of module is that the fixed interconnections necessitate a reduction in the compositional choices open to the composer. In general, high density packaging tends to make a reasonable range of sounds easily available, but it definitely decreases the possibilities for inventive and creative patching by the composer unless some method of defeating the pre-set wiring is provided.

The matrix switch patching system eliminates the use of patch cords. This provides a neat and logical method of module interconnection which is dependable and easy to use. There are advantages and disadvantages to this type of routing device. It does eliminate the wild tangle of patch cords associated with other systems. However, it is possibly more difficult for the composer to visually trace a patching configuration in case a particular compositional system is not functioning correctly.

The oscillators in the ARP 2500 are extremely stable, and require tuning only once or twice a year. Other important characteristics of the ARP 2500 are the 1047 multimode filter which provides simultaneous low pass, band pass, high pass, and band reject filtering with voltage controlled frequency and resonance, and the 1036 sample and hold circuit which is an expanded-function sequential controller. A conventional sequencer is used to program a series of pitches or events which can be repeated over and over in the same order. The sample and hold module permits the additional flexibility of random or highly complex patterns of order.

The ARP 2500 uses two multi-voiced organ-type keyboards capable of playing six notes simultaneously and independently. These systems are modular and can be purchased one module at a time, one cabinet at a time, and one keyboard at a time. Prices range from \$4500 to \$15,000.

The Buchla Electronic Music Boxes. Buchla and Associates offers a number of electronic music systems of varying size and price. There are three large systems (#241, 321, 401) ranging from \$6,330 to \$11,050.

The Buchla systems maintain a consistent distinction between control voltages and audio signals. This separation of audio and control

functions is an important contribution to the clarity of design and expanded possibilities offered to the composer. Buchla modules tend to be of the single-function type with little or no pre-set wiring. Consequently, the composer must make all his own patch connections. This design philosophy has a disadvantage in terms of set-up time, but it allows the composer a maximum amount of creative freedom because few compositional decisions are built into the system. Components of the Electronic Music Box are designed to interface readily with digital computers. All musical parameters are voltage controllable via computer because of the incorporation of high stability and therefore predictable circuitry.

An unusual feature of the Buchla systems is the availability of a voltage-controlled quadraphonic distributor for determining the spatial location of sounds (Model 204). The operating characteristics of location and amplitude can be controlled manually via four joysticks or automatically via externally applied voltages. The quadraphonic monitor/interface (Model 226) provides for monitoring, interfacing, quad mixing, duplication, and overdubbing. The Buchla sequencers (Models 245, 246) employ multiple methods for selecting and ordering the control voltage outputs. Conventional sequencing is available, and a unique analog select control input is provided. This feature permits an externally applied voltage to determine the activated output stage. Analog selection is particularly useful for converting a continuous voltage into a series of preselected values (a 12-note series, for example). The model 264 quad sample-and-hold module contains four independent sections plus a specialized logic circuit for implementing polyphonic patches. This unit contains the conventional "sample" mode as well as a "track" mode which provides variable voltage sampling at the output for the duration of an applied pulse. A combined ring modulator and frequency shifter is available in the model 285 module.

The Buchla systems employ both touch-sensitive controllers and polyphonic velocity (and pressure) sensitive keyboards. The model 217 touch controller is a combination of four separate touch-sensitive devices. It includes a 17-note electronic keyboard with both tunable and equal interval outputs. A similar 4-key section has the above features plus individual pressure outputs. Two separate analog controllers (ribbon type) provide output voltages that are proportional to lateral position. This device offers individual outputs for each key so that the sustaining of one key does not inhibit the action of another. The keys are non-mechanical, the functions being activated by body capacitance. Two

polyphonic velocity and pressure sensitive organ-type keyboards are offered. The largest of these (#238) has 61 keys (five octaves) and four-voice polyphonic outputs as well as a digital output for interfacing with digital computers.

The Buchla systems are modular and may be designed to fit individual needs.

The Synthi 100 Professional Electronic Music Studio. The Synthi 100 studio is the largest, and therefore most expensive packaged system available today. It is built around a digital sequencer which has a storage capacity of 10,240 bits. This device is capable of precisely controlling six different simultaneous parameters over a sequence of 256 successive events. There are several modes of operation and full editing facilities, so that any or all of the 256 stored items and their time relationships may be changed without difficulty. Two five-octave dynamically proportional keyboards are included to operate the studio in real time on six tracks, with the sequencer remembering what is played. The resulting performance can then be played backwards, forwards, at any speed, and edited to any degree of precision prior to recording on magnetic tape. This item is available separately and will interface with other synthesizers.

The Synthi 100 also contains other new devices. Three voltage-controlled slew limiters provide an output which exactly follows a control input at a rate whose maximum (slew) is defined by a control voltage. One application might be to interpose the device between the pitch control voltage from a keyboard and the oscillator to be controlled. If the key velocity voltage were then applied to the slew control input, the player could produce a glissando between any two notes, the rate of the glissando being controlled by his touch. A frequency to voltage converter produces a voltage proportional to the fundamental pitch of an externally applied signal. This device accepts inputs from a variety of sources, including acoustical instruments. Other unique features include a two-output random staircase generator with controllable time and amplitude variances, a double-beam oscilloscope, and a six-digit crystal-controlled counter/timer/frequency meter which ensures accurate setting up and logging of parameters. Patching is handled via two cordless pin matrices. Each board has 60×60 locations.

Also included are a very full complement of twelve drift-free oscillators, eight dynamic filters, three ring modulators (which can be cascaded for double or triple modulation), as well as eight voltage controlled out-

put channels with full panning facilities, eight input amplifiers, two X-Y joystick controllers, a filter bank, three envelope shapers and followers, noise generators and reverberation units. The Synthesizer 100 is manufactured by Electronic Music Studios Ltd. of London, and costs \$20,000.

The R. A. Moog Systems. R. A. Moog was the first designer to systematically employ the principle of voltage control in a complete line of modular systems. Both programmed control and live performance were made practical realities in the 1960's through the use of voltage control. A voltage-controlled instrument has one or more control inputs which allow the instrument's operating point to be varied in step with an externally applied voltage. Rapid and precise voltage variations may be produced by a variety of means.

The Moog Synthesizers are built around a complement of accurate, wide-range voltage-controlled oscillators, amplifiers, mixers, and filters. Control voltages are produced by the oscillators, envelope generators, and several types of manual and programmed devices. Manual controllers available include keyboard (five octave organ-type), ribbon (continuously variable), two-dimensional (X-Y joystick), and foot pedal controllers. Two sequential controllers (A and B) are available as a system component or as a separately packaged item. These sequencers generate three independent patterns of discrete voltages. Manually controlled signal modifiers in Moog synthesizers include fixed filter banks, reverberation units, and separately packaged four-channel mixers. A random signal generator (white and pink noise source) may be used either as a signal generator or as a control voltage. Moog synthesizers are patched via patchcords terminated in standard ¼" phone plugs. Computer applications are in the planning stage, as well as a series of classroom synthesizer components designed to meet budgetary requirements.

Four basic systems are available in the modular format. These can be ordered in portable cases or in console cabinets. Optional equipment may be added at any time without alteration of the original package.

The Synthesizer 10 is the most compact of the Moog systems, and was designed for live performance and demonstration purposes. The Synthesizer I is an instrument of limited complexity designed to satisfy the requirements of individual composers, and is particularly appropriate for use in the teaching of electronic composition. Many institutions have used this model as a starting point in establishing an institutional studio.

Two other systems are offered (II and III) in the moderate and large categories. Prices range from \$1495 to \$7985. In addition, Moog manufactures and distributes ring modulators and frequency shifters designed by Harold Bode.

PART TWO: THE SMALL SYSTEMS

The medium-sized and small synthesizers are generally not modular in construction, and therefore are available with a fixed system content. Most of the designs are intended for small studio applications and live performance. Portability and moderate price make these systems popular.

The Moog Compact Systems. Moog offers three compact systems and a number of accessory items. The Mini Moog system features three oscillators (six waveforms), random signal source, a five input mixer, lowpass/resonant filter, amplifier, and contour generator for shaping loudness and overtone content. The controllers include a three and one-half octave keyboard with glide control, pitch bender wheel, and modulation injector wheel. An A-440 electronic tuning fork and an ear-phone amplifier are provided for ease in tuning and for silent practicing.

The Sonic Six incorporates all basic synthesizer sound generating, modifying, and controlling functions including ring modulation, micro-tonal keyboard scaling, 2-note keyboard capacity, and monitor amplifier and speaker. This is designed mainly as a performance instrument.

The Satellite features 12 quick-set tabs, conveniently located on the front of the keyboard. These select 12 pre-set patches for varying tone color. The shapes of these sounds are further modified by 7 slide-type controllers. Eight "effects" tabs complete the package.

Electronic Music Studios, Ltd. EMS offers a number of updated versions of the Putney synthesizer. The newest model, the Synthi AKS, has the unique feature of offering a digital sequencer. After programming, the sequencer will play back musical passages (pitches and rhythms) at any speed. Transposition capabilities are also provided. The keyboard can then be used to accompany the recorded sequence. A random voltage key is also provided on the keyboard. Patching and mixing is accomplished by a matrix pin panel. Provision is made for pre-set patching configurations in the form of a "prestopatch" plug. A variety of patches are available as well as a custom service to fit individual needs.

The Synthi AKS also contains a large number of traditional func-

tions: 3 oscillators, noise generator, ring modulator, envelope shaper, meter, and joystick controller. All of this comes in a strong and extremely compact briefcase weighing 25 pounds.

Electronic Music Laboratories, Inc. (Electrocomp). The Electrocomp EML-101 system is a medium sized portable synthesizer featuring a wide range of devices including 4 highly stable oscillators, multi-mode voltage controlled filter (a unique feature for its size and price), and variable ring modulation which can be adjusted to any percentage amplitude modulation. Sample and hold, amplitude shaper, 2 multi-stage envelope generators, 4 mixers, noise generator microphone amplifiers and full patch panel are also provided. The keyboard has two voice polyphonic capability, and in addition is capable of producing 3 and 4 note chords.

The EML-200 studio synthesizer is designed to complement the 101. The 200 adds 3 oscillators, reverb, electronic switch, high pass and low pass filter in microphone preamp, large stereo mixer with panning capability, envelope generator, 2 ring modulator, and another sample and hold.

The EML-500 is a keyboard synthesizer in the 101 system format at a modest price.

Buchla Electronic Music Boxes. The Buchla Compact Systems 101, 151, and 161 are built around a polyphonic keyboard (discussed earlier) and a multi-purpose dodecamodule. The dodecamodule contains a balanced selection of functional units integrated into one compact module. It includes a preamplifier, headset driver, 3-channel mixer, envelope detector, 3 envelope generators, 2 white noise generators, voltage-controlled balanced modulator, 3 input stereo mixer-reverberator, gates, continuous and stored random voltage sources.

System 101 includes 2 oscillators, dodecamodule, and keyboard. System 151 adds a 10-channel bandpass filter and a sequential voltage source. System 161 is similar to the 151, but without the 10-channel filter. It uses a larger keyboard (5 octave) with digital outputs.

The ARP Compact Systems. The ARP 2600 is a medium sized synthesizer. It is possible to make a great number of sounds on this instrument without using any patch cords, simply by moving slidepots on the front panel. However, the pre-wired interconnections can be defeated by inserting patch cords into the appropriate jacks. This feature

provides the advantages of pre-patched systems without loss of flexibility to the composer. The unit contains 3 oscillators, low pass filter, voltage-controlled amplifier, ring modulator, 2 envelope generators, envelope follower, random noise, bidirectional electronic switch, sample and hold, voltage processing devices, reverberation, amplifiers, and speakers. Manual control is made via an organ-type keyboard with variable tuning, variable portamento, variable tone-intervals and precision memory circuit.

The ARP Odessey is a small compact unit with polyphonic 2-voice keyboard, phase-locked oscillators, digital ring modulator, sample and hold circuits, foot switch, and pedal. The Odessey uses multi-position slide switches for patching.

The Solist and Pro Solist round out the ARP line. These instruments are pre-set synthesizers with computer type memories built into remember the settings necessary to create the sounds of a wide range of conventional instruments. The touch sensitive keyboard on the Pro Solist gives dynamic and brightness control, vibrato, and other popular effects. Thirty instrumental sounds are available.

CONCLUSIONS

It would be extremely difficult to try to draw conclusions or make specific recommendations for purchase of equipment without knowing the compositional and educational needs of a studio installation. Certainly it can be said that the market today offers a very wide competitive line of studio equipment. Small, medium, large, and very large systems are available with a variety of design formats and special features. This is a rapidly expanding technological field, and I think we can expect to see an increase in quality and flexibility in the use of more sophisticated computerized equipment in the near future.

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A SMATTERING OF ADMINISTRATIVE PECCADILLOS

CHARLES A. LUTTON

Lutton Music Personnel Service

Last year at this time we discussed those faculty members who moved because they had to — those who had failed to “pass muster” even though they were selected over many other candidates for their position, but for one reason or another did not live up to expectations.

At that time, one administrator suggested “. . . it might be interesting to hear you voice the complaints of persons registered with your service regarding the situations they might occupy. Not only must we prepare persons who are going to take places in institutions throughout America and serve effectively in them, but we must continue to examine ourselves as deans, chairmen, department heads, and schools and departments, to make certain that our situation is one which attracts outstanding music educators . . .”

I then posed the following question to a number of colleagues enrolled with us: “In your opinion, what is it your administration could do that it is not doing to attract and retain better calibre staff?”

The response to this question, as I interpret their answers, reduced to capsule form, is:

1. Those persons who occupy administrative posts in their schools must take their responsibilities seriously.
2. Administrators should heed their faculty, seek advice from their faculty, and respond positively to staff feeling and sentiment.
3. Top-level administration should not ignore the fact that an inequity in the Arts vs. Sciences balance of power exists, creating a two-class society within a university.
4. Administrators cannot afford to be artistically ignorant of and artistically oblivious to faculty needs.
5. Administrators should be more direct in dealing with faculty through consultation with their staff members whenever a problem might arise concerning them, and obtain all the facts on both sides of a question prior to taking action.
6. Faculty judgments must not be ignored in light of student opinion, when there is little to no evidence to support the student's position.

7. Faculty dismissals without cause or hearing or explanations is a factor in faculty insecurity.
8. It is difficult for an administrator to hold top teachers in face of salary decreases, decreasing enrollments and/or increased teaching loads.
9. Administrators must not assume facts not in evidence:
 - a. That a college degree admits a teacher knows his obligations to the teaching profession;
 - b. That a college degree ipso facto admits that a teacher knows his subject matter, materials, equipment, library resources, etc.;
 - c. That a college degree assumes that the young teacher understands young students.
10. Administrators need to assist new personnel individually or through faculty consultations in matters pertaining to tenure, promotion, personal growth, and community relations.
11. Administrators need to be open, honest, and forthright in all faculty matters.
12. Administrators should not administer their programs in a matter guided by their own special backgrounds, interests, and tastes, or sit in supreme judgment against those forms that affront their own personal tastes.
13. Administrators must be receptive to new approaches suggested by new appointees even though not feasible or practical, as an unsympathetic and inflexible attitude can break down faculty morale.
14. Administrators who adhere to a form of musical philosophy and curriculum that may be out of step with what is happening today in the world of music live in a cloistered seclusion and probably are dedicated to and firmly committed to a program of mediocrity and snobbery.
15. It is incumbent upon administrators to help create an atmosphere or a more fertile environment in which their faculty can perform their duties.

These are some of the ideas that came out of my questionnaire. Hopefully, there is no place among the membership of this Association where all of these things might arise. Perhaps one or more might on occasion exist anywhere. From where we sit, if you have a fine teacher, it is a crime not to hold on to him as long as you possibly can and certainly not let him get away for any of the above reasons. Your first duty is to your students, your school, and your staff.

The one question that did not arise in the form of a "beef" was relative to promotions; favoring one group over another — rewarding the "degree" over "performance" on the job — a constant source of irritation in talking with clients.

Another that did not arise — relating in some ways to the previous one — was in regard to "Tenure." Apparently many schools are reviewing their thinking on this point, and the handwriting on the wall is that they may some day eliminate "tenure" as we now know it, or grant it in blocks of five-year periods, reviewable and renewable on a "performance" basis.

PLACEMENT

BERT LUTTON

Lutton Music Personnel Service

Webster defines placement as 1) the act of placing; also, the condition of being placed; 2) the finding of employment for a person; 3) location or arrangement, and 4) in football, (a) the setting of the ball on the ground in position for a place kick; (b) the position in which the ball is set.

This being the height of the professional football season I am tempted to dwell further on that aspect, but placement as we are treating it today is allied more closely with a combination of the first three alternatives in Webster's definition—the finding of employment for a person. Simple. Nothing easier than telling a person — “They need someone like you over at XYZ College where they have an opening.” The person applies, he is hired and works hard and successfully. Everyone is happy, and oddly enough, it can be just that simple.

However, every now and then something happens and things don't work out quite that smoothly. Maybe the person applying is not qualified. Perhaps there is no job open at all; it was just a rumor. Maybe the job didn't carry enough salary, or rank, or the location was such that the person wasn't interested in the job at all. Maybe the job was filled already. Maybe the job wasn't really definite and wouldn't be funded. Maybe the school was just testing the market in case they wanted to look later, in case the person they really wanted didn't accept.

We begin to see the complexities of placement can be infinite. Averages that hold true for groups break down almost immediately as the group gets smaller, and in the case of an individual candidate, or a single school, you might well throw the averages out the window. Everyone and every school differs to the extent that predictability at best becomes uncertain. Placement is a challenge to everyone connected with it; the person to be placed, the person(s) responsible for hiring, and the middle man (or men) involved in bringing about a placement.

Placement is a kind of marriage. The odds on success vary widely from one marriage to another, and as compared to the success rate in California today we are probably doing quite well as placement professionals. I am speaking of department heads and professors who assist students to locate employment, as well as placement directors at schools or in private agencies.

When we note the employment patterns of persons in music education today, and see the wide variations in types of jobs, locations, types of public schools, professional organizations and colleges and universities that make up the backgrounds of the men in this room today, we get another idea of the complexities involved in placement.

There isn't a single duty that an administrator has that is more important to a music department than selection of faculty. Your graduates are a reflection of the teachers. The teachers are a reflection of the administration that hires them. In a large school blessed with a large staff of specialists, frequently having several teachers duplicating efforts on a group of students, a poor staff member can be shunted aside with a minimum of trouble. When this person who is not working out as planned becomes exposed to a larger group of students in a more critical situation, the effects can be more devastating. We've all seen what a change in a single faculty member can do to an organization such as a band, choir, or orchestra. Then put this person on the faculty of a smaller school where duplicate skills may not be available, and where programs being smaller are no less important, and you have a crisis. Then find out this person is tenured, and the importance of placement becomes clearer than ever.

In selecting staff you can shorten the odds by a few simple precautions. As administrators you can be sure that you disseminate your openings to a wide group of candidates. You may hire the first person that stumbles through the door and come up with a jewel. You may also be like the servicemen in Burma who thought they were buying rubies and found the natives were selling them pieces of polished glass from the runway lights at airports, or reflectors off the hind end of a jeep. Major league teams with literally millions of dollars at stake spend thousands and search the country for a center fielder who can do the job. They may not find one for years, but they don't stop looking. If you have a problem you might have to do some searching that involves considerable effort. You might better go through a mound of paper over a period of hours or even days, to find the best people from which

to choose. Cutting corners is possible by sending out accurate descriptions of the job you want filled. If you make the descriptions too detailed you can drive away everyone. If you make it too general you can invite an avalanche. The better the quality of the opening, the better should be the quality of the applicants. Frequently we see appointments made that indicate someone didn't do his homework. He didn't lift the phone to check on the person hired, and they got a top-flight musician who produced a fine program for a while, but finally they had to let him go because he drank, and got so he couldn't produce. Or, he didn't mix into the rather stolid community because of his extra-curricular activities involving students, or any of a number of problems that man is heir to that may come to light after you hire someone. Some of these problems do not come to light before they are visited upon you, but in checking, we find that frequently a history has built up elsewhere of similar activities which are hushed up. I often wonder if selection committees are not an effort to pass off the blame to a group, as much as the current effort of entire faculties to assume the duties of administrators whenever possible. A few dollars in phone calls to affirm the glowing accounts in references might well be returned a thousandfold.

One final observation. In academia, it is not considered good form to make it generally known that you are looking for a job. This is often carried to extremes, to the point where schools appear to be ashamed of the fact they are going to need a faculty member. They do their best to avoid inquiries, or horror of horrors, applications. It is also quite common for candidates for openings to go to extreme lengths to avoid the appearance of job-hunting. They might have their major professor write for them to pave the way in the event someone shows interest. They might write and send a résumé directly to all the schools in the country, at the other extreme. But it is rather clear to those who have been administrators, or in placement work for any length of time, that there are usually quite a large group of relatively movable faculty members if an opening were to occur that might represent a step forward (or at least forward in the eyes of the movee) in location, prestige, salary, and the whole gamut of attractions in comparing one job with another.

And so we are right back where we began. Placement — the finding of employment for a person can be simple. The more you examine the variables, the more you reach the conclusion it might be somewhat more involved.

WHAT OF THE FUTURE?

LITCHARD TOLAND

Eastman School of Music

When I was asked to participate on the panel, I was casting around to come up with a suitable subject and soon decided upon the present one. It seemed at that time to be a rather simple matter to prepare such a presentation. Upon checking with my "crystal ball" and other usually accurate sources, it became clear that I would not be able to provide concrete answers to the question. This short paper will, therefore, be a presentation of observations which I would like to make after studying several sources of information and after checking our experiences in the Placement Office.

It is my feeling and that of several in the placement field that the present over-supply of teachers has been overstated. The experience at our School has been that those who are seeking positions in the elementary and secondary education areas have been placed with regularity and we have had an oversupply of offerings to that group of students. At the college level, we have placed nearly all of the candidates who were actively searching and needed to obtain positions. We have not always been able to arrange a move for someone desirous of another position. All of this is in contrast to a report in the "Chronicle of Higher Education," October 10, 1972 issue which states that "the NEA estimates that about 111,000 students who finished education degrees in 1972 have been unable to find jobs this fall in public schools." They also report the oversupply in 1970 to have been 54,800 and in 1971 to have been 100,700.

The National Education Association also contends, according to a survey made in February 1972, that there is a critical, national under-utilization of teachers and that there should be the formulation of many more teaching positions, especially at the elementary and secondary level. For those of you who have friends or relatives working in this area of education, you must certainly realize that class size has become a real problem in many of the school systems. Part of this situation has

resulted from the opposition of taxpayer groups to education in general because education has withdrawn into their "ivory tower" and has neglected to do an adequate selling job to the general public. If the taxpayers can be convinced that their offspring really need a more varied education with smaller student-faculty ratio, this would then allow for the hiring of many more teachers.

The projections for future population for college indicate that there will be a general leveling off of the growth of the size of college populations. Our college job offerings dropped 29% from the 1968/69 season to 1969/70 and the number has remained virtually constant for three placement seasons. There has been a slight shifting between major areas and a definite trend toward requiring additional flexibility of candidates. It would therefore seem advantageous for colleges who are preparing college teachers to take a close look at possible future needs for college faculty.

It may not be necessary to cut back existing programs, but I certainly believe it would be a service to all if schools would take a close look at the products they are producing and possibly consider the elimination of production of those future faculty who may not be able to measure up in their own specialties. It seems to me that each music school cannot hope to be everything to everyone but should limit themselves to strengthening those areas in which they excel and perhaps eliminate some of the areas in which other schools would surpass them. In a time of non-growth it would be easy to rest upon past achievements instead of forging ahead with innovative programs.

It is my belief that the well trained, highly motivated, and flexible graduate will have no great trouble in finding an exciting future in academia. It is our responsibility to bring him to this achievement.

APPOINTMENTS TO MUSIC POSITIONS IN HIGHER EDUCATION

DAVID A. LEDET

University of Georgia.

Let me set down the obvious. It is true that many of the procedures we use as music administrators are common knowledge that one learns by word of mouth and experience. Some of the common categories we all deal with are curriculum planning and revision, recommendations for appointment, retention, tenure, promotion and salary increases, instructional and operational budget and others. Many of the procedures we use to implement these categories are universally practiced.

On the other hand, there are those modifications of procedure that are brought about by special sets of circumstances. We are all familiar with a situation where Board of Regents, university, college or department policies, criteria, or guidelines may set forth certain rules of practice and procedure which are to be followed in relation to major administrative decisions.

I have always found it surprising and extraordinary that so little is written about the way music administrators do things, especially when the large categories are so universal. I can only explain the lack of material through surmising that the modifications of procedure are indeed great and that there is truly no "correct" way of administering our main categories. Perhaps in the last analysis all that can be said about a particular commonality is "I do it this way."

So, as I discuss appointment, and you perhaps detect differences from your method of operation, please allow the preceding qualifying remarks to establish the "I do it this way" mental focus and consider that those differences are one of those modifications we have mentioned, brought about by a certain set of circumstances. Also, I find that many times, other methods do actually fit my purposes better than those I am using and I, consequently, transplant methods.

I wish to speak from the standpoint of the music administrator faced

with making successful appointments to certain positions. As Dr. Scharf mentioned a year ago at this meeting, I consider this one of my most important responsibilities in that it deals with the courses of the lives of people. Filling a position affects wives and children, students and colleagues, and always results in that "crossroads" situation in which a person changes the direction of his life for some or several reasons such as more money, professional advancement, geographical changes, etc. To get the wrong man in a position is a tremendous waste of time, money, and morale.

It is a waste of time in that the appointee has lost a year of seniority and many times a year of vesting in a retirement system even though he may have learned greatly by the experience (which may have been happy or unhappy for him). The department has of course lost a year of stability in that job area even though we would hope that some good may have come from the poor decision in that the experience may have helped delineate the type person that would have been a more successful choice.

Considerable sums of money are involved in the choice. The cost of the move for a family which is more times than not borne by the appointee sometimes can be met only with great sacrifice. Other times of course the sacrifice is not so great. The expense to the institution, even though it buys instruction time for the duration of the contract can become astronomical if the appointee reaches tenured rank.

The morale of a faculty can be lowered in varying degrees depending upon the personalities involved.

If we do terminate an appointment which was not meant to be temporary, I am sure we are all familiar with that phrase which is such a great tribute to the human condition, "it may have happened for the best for all concerned."

In my experience with several hundred institutions the appointment process (with modifications according to institutions, desires, etc.) seems to me to fall into the following large categories. I shall discuss them briefly in rough chronological order. They are not meant to be complete because of time, but should serve as an expandable discussion list.

Collect Names of Possible Applicants. Standard devices are to send a one-page position description notice to other institutions; contact professional placement bureaus, national associations, other administrators,

and university placement offices. Faculty committees and faculty members can be very helpful in suggesting possible candidates.

Eventually a list should be made of possible candidates and an exploratory letter written or telephone call made inquiring of a person's interest in the position and containing a request for a *vita* and credentials from a placement agency which usually contain letters of reference. Additional reference letters may be requested.

Select a Number of Candidates. At a prescribed cut-off date the candidates should be screened and a final group singled out for interview. If you wish, it is good practice to notify all candidates that did not make the final selection that they are no longer being considered and to thank them for their interest. Telephone calls may be made or letters written to previous employers regarding the candidate. This is almost always a *must* policy.

Make Initial Interview Contacts and Arrangements. Select the top two or three candidates for interviews from the list of best prospects and, after checking the NASM Code of Ethics, contact them by telephone or letter. Schedule the interview at a mutually convenient time and send a copy of the interview schedule to the candidate. Make housing reservations for the candidate to fit his travel schedule and arrange to have him met and brought to the department. Arrange for interviews, meals, classes, audition, etc. Make appointments with upper administration when appropriate. Usually, travel expenses are paid by the institution and the interviewee should be apprised of this at the first contact. *Confirm all arrangements in writing for the file.*

Interview. The writer finds it very difficult to have a successful interview in less than a day and a half, especially for higher level appointments. I can refer you to Myron Russell's paper on this subject in the *Proceedings of the 46th Annual Meeting*. The department head may wish to conduct the interview, but in the case of larger institutions this usually is the responsibility of a committee chairman.

Many times the first interview is simply just that, and after the agreed number of interviews are held for a particular position, the one who is selected as number one is invited for a second visit. Sometimes a third visit is provided for the purpose of finding housing.

Selection Devices. Depending upon the size of the institution and the criteria for appointment, the final selection may be done unilaterally

by the department head, by committee, by department head upon the recommendation of a committee, and other ways.

Contract Negotiations. Again, depending upon the institution and its criteria, the negotiation can be carried out in several ways. Usually the department head has this responsibility, but in some of the smaller institutions it is done by the dean. I urge you to leave nothing to chance, *discuss all details completely, and confirm everything in writing.* There should be as complete an understanding between the candidate and the administration as possible.

The writer finds that the probability of successful appointments is much higher when the department has made an *honest* assessment of the position it wants to fill, conducts a national search (if, as and when necessary) for qualified candidates, interviews two or three candidates, contacts previous employers, and has a complete understanding with the candidate regarding salary, teaching load, perquisites, policies regarding promotion and tenure, etc.

Return the copies of credentials of the unsuccessful candidates to their point of origin. Notify applicants, certainly interviewees, as to who was appointed and thank them for their interest and effort.

Sometimes appointments are not successful in spite of everything that we can do. In those cases we should remember — “It may have happened for the best.”

RECRUITMENT AND ITS RELATIONSHIP TO SOME CHARACTERISTICS OF THE "TYPICAL" ACADEMIC MUSICIAN ON OUR CAMPUSES

CHARLES H. AURAND, JR.
Youngstown State University

I wish to preface any remarks that I make this evening by simply stating that the process of job mobility is complex; this is true of the academic musician seeking a college position as well as the music administrator searching for good faculty.

I became concerned with the problems involved in hiring and firing when I was charged with the responsibility of building a school of music faculty during the rapid rise in enrollment which took place in the decade of the 1960's. My experience, and that of other department chairmen with whom I discussed this subject, was one of frustration in locating truly outstanding faculty. The problems of finding gifted faculty in the selling market of the 60's has changed to the problem of locating and retaining this type of faculty in the buyer's market of the 1970's. Universities are producing increasingly larger numbers of Ph.D.s, while proportionately fewer faculty openings exist. Consequently, it seems likely that the major problem of the 1970's will not be the availability of music faculty, but rather the identification, attraction and retention of gifted faculty.

Regardless of the cause of the loss of faculty or the supply that may exist, the loss and subsequent replacement of personnel is destructive to an institution. Brown in his book, *The Mobile Professors*, summarizes the problems that such mobility can cause:

Faculty offices must be changed or built; orientation to administrative procedures must be pursued; often courses must be added or deleted; research facilities may need to be altered and expanded; students must adjust to different advisors, different course offerings and different instructors.

Especially faculty departures, but also additions, involve cost both to the institution and the individual concerned.¹

To Brown's list, the academic musician must also add the effect of faculty change upon the performance of the faculty chamber music ensembles. For example, the substitution of a new violinist in a string quartet or a bassoonist in a woodwind quintet may cause anguish for months, perhaps years, if the proper temperamental and musical replacement is not found.

To mention only disruptive influences of mobility would be a distortion, for advantages also accrue to the individual and the institution through the mobility process. For example, position changes provide opportunities for movement to greater job responsibility, higher salaries, movement upward in the academic prestige hierarchy, a change of administrators, or a move to avoid a deteriorating academic environment. For the institution, the new faculty members bring fresh ideas from the graduate schools and other institutions.

I wish to take this opportunity to share with you the results of an extensive survey of one half of the faculty employed at member institutions of the National Association of Schools of Music that are listed in the *Directory of Music Faculties in American Universities and Colleges, 1968-1970*. This study received the endorsement of the executive committee of the NASM and was completed in May of 1971. The study had a two-fold purpose: to examine career patterns of music faculty in institutions accredited by the National Association of Schools of Music, and to determine how these faculty perceived the relative importance of selected determinants of job choice as they affect job mobility. Career mobility, sources of input into the music labor market, influence factors of employment, production, and the general teaching duties of the population will also be reported.

No effort was made to stratify the sample as alternate names were selected from the faculty lists. The faculty participating in the study were divided into eight geographical regions; these regions resemble the normal census groupings and were the Northeast, East Northcentral, Northcentral, Southeast, Rocky Mountain, Pacific Coast, South, and Southwest. The questionnaire was mailed to 2226 music faculty in January, 1970. A second mailing was made in February. A total of 1085 questionnaires were returned prior to May 1, 1970, which repre-

¹David G. Brown, *The Mobile Professors* (Washington, D. C.: American Council on Education, 1967), p. 31.

sents a 48.7 percent response. Adjusting for mismailing, inaccurate rosters, faculty who had moved, and late returns, the effective rate is conservatively estimated to be 65 percent.

Eighty percent of the public tax supported institutions participated in the study, and 63 percent of the private institutions. Music faculty size of the institutions surveyed ranged from 3 to 108. Curricula at these institutions ranged from bachelor of arts curriculum to multiple listings of curricula of baccalaureate, master's and doctoral levels. All NASM full member institutions listed in the College Music Society *Directory* from two-year colleges to universities were requested to respond to the survey instrument.

The main sample questionnaire was four pages in length and was divided into seven sections. These include: I. Personal Data; II. Education; III. Productivity; IV. Work Experience; V. Determinants of Job Choice; VI. Present Position; and VII. Placement and Comments.

RESULTS

Job Determinants

The primary data concerned the factors important to academic musicians either in selecting a new position or in remaining at the present job. This data is important to administrators in attracting new faculty to an institution or in retaining those faculty whose value to the institution has been demonstrated. Advantages also accrue to the individual and the institution through the mobility process. It is for these reasons that academic musicians in the NASM member institutions were requested to consider (1) which determinants of job choice were most important in the selection of a future position, (2) which determinants were important in the selection of their present position (past), and (3) how their present position satisfies their present needs with respect to the determinants (present).

The Academic Musicians indicated that the most important variables in the selection of a new position are (1) Salary, (2) Courses to be Taught, (3) Opportunities to Participate in Job Decisions, (4) Facilities, and (5) Teaching Load. The five least important factors were Location to Friends and Relatives, Climate, Fringe Benefits, Congeniality of Colleagues, and Scheduling Freedom. (See Table 1.)

When the musicians were requested to identify those factors important in the selection of their present position (the Past Determinants of Job Choice), it was found that Salary, Courses, Research/Performance

Facilities, Prestige of the Institution, and Future Salary were the first five choices and that the determinants Near Friends and Relatives, Climate, and Fringe Benefits again occupied the last three positions. (See Table 2.)

When faculty evaluated their present position in terms of the eighteen job determinants, wide fluctuations occurred. For example, faculty that evaluated Salary as the most important determinant in the selection of the present or a future position ranked this factor sixteenth in the Evaluation of Present Position factors. Thus faculty believe salaries are not satisfactory. Other major rank discrepancies from the present position determinants that differed from faculty expectations (as evidenced in the Future and Past lists) were Teaching Load, Future Salary Prospects, and Physical Facilities. The last three determinants were all highly ranked in the previous two lists of determinants of job choice. (See Table 3.)

The "Typical" Professor of Music.

The data showed that the "typical" academic musician will either enter the field of higher education directly from the graduate degree granting institution or from the K-12 school systems. His first move is downward in the prestige hierarchy. This "typical" musician will move slightly more than four times during a full teaching career, if he enters the field of higher education in his mid-forties; however, he will only move 2.5 times if he enters the profession in his early twenties. In addition, he possesses formal educational training equal to the master's degree, plus one more year of study. Furthermore, he will move most frequently during the early stages of his teaching career, when he holds the rank of Instructor or Assistant Professor and does not possess tenure. If he is a music education teacher, it is highly probable that he will average one and a quarter more moves than if he teaches composition, musicology, applied, or history/literature.

The "average" academic musician is nearly forty-five years old, a male, and has two children. He will have received his formal academic training in the Northeast or the East Northcentral regions of this country. (Approximately one-half of the baccalaureate and master faculty and nearly two-thirds of the doctoral faculty received their degrees from these two regions.)

The odds are nearly even that he has performed as a soloist or a member of an ensemble during the past calendar year. They are one-in-three that he has written or will write a book or a composition during his career.

This musician was attracted to his present position because of salary, courses he would teach, a participative form of university governance, the teaching load, and the facilities (the first five determinants of job choice). He will rank less highly these same determinants in an evaluation of his present position. He will, however, look for a future position using most of the same criteria used in the selection of the present position.

Hypotheses

One research hypothesis stated that "the determinants of job choice will be different for faculty in the various geographical regions."² When evaluated regionally by means of analysis of variance the determinants of job choice data indicated that regional rating differences existed. Because these differences are statistically identifiable in all of the eighteen Future Position, thirteen of the Past Position, and fifteen of the Evaluation of Present Position determinants of job choice, this hypothesis is supported. However, because in every instance the Index of Prediction Association (IPA) was so low, there is little or no predictive value to the statistical conclusion.

Three hypotheses relate to the process of mobility and the independent variables of career pattern, direction of first move, age of entry into higher education, class of institution, highest degree, age, academic rank, major instrument, primary field of scholarship, teaching specialty, and tenure.

One hypothesis was that "mobility of faculty will show a statistically significant relationship to age, academic rank, teaching specialty, tenure, and productivity." A significant relationship exists between mobility and age of entry into higher education, and between mobility and chronological age. Data from both of these age related variables shows that mobility generally decreases with age. The Mobility-Academic Rank relationship was statistically significant, lower ranks being more mobile, with the greatest mobility occurring at the instructor level. The expected reduction of mobility for tenured faculty and the increased mobility for more productive faculty failed to achieve statistically significant differences. Therefore, these portions of the hypothesis were rejected.

²The interested reader may examine these regional differences. See Charles H. Aurand, "A Study of Career Patterns and Selected Determinants of Job Choice as They Affect Job Mobility of Music Faculty" (Unpublished Ph.D. dissertation, The University of Michigan, 1971), pp. 113-121.

The relationship of Mobility to Teaching Specialty (including Major Instrument and Primary Field of Scholarship) failed to achieve statistically significant differences. The expectation that faculty in some instrument areas, fields of scholarship, and teaching specialties would differ in amount of mobility from others is not true.

Another hypothesis stated that mobility for faculty performing in university or community ensembles will be less than for the non-ensemble faculty. The chi square and the *t* test results between the means of those faculty that are members of chamber ensembles and those that are not were not found to be significant.

An hypothesis postulating that high applied musical ability or publication productivity is to be associated with a stable or upward movement in the prestige hierarchy³ of higher education music schools was also tested. High musical ability and productivity were measured through production of books, compositions, articles, solos, and ensembles. These factors were compared with mobility, prestige of institutions, and movement (upward or downward). In every instance the results failed to achieve the .05 level of significance.

CONCLUSIONS

The foregoing data can be used by the academic musician as a means of obtaining a fuller understanding of the marketplace as it presently functions. For example, the academic musician desirous of a new position should explore very carefully with his prospective employer those variables related to his job and his economic well-being to determine if they are significantly better than his present position. He should probably spend as much time as possible during the job interview with the dean of the music school and other music faculty in an attempt to develop an accurate appraisal of the long-range salary potential, present and projected teaching assignments, campus development plans for the fine arts area, and the degree of opportunity he will have to determine the destiny of the academic program as well as daily governance of the music unit.

The music administrator, if he hopes to retain those he hires, should make a conscientious effort to present a factual, open account of his

³The "prestige hierarchy" is a ranking of American Colleges and Universities based upon quantitative data taken from the eighth (1960), ninth (1964), and tenth (1968) editions of the *American Universities and Colleges* published by the American Council on Education. See Aurand, "Career Patterns," pp. 137-138.

school to the job applicant. In his enthusiasm to employ, he should take into consideration those reasons the applicant gives for leaving his present position. If he wishes to attract and retain outstanding personnel, the dean should explore ways of keeping faculty loads within tolerable limits. He should strive to create an administrative climate that is sound in organizational theory and responsive to curricular change.

TABLE 1
FUTURE POSITION DETERMINANTS OF JOB CHOICE

<i>Choice Variable</i>	<i>Rank</i>	<i>Mean*</i>	<i>S.D.</i>	<i>N†</i>
Salary	1	5.52	1.87	957
Courses to be Taught	2	5.23	1.91	937
Opport. Participation in Job Decisions	3	4.82	1.58	916
Research/Performance Facilities	4	4.60	1.69	933
Teaching Load	5	4.53	1.76	938
Quality of Students	6	4.52	1.68	936
Future Salary Prospects	7	4.44	1.49	935
Competency of Colleagues	8	4.27	1.49	941
Cultural Opportunities	9	4.20	1.67	940
Administration	10	3.85	1.72	916
Academic Rank	11	3.70	1.51	929
Prestige	12	3.60	1.56	929
Faculty Performance Opportunities	13	3.58	2.07	930
Scheduling Freedom	14	3.55	1.63	927
Congeniality of Colleagues	15	3.55	1.50	929
Fringe Benefits	16	3.40	1.31	928
Climate	17	3.09	1.65	933
Location Near Friends/Relatives	18	1.88	1.35	924

*Based upon a seven point scale, with seven (7) very satisfactory and one (1) very poor or unsatisfactory.

†The mean number of responses for this group of determinants is 932.

TABLE 2
PAST POSITION DETERMINANTS*

<i>Choice Variable</i>	<i>Rank</i>	<i>Mean</i>	<i>S.D.</i>	<i>Future position rank</i>
Salary	1	4.57	2.39	1
Courses I Would Teach	2	4.24	2.24	2
Research/Performance Facilities	3	4.07	2.14	4
Prestige	4	4.02	2.11	12
Future Salary	5	3.97	1.83	7

Competency of Colleagues	6	3.81	1.84	8
Quality of Students	7	3.76	1.94	6
Faculty Performance Opportunities	8	3.68	2.25	13
Cultural Opportunities	9	3.62	2.12	9
Opport. Participation in Job Decisions	10	3.60	2.08	3
Teaching Load	11	3.40	2.00	5
Administration	12	3.29	1.96	10
Congeniality of Colleagues	13	3.22	1.79	15
Scheduling Freedom	14	3.09	1.91	14
Academic Rank	15	3.00	1.85	11
Fringe Benefits	16	2.65	1.60	16
Climate	17	2.65	1.93	17
Near Friends/Relatives	18	2.27	1.96	18

*In response to the question: "... please indicate in the same manner as A above (in the same manner as the Future Job Determinants) the reasons you selected your present position."

TABLE 3
EVALUATION OF PRESENT POSITION

<i>Choice Variable</i>	<i>Rank</i>	<i>Mean</i>	<i>S.D.</i>	<i>Previous Rankings Fut./Past</i>		<i>N*</i>
Teach Courses Desired	1	6.52	1.29	2	2	794
Competency of Colleagues	2	6.14	1.14	8	6	755
Congeniality of Colleagues	3	5.95	1.45	15	13	750
Faculty Perform. Opport.	4	5.91	1.58	13	8	764
Opport. Part. Decisions	5	5.79	1.46	3	10	741
Freedom Leave Campus	6	5.72	1.45	14	14	753
Prestige of Institution	7	5.68	1.41	12	4	772
Administration	8	5.53	1.48	10	12	750
Cultural Opportunities	9	5.40	1.95	9	9	770
Quality of Students	10	5.33	1.30	6	7	757
Fringe Benefits	11	5.23	1.83	16	16	745
Climate/Recreational	12	5.20	1.82	17	17	752
Promotional Opportunities	13	4.93	1.68	11	15	751
Physical Facilities	14	4.84	1.88	4	3	760
Future Salary Prospects	15	4.65	1.34	7	5	756
Present Salaries	16	4.33	1.24	1	1	815
Location Near Friends/Rel.	17	4.26	1.99	18	18	748
Teaching Load	18	3.79	1.48	5	11	760

*The mean number of responses for this group of determinants is 760.

OVER-SUPPLY OR UNDER-DEMAND?

CLIFTON A. BURMEISTER

Northwestern University

Two years ago Charles Lutton reported the results of a survey, in which most of our schools participated, which described our corporate experiences in music placement at that time, and served as a base line for future projections.

Regional and national agencies also provide projections which generalize for the whole teaching profession. Herbert Bienstock, regional director of the Labor Department's Bureau of Labor Statistics, as reported in the *New York Times* of September 25, presented an outlook characterized by the headline: "Job Market for the College Graduate Projected as Tighter Through 1970's." In particular, it is predicted that for elementary and secondary school teachers the jobs will be far fewer than the numbers seeking them. During the same period, enrollments of degree-seeking students are expected to rise 47.7 percent.

Will this represent over-supply or under-demand? NEA President Catherine Barrett, reported in the November *NEA Reporter*, said, "There would be no teacher surplus . . . if all schools were brought up to even minimum acceptable standards of staffing and programs. In fact, she said, there would be a shortage this year of 660,000 teachers under such circumstances." I suspect that even that figure fails to include the number of elementary general music teachers needed if the minimum daily contact which we deem essential were to be provided.

The fact, however, according to the NEA Research Division, is that about 111,000 qualified 1972 graduates are still seeking employment as public school teachers. Evidence from colleges and universities shows that unemployment in the teaching profession has become a serious national problem. The proportion of graduates failing to secure teaching jobs annually ranged between 1 and 2 percent prior to 1968, increased to 2.5 percent in 1969, increased again in 1970 to 4.6 percent, and reached an all-time high of 7.8 percent in 1971.

Another NEA survey directed to state departments of education indicated that in 1972 while only one state reported some shortage of applicants, twenty reported a shortage of applicants in some subject areas, and only fifteen reported a substantial excess of applicants in all areas.

From the foregoing I would like to propose some guidelines for music placement today.

1. Recognition of imbalance between supply and demand in the teaching profession should not be applied uncritically to the whole music profession. Although there were fewer vacancies in 1972 than in 1966-68, our office experienced a 13% increase over 1971. Elementary general continues to be the pre-college field with the most vacancies for which we have far too few qualified applicants. College instrumental showed the greatest increase with string demand exceeding supply, but percussion did not move.

The proportion of qualified music graduates who fail to secure positions in music probably is higher than the national average for all teachers quoted earlier. Ours has been relatively stable for the past ten years, but the highest percent for No Jobs was set in 1968, the peak year for vacancies. Analysis of the credentials of this year's group discloses no significant pattern, other than that their primary qualifications and interests were in college teaching areas projected to be in short supply.

2. The expected increase in college enrollments, if it materializes, will probably show considerable variation among institutions and major field of specialization. We cannot depend on a nationally projected increase to take care of our recruitment problems. But even more important, we may contribute to a decline in our institutions by over-reacting to generalized placement projections, thereby creating shortages in areas where the market is still good.

3. Continuation of an under-demand in pre-college music teaching will not help to sustain or increase college music enrollments, nor will it contribute to an increase in college music teaching positions. We need to be more aware of the importance of the vested interest we have in pre-college teaching, both quantitatively and qualitatively.

From the viewpoint of a placement officer this suggests that we should:

- a. Encourage more students to prepare for pre-college teaching;

- b. Encourage qualified graduates to choose pre-college teaching;
- c. Work to improve sub-standard pre-college music teaching.

The present trend toward Performance Based Teacher Education should be studied critically by all of us involved with teacher preparation programs.

The principal features of PBTE are not inconsistent with the three suggestions listed above. These are:

1. Early involvement of potential teachers in teaching experiences in regular schools;
2. Identification of certain schools as centers in which selected teachers will provide guided internships, with the university serving as a resource center;
3. Initial certification based on demonstrated performance, rather than on a prescribed accumulation of course credits;
4. Required re-certification at regular intervals based on in-service and graduate programs of the same clinical type.

If these can be realized without serious dislocation of our present curriculums and practices — and there are many questions to be answered before this can be more than speculative — then PBTE might serve as an agency for easing the differences between musician and educator which add materially to the woes of the Placement Director.

The typical music major comes to college often highly skilled in one area of performance, but usually knowing little about the profession of music. The little that he knows, or has heard, about professional education probably impels him to make a judgment against teaching too soon and with insufficient bases. If the clinical-tutorial approach to music education can be as enchanting and as challenging as the proponents of PBTE claim, we might find more music students approaching commitment to a major with more valid reasons for their choice, whatever it might be.

Once committed to teaching, the student who continues his professional education in on-the-job internship in a program of high quality will value his education, and may be motivated to at least begin his professional career in improving pre-college education. PBTE assumes that the shared responsibility of teacher education will also encourage teachers to work for program improvement.

The concepts of initial certification based on performance, and of performance-based re-certification as a requisite for tenure raise too

many questions for the scope of this paper. Assuming that the problems can be solved, the implications for placement are:

1. Potential failures can be self-identified before certification and guided away from teaching.
2. Marginal performers will be required to continue to grow to learn, and to validate through performance their right to continue teaching.
3. Accomplished teacher-musicians whose pattern of preparation does not permit them to be certified today may find initial certification open to them upon demonstration.

Furthermore, the graduate who has completed a PBTE program will probably be a much better college teacher, if that be his choice. Too often, the graduate who has rejected music education finds himself in a college teaching position without any experience to guide him in the selection, organization, presentation, and evaluation of his teaching materials.

To summarize the rationale of this paper:

1. There is an over-supply of teachers in general which will probably continue increasingly through the '70's.
2. Projections for the profession as a whole do not apply to music teaching in general, and there is wide variation among the various levels and specialties of music teaching.
3. The over-supply of music teachers which does exist could be diminished by:
 - a. better distribution by demand;
 - b. improvement of sub-standard programs, especially pre-college, thus requiring more teachers;
 - c. more effective certification designed to weed out potential failures and require continued professional growth.
4. Since over-supply always puts a premium on quality of preparation, none of us can afford to ignore any proposal for change which promises improvement.

Which brings me to my final warning: Don't over-react. Don't over-react to general projections of job shortages by cutting back generally in enrollments. Don't over-react positively by opting uncritically for the first proposal that offers a panacea. Don't over-react negatively by ignoring proposals, no matter how far out they may seem, which may help us through this critical period.

Over-supply? Yes. Under-demand? Certainly. But for the music major who is willing to prepare himself well for the jobs where they exist, there is still a live market.

THIS IS MY FRIEND, MS. COMPUTER

IAN A. MORTON
St. Paul, Minnesota

My purpose this afternoon is to encourage you to make friends with the computer. Contrary to the notion of many music teachers, the computer is not a rigid, insensitive electro-mechanical beast, but a quick and tireless tutor, who can help them to teach their students.

Here are four ways the computer can serve students and teachers of music:

1. The computer requires music students to define their musical concepts with clarity and in detail.
2. It relieves them of countless hours of writing and erasing, and relieves their instructors of even more hours of paper correcting and grading.
3. It encourages students to explore a variety of solutions to a given problem.
4. It makes possible the synthesis and analysis of music at the level of perception rather than at the level of music notation.

To provide the encouragement you may need to engage the computer in your class work I will show you a simple and highly intuitive code with which a freshman student can tell the computer what notes he wants considered, and I will demonstrate with the printout from three programs what results a beginning harmony student, a moderately advanced harmony student and a more advanced student of music analysis can expect when he can boast of only modest skill as a programmer.

The requirement that music notation must be converted into a code which the computer can understand is a serious psychological impediment to musicians who might otherwise want to use the instrument. The most widely used codes employ numbers for the notes — C equals 25, C[♯] equals 26, and the like. Using a code of this kind not only requires a time consuming conversion of the letter names or staff positions of the notes to numbers before they can be key-punched, but it also tends to separate the musician-user from the music, a condition he, quite understandably, resents.

To counter the resentment and eliminate the need for a pre-key-punch conversion I have devised a three letter input-output code. The first letter is the usual letter name of the note — A, B, C, D, E, F, or G; the other two letters indicate whether the note is natural (NA), sharp (SH), flat (FL), double sharp (DS), or double flat (DF). The musical principles by which the computer converts the letter names to numbers are beyond the scope of our discussion today. Suffice it to say that since the computer makes the conversion, the student doesn't have to, and he can enter the notes of a melody or an entire piece directly from the score with ease.

Data for the time values should also be intuitive. There are two ways open to us: we can take the note value which fills a measure and call it "1," and take the shorter values as fractions of it, or we can take the shortest value we expect to encounter as 1 and describe the longer values as multiples of it. Unfortunately, we cannot put fractions into the computer as data (except decimal fractions), though we can put in the denominator and construct the fraction in the computer program. But this practice would lead us to put in a quarter note as 4, an eighth note as 8, and a sixteenth note as 16. It is contrary to my feelings about time values to assign the largest value to the shortest note, so I chose the second of the two ways as the more intuitive. For example, if we take a sixteenth note as 1, this choice determines an eighth note as 2, a dotted eighth as 3, a quarter note as 4, a half note as 8, and so on. As in the case of the note names, this time code is so intuitive the time values can be read directly at the key punch or terminal.

I give the computer the time signature as a single number related to the time values I have selected for the notes. For example, if I have chosen a sixteenth note as 1, and the piece is in $3/4$ meter, I simply tell the computer that there are 12 sixteenths in a measure and I provide a sub-program which defines the accents and sub-accent in terms of the rhythm and in consideration of standard metrical conventions.

At present I put the key signature into the computer in the form of two numbers, but that is only because I haven't taken the time to write a few statements which would permit the use of letter codes for the key signature — the key of DNA, EFL, FSH, or whatever.

The musical data required for the computer, then, can be put into a form which is simple, uncomplicated, and highly intuitive. A freshman student with no more than ten minutes instruction is fully capable of encoding a melody for harmonization or a chorale for analysis. The

question is not whether he can, but whether he should. To answer that question consider the case of Freddy Fortran.

Freddy Fortran has enrolled in Music 101 — *Beginning Harmony*, or *Elements of Musical Structure*, or whatever it is that you call that first course in your school. Freddy has had a course in computer programming in high school, and he notes, during the first few days of Music 101, that the instructor is not saying anything about music that he can't program. He begins, therefore, to put a program together which will do his assignments for him.

During the first ten days or so of class the students learn the clefs, key signatures, time signatures, note values, and the primary triads in the major mode. They practice writing melodies in class and harmonizing them with root form major triads. And now the instructor hands down his first full-fledged assignment — write 10 melodies in various keys, consisting of about 20 notes each, and harmonize them with the major primary triads in root form.

Twenty-nine members of the class head for the practice rooms. Freddy repairs to the computer center. There he punches in the key signatures, the time signatures, the note names of his 10 melodies, and their time values. After submitting his deck of cards to the computer he goes off to another class. When he returns to the computer center an hour later he finds his work ready for him — the computer has found 2 seconds it could spare and has harmonized all 10 of Freddy's melodies. All but one, that is. Freddy discovers that his 7th example is only partly done, and that there is a note from the computer saying, "This melody cannot be harmonized under current constraints. Look for your error at or near event No. 10." Sure enough, between events 9 and 10 there is a pair of parallel perfect fifths.

Freddy considers the problem. The piece is in the key of E \flat major. The melody note for event 10 is FNA which can only be harmonized by the dominant triad; the melody note for event 9 is EFL which can be harmonized by either the tonic or subdominant triads; the melody note for event 8 is GNA which can only be harmonized by the tonic triad. Now if the harmony must be changed over the bar line (a constraint laid on by the instructor and programmed by Freddy) event 9 *must* be harmonized by the subdominant triad, and parallel fifths between events 9 and 10 cannot be avoided.

So Freddy corrects his melody and resubmits his deck. This time the computer harmonizes all 10 melodies without a hitch.

The following day 29 spiral notebooks and Freddy's printout hit the instructor's desk. The instructor winces, as he does every fall when he contemplates the papers he must correct during the months ahead. "Let's see," he muses, "There are 30 students, 10 melodies from each student — that's 300 melodies; there is an average of 20 notes per melody — that's 6000 notes; and there are four parts in each example. Great Scott! I have 24,000 notes to correct for this one assignment!"

Now supposing instead of spiral notebooks 30 computer printouts were turned in. The instructor would have no cause to wince since he would know that if all the constraints were entered in the student programs, and the computer harmonized the melodies, the examples were correct. To put it the other way 'round, if the computer won't harmonize the melodies, the assignment is not yet finished and the paper is not yet ready to turn in.

And who stands to learn the most from the two methods of working — the 29 students in the practice rooms who wrote, and played, and erased, and wrote again? Or Freddy, who conceptualized the problem and verbalized the procedures for its solution, and got the computer to do all the writing and erasing while he was attending class?

This assignment was simple. What about assignments involving more advanced musical practices — inversions, dominant 7ths, modulations. Can a Freddy Fortran get the computer to do his assignments for him at this level? Certainly. And what's more, he can get the computer to produce multiple harmonizations of a melody so he can made a choice from among them.

The illustration I will show you now contains two harmonizations of a melody which I asked the computer to harmonize 5 times. Two numbers were introduced as data for each example. They were used to affect the choice of key to which a melody note would be assigned and from which a harmonic structure would be selected to harmonize it. One of these numbers indicates the number of events to be counted before the specified key change takes place; the other number is 1 or 0 — 1, in this case, standing for a strong beat and 0 for weak. The key change that is specified in the program is a substitution of the relative major or relative minor key for the computed key. For example, if the two numbers are 4 and 0, the computer will count the first 4 events and examine the fifth event to ascertain whether it falls on a weak or strong beat. If the beat has been defined as weak, the computer will change the key already selected for the fifth event from major

to its relative minor, or minor to its relative major; if the beat has been defined as strong, the computer will continue to test subsequent events until it finds a weak beat when it will make the key change. Needless to say, if such a change violates programmed restrictions, such as acceptable key relationships, the change is over-ridden. After making a change, the computer begins its count of events once more, and five events later it begins to test for a weak beat on which it can change the computed key again.

The universe of keys selected for this example includes C, G, E, F, and A^b major, and their relative minors. The dominant 7th appears only when the following structure falls on the 1st beat and is tonic in the same key, or when the melody note has been computed as the 7th in a previous routine in the program. All inversions of the chordal structures are employed.

Up to this point we have considered the computer as an instrument useful to the student for learning the principles of music synthesis. It is equally useful to him in the field of music analysis.

We musicians commonly make two assumptions when we think about music analytically. We assume that a musical score accurately reflects the tonal relationships in the music, and that music exists in the acoustic energy produced in performance.

The musical score was never intended to depict the relationships between the tones of a piece of music. The musical score is a map for the performers. It tells the pianist what levers to depress, the singer what muscles to contract, the violinist where to place his finger on the finger-board. It says not one word about the contextually perceived, abstract relationships which appear in our minds as a result of the performer's depressing, contracting, or placing. An analogy: I have a sister in Des Moines. The relationship between my sister and me cannot be discovered by counting the lines and spaces of latitude between Des Moines and St. Paul on a map of the upper midwest. Nor is it true that everyone who lives in Des Moines, or North Des Moines (Des Moines sharp), is my sister. Similarly, the relationship between a note written in the first space of the staff and a note written on the third line cannot be discovered by counting the lines and spaces which intervene on the performer's map. Nor is it true that every note written in the first space (or the first space sharp) has the same relationship with a note written on the third line.

The fact of the matter is that all analyses purported to be of music, whose data is in the form of intervals derived from line and space count, are not analyses of music at all. They are only analyses of the map.

In recent years, some theoreticians, noting the generally vacuous nature of such analyses, have said, "What we should do to obtain a genuine analysis of a Beethoven Sonata, say, is to hire a very, very, very good pianist to play it on a selected Steinway, just tuned by the world's most eminent piano tuner. We should record it in quadrasonic sound, and examine the recording with the latest, most sophisticated, solid state, Japanese frequency counters in a vibration free, anechoic chamber. Then we will surely discover the true relationships between the tones of Mr. Beethoven's Sonata."

The day for the recording arrives. The piano tuner completes his work and arises from the bench. Rudolph Serkin sits down and plays two notes — middle C and the G above it. "Beautiful!" he exclaims. "What a pure, simple, plain, straight forward, clear, uncomplicated, pristine, chaste, virginal interval!"

The analysts, sitting in the control room, are astonished. What they see on their instruments is that no two of the three strings vibrating for C are vibrating at the same frequency, and no two of the three strings vibrating for G are vibrating at the same frequency. Each of the 9 pairs of C and G strings is producing an interval at a different ratio, and each ratio is unimaginably complex. Moreover, the harmonic profile of each tone is different, and the intermodulation between all of the sounds is causing a continuously changing relational picture on their scopes.

Obviously, the relationships which Mr. Serkin and the rest of us perceive in music are not the same as those to be found in the acoustic energy which triggers the perception. To put it another way, music does not exist in the acoustic energy of musical performance; music is evoked in our minds by acoustic stimulation. All of my programs rest on the hypothesis that auditory impulses are read and relationally interpreted by the mind in a contextual field.

To penetrate music at the perceptual level I ask the computer to generate an array consisting of 234 note names in an expanded form of the letter code already described, and a set of 234 numbers which are associated with them. This array provides the linkage between the letter code and the numeric computations for both synthesis and analysis. From this array 40 numerically related keys are derived. The tonal

complement of these keys contains 3403 numerically defined intervallic relationships, of which 238 are unique.

Though the program limits the contextual consideration of a note or a chordal structure to three forms — the simultaneous context, the immediately retrospective context, and the immediately anticipated context — the computer is able to define the relationship of every tone in a piece with at least one numeric ratio, and frequently with two or more.

“Every tone in a piece” means exactly that. The computer simply does not know what to do with a tone that is defined as “passing,” or lives in the apartment above us as an “upper neighbor,” or is somehow “suspended,” presumably from the ceiling. Nor does it know how to “chromatically alter” a tone — it asks what color we should like to have it chromatinized, and what effect the change of color will have upon its relationship with other tones. And it has declared null and void the passports of the entire Sixth family — specifically, the Neapolitan, French, and German branches.

The computer first lists the note names by event number. I should tell you at this point that the note names are read in horizontally — that is, all of the soprano, all of the alto, all of the tenor, and all of the bass. The time values are then read in in the same order. The computer first assembles the piece in a manner that reflects the score, then reassembles it to show what notes are sounding together at all times throughout the piece. For example, when the lower three voices have quarter note values, but the soprano has two 8th notes, the lower three notes are reiterated with the second 8th in the soprano since the quarter notes continue to sound, of course, when the soprano moves. The change of any note, no matter how short its time value, constitutes an “event.”

The computer now prints every note along with the numeric assignment it has computed for it. The numeric assignments are made on the basis of the note’s simultaneous, retrospective and anticipated contexts. This requires three complete passes through the music — first, beginning to end, then end to beginning, and then beginning to end again.

As I indicated earlier, a single note may require more than one number to account for the relationships it may hold with the notes sounding with it and those before and after. Multiple numeric assignments are necessary to accommodate the multiple, parallel relationships developed

in the neutral chain. Presumably, the mind selects one or another of these relationships depending upon the weight it gives one context or another at any instant.

The computer is capable of changing a note to one of its enharmonic equivalents if it cannot find a reasonable and logical relationship for it with the name the composer gave it. The notational convention that sharps rise and flats fall, though undoubtedly helpful to the performer, sometimes makes the computer work a little harder when it is engaged in the analysis of a piece containing interpolated sharps and flats. If enharmonic changes are made in the analysis, the events in which they occur are listed in the printout.

The computer is also capable of recognizing the syntonic comma, and it makes appropriate calculations when it is encountered.

At this point the computer lists the melodic relationships for each voice. It indicates the events involved, the absolute relationships, the actual scalar relationship, and the names of the notes.

A summary of the melodic relationships is made for each voice, and a graph is printed showing how often each relationship appeared in that voice. Then these relationships are tabulated again, this time with reference to the harmonic conditions prevailing at the moment — major to major, major to minor, minor to major, and minor to minor.

When the melodic relationships have all been tabulated and graphed, the computer prints the relationships between the harmonic roots. No scalar values are included, of course, since the consecutive roots may be in different voices, or perhaps not present at all. Summaries of root appearances are also printed.

A compound event is defined in this program as an event in which more than one root is present, or implied by one or another of the contexts. A list of the events in which compound structures appear is printed. These are summed and a percentage of compound events to the total number of events in the piece is taken.

Two types of ambiguous structures are defined — one in which a possible root is present (for example, a structure consisting of only C and G), and one in which no root can be discovered (for example, a structure consisting of B, D, and F). The two types of ambiguous structure are separated, listed, summed, and percentages taken.

The harmonic flow of the piece is now graphed. The harmonic roots associated with the key of the piece are listed by letter code along the left hand margin. Each three line mark represents one 16th note value. A mark above the line represents a major structure, below, a minor. The vertical lines are, of course, bar lines. Examination of a piece in harmonic graph form frequently reveals centers of harmonic gravitation and patterns of harmonic progression which are not discernible in the tables.

Finally, the computer prints the duration of each harmony in the piece.

Execution time for the analysis of a typical Bach chorale is around 12 seconds; compiling time for a FORTRAN deck is 14 seconds.

The question is sure to be raised, so I shall anticipate it: What can a student learn from all this?

I don't know. What does a student learn from the results of any musical analysis? One thing is certain: whatever you expected him to learn from the amassing of data and the discovery of relationships will be increased in geometric proportion from the detailed and refined output from this program.

I have learned some things about music from this program which I think are interesting and, perhaps, important.

First, ambiguity plays an important role in composition. There is evidence here that the successful composer involves his listeners in the composition by eliciting interpretation of ambiguous events in a carefully prescribed relational milieu. The degree to which the individual auditor is induced to "work" at producing music within himself is determined by the success he has in making logical, but not too logical, interpretations of the ambiguous relationships in the piece. The amount of "work" required related to the amount of success achieved determines whether a piece is accepted as "good" or rejected as "bad."

Second, dissonance does not appear to be a function of acoustics, Mr. Helmholtz notwithstanding. It appears, rather, to be a function of continuing ambiguity coupled to high ratioed relational demands. Listeners are made anxious when confronted with unrelenting relational uncertainty, a condition they interpret as chaotic, and this anxiety is compounded when the stimuli they are receiving are clearly of complex relational orders.

Third, analysis at the level of perception, conducted with the rigor and in detail afforded by the computer, shows that multiple and parallel relationships are frequently developed in the perceptive apparatus. This phenomenon suggests that one reason a piece which is well known to us remains "alive" and interesting is that we are able to select, internally, different relational interpretations of ambiguous or ambivalent events each time we hear it.

The computer, let me assure you, is not an unfriendly beast. It is exasperating, to be sure, when it curtly and unfailingly points out the fuzziness of our thinking and the carelessness of our syntax, but it is not unfriendly.

I hope that I have demonstrated that the computer is capable of shaking up your courses in "Music Theory" and prying them loose from their irrational and all too simplistic ways. And I hope that I have persuaded you that learning at the conceptual level is almost inevitable when you employ the computer to solve problems or investigate phenomena. Let me remind you that one of the surest ways to learn is to teach someone else, and the dumber the student the more we are likely to learn while we teach him. If you teach the computer what you know (or think you know) you stand to learn a very great deal, since the computer is the stupidest student you have ever encountered.

Though I am indebted, of course, to many scholars, I want particularly to acknowledge the work of Paul Boomsliter, State University of New York at Albany, and Warren Creel, Albany Medical College. Two of their many essays are of particular importance: "The Long Pattern Hypothesis in Harmony and Hearing" in the *Journal of Music Theory*, Spring, 1961, and "Hearing With Ears Instead of Instruments" in the *Journal of the Audio Engineering Society*, August, 1970. This latter paper contains a large and useful bibliography related to auditory perception.

A BREAKTHROUGH IN MUSIC LISTENING FACILITIES

DAVID A. HANSON
Brandeis University

Let me describe an actual installation of the cassette technology you have just heard demonstrated. My university has opened a Listening Center where music students, about 400 of them, prepare their course assignments and yet there isn't a single record player in sight. We do it with cassettes — something I for one thought impossible two years ago.

How did I get involved? I am a professor of Russian language and Slavic Linguistics, who was given the job of running the language laboratory. But a language teacher has at least one thing in common with a music professor: three contact hours a week are only a beginning. Home preparation must involve listening as well as reading, and the student should be helped to make that preparation efficient. Desirable as it would be if a Music I assignment could be broadcast over campus radio at a time when everyone in the course could tune it in, I don't consider that we have provided satisfactory study conditions until each student can stop the performance when he chooses, repeat a section, pause to analyze or even have a theme isolated for him — just as in the lecture.

Enough faculty people at Brandeis used listening assignments so that last year about 400 music students a week were trying to cram into five small listening booths in the library to work with records. (This does not include those from Shakespeare courses who wanted to hear whole plays, nor those who simply wanted to listen to Beethoven while reading Sociology.) I don't have to tell you what happens after a few weeks of that kind of use; about the damage to needles (even if you do not have to contend with theft or vandalism); or about the wear-and-tear on the records (even if no one drops the arm by accident, gouging a scratch across one whole side). Even if one should be fortunate enough to be among the first five standing in line, you must then shut yourself into a

closet, closing two doors against the world in order to listen to a loud-speaker without disturbing others.

What the situation called for, we decided, was the following:

- a library-like facility — still in a central location, manned long hours, but which could handle more people at a time;
- a system which would maintain individual control, if at all feasible, rather than “broadcasting” a fixed program to multiple listening stations;
- a system which would allow us to avoid the inevitable deterioration of discs. This required the use of magnetic tape, that is, changing the medium of delivery to one which could be easily replenished from a “master” source if damaged, one which could be originated locally and edited locally.

Furthermore, all this had to be done “on a shoestring.” We could not afford any major architectural changes. And the facility should be operated by one person at a time, preferably someone earning student wages!

Since we could not construct more listening rooms, we knew this meant switching from loudspeakers to headphones. Fortunately, the new light-weight, open-sound headsets are quite acceptable to almost everybody.

If the tape were to be operated by the listener himself, the playback machine would have to be simple to use and nearly foolproof. After four years of trying to coax bright eighteen-year-olds into threading open-reel tape recorders in the Language Lab, I was ready to admit that we needed cassettes. But the sound quality of a $\frac{1}{16}$ inch ribbon of tape moving at $1\frac{7}{8}$ inches per second was simply out of the question.

However, with the application of Dolby noise-reduction circuitry to home machines, cassettes suddenly rivaled discs in sound quality. Considering the advantages of easier handling and drastically reduced storage-space requirements, cassette technology was now the obvious choice.

This way, we reasoned, we could continue to use the library. Even with no additional space available, we would simply bolt the compact playback machines to existing tables. We would merely build a cage around the record collection and hire a student to hand out headsets and cassettes, using his spare time to run off cassette copies.

But even this scheme entailed changes and expenses that were too great. So we ended up by pouring new wine into old bottles. The Language Lab, musty but venerable, with its fourteen-year-old tape record-

ers, offered thirty readymade booths which were already wired for AC power. This windowless basement room in an outlying building was not exactly the most socially "in" location on campus, but it was available.

In choosing equipment, we went to the first people to market home Dolby equipment, the Advent Corporation, who had dared to adopt a proven commercial technique to the consumer market. Others have since rushed to imitate, of course, but to my knowledge no other firm sells a playback-only deck with a built-in headphone amplifier. Their 202 HP allowed us to pay only for the functions we needed, and yet each instrument is self-contained, needing only a headset.

So far, I might add, we have been able to take care of all necessary servicing with one part-time student, a pre-med concentrator who has no special training in electronics.

When a student enters our Listening Center, he requests a specific course assignment, for example, "Music 1, Discussion 4." He surrenders his ID card in return for a headset, the specified cassette, and (in some cases) a score. Up to four people can cluster around one machine, if they choose to work together, each plugging in his own headset.

Alternatively, the student can leave us a blank cassette (or open-reel tape) with instructions to make him a copy on our high-speed duplicator. He will pick it up later and use it at home on his own machine. Since stereo cassettes are entirely compatible with mono machines, he can play it on his battery-operated portable under a tree on a sunny afternoon, or in his room at three in the morning. This "take-out" service seems to be as popular as on-the-premises listening, even though the stereo and noise-reduction effects are sacrificed. (One warning, however: the "3-for-99-cents" supermarket cassettes are a frequent source of frustration.)

All copies ("in-house" and "take-home") are made by the listening center staff person on duty, including the copies used by teaching assistants in their discussion sections. We have chosen to make copies from an open-reel master tape, which can be carefully edited and which is cut to length so that we can tell its duration at a glance. Cassette masters could also be used; the main principle is to be able to preserve the master and make replaceable copies easily. I might add that, although we are impatiently looking forward to getting our high-speed duplicator (which is being specially modified for improved frequency response), we have managed quite well making all cassette copies at ordinary speed, using three normal cassette recorders.

If you are curious as to the nature of our program material, I'll list some examples. So far we provide only course assignments, except for recordings of concerts given on campus. Typically, a music listening assignment contains the examples which were played during the lecture, sometimes with annotations. In one course, the professor routinely tapes an entire 90-minute class session, since it is largely made up of illustrative performances by the professor himself on the violin, or by a string quartet which he directs, interrupts and uses to dissect the music under study. Another program consists of a single movement of a composition, with sections repeated and individual themes singled out. An elementary theory course assigns a rhythm dictation. I have heard beginning students say they wish they could borrow a tape designed to help them "hear" modulations and key changes.

It is worth pointing out, as a footnote to the case of the professor who records his own class, that using modern cassette machines such as the Advent 201, it no longer requires a professional studio crew to accomplish such a feat. He simply plugs in two matching microphones and scarcely even worries about the volume setting. You have heard an example of his recording technique.

Some of you may be wondering about infringement of the new copyright law. Is it legal to be distributing copies of these materials? We, too, are concerned. But you will notice that the course assignments almost never reproduce a whole recording unaltered. Clearly a student cannot be expected to purchase all the records that illustrative examples are chosen from — even if they were all still available! I do not feel that our operation is in any way diminishing sales for record publishers; on the contrary, students frequently ask about particular performances or compositions and are inspired to go out and buy further selections like those they sampled on the cassette.

Having invested a great deal of time and energy in launching this listening center, I have been eager to observe the student reactions. Some appear not to notice the startling realism, seemingly already taking it for granted. But typically, eyes widen and I detect a faint gasp of disbelief at the velvety black silence between passages, the sharp stereo separation and the astonishing frequency range and dynamic variation of the music coming from that tiny plastic package.

Most people have the illusion of listening to loudspeakers and are puzzled, on removing the headphones to have the music cease.

And a good many people hum along, oblivious to others; the week that Music 1 studied Bach's Second Brandenburg Concerto, it seemed that there is a bit of Glenn Gould in almost all of us!

Thus I am convinced that to use the convenience of cassettes in learning situations no longer requires us to pay a price in sound quality.

And you would be surprised to see how an old "Language Lab" can change its image!

VALIDATION OF CREDITS IN TRANSFER

NELSON F. ADAMS

Brevard College

With the mobility and fluidity of the modern college student, the problems of transfer are becoming more and more acute — but perhaps in some ways a bit easier on the two-year college. When students transfer from one four-year school to another, we say this is regrettable but — if they have difficulty — we say that it is the *student's fault* for having changed schools. When the junior college student transfers and has difficulty, we say that the problem is the *junior college*. In many cases I am sure this is true — but I also maintain that this might also be the case when one transfers from one senior school to another.

But, let's get to the point of my few remarks. The two-year school is very serious in its desire to work out easier transfer for its students. Without the tradition of being a school from which one can easily transfer, the junior college is unable to argue very successfully with a prospective student when he asks this vital question. The senior school may be asked similar questions regarding possible graduate schools the student may wish to attend, but not quite as often is the senior school asked this question by the *prospective* student. It is more normally the student after a year or two of study — after you have him for a while. The two year school is asked this question right off the bat. Can I transfer — without any trouble — which means without any loss of credit — after I leave here? We would like to say yes, and usually do, but are we telling the truth? We are if we take several things into account:

1. The student is a good student for us — B or better.
2. He transfers to a school that knows what we offer our students, and this school agrees with what we offer! This is one reason why we joined the NASM.
3. And most importantly — if he decides to transfer to a school that has an understanding admissions officer.

The way to make the student feel that his prior credit is valid is *not* done by beginning your chat with him in this manner: "You mean you have 75 credits from that college! Don't you realize that we will accept only 64 credits from any junior college? And why in the world did you take 6 hours of religion; don't you know this is a state school? I don't care if that college did require it for graduation." The way to win the heart of a music executive in a junior college is to say something like the following: "Well, I see you have 75 credits on your record. This is fine, for many of our students also have this many credits by the time they are juniors. Now you do realize, I presume, that you will have to have a minimum of an additional 64 credits from us before you can graduate from our college? I notice that you have taken 6 hours of religion which you probably know is not required by our college. It *is* acceptable as elective credit, however."

How can we reach this utopia? — By arriving at valid criteria for accepting credits from one school to another. I said at the beginning that things are a little brighter for the two-year college concerning transfer validation. I think this is being caused by the flexibility of many music curricula these days — and also simply because more of our American students are transferring at will *from* all of our schools *to* all of our schools. We simply have been forced to begin to do better — or I prefer to say, we have begun to be fairer to each other.

I would like to see the day when any school would recognize the worth of any other school — that is accredited, etc. — and work that is C or better. Let the student prove whether or not he is capable of doing the work. Do not test the incoming student during orientation week — three months after he has stopped studying theory at another school — taught by other teachers, and where he used different textbooks. Let him attempt courses which he qualifies on paper to enter. Give him extra assistance for a few days so that differences in terminology can be understood, and so your methods of testing can be tried out.

I do not mean to imply that every problem student that we have in one school should be given a hero's welcome in the new school. This would be wrong. But can't we have some type of formal communication with each other that can keep this from becoming a problem? We are going to try something with our transfers this year — and if we can have the cooperation of our senior schools we'll see if it will work. When we find out that a student is seriously considering school "A," or particularly if we learn that he has been accepted by school "A" — we will

write the music executive of that school and give a short résumé of the student's academic life and any other factors that we feel should be known by the new school. If we feel that the student will have trouble in some area, we will say so. If we feel he is greatly gifted in other areas, we will say this also. If we feel he will take longer to graduate than the normal time, we will say so. If we think he should be considered for advanced standing in something, we will say so. If he is a good performer, solo or ensemble-wise, we will state this to encourage his chances of being used in the new school. Sometimes we feel that our students are at a disadvantage because the directors of groups know their own students better than they try to learn to know ours.

But enough of this, let me stop and welcome any questions which you may wish to ask later. I think we can work out plans to make transfer a plus for the student and not a minus. If I did not believe this, I would never remain at a junior college where we encourage all of our students to transfer — and discuss it with them from the moment they appear on our campus as prospective students.

ACCREDITATION AND ITS ROLE, ARTICULATION AMONG UPPER AND LOWER DIVISION MUSIC DEPARTMENTS

GRIER WILLIAMS

University of West Florida

The problems of articulation that we have discussed for the past two days are not indicative of a problem that has suddenly been thrust upon us. I suspect that it all began in Florida when the first junior college graduate wistfully looked back at his junior college campus and decided that he wasn't going to stop there but continue at one of the state's two senior institutions. I suspect, too, that the junior colleges were as surprised as the senior institutions at the flood of applicants who had decided that a B.A. was more important than an A.A.

These two-year institutions in Florida wear two hats: they are both junior colleges and "community" colleges and in this dual role the curriculums became increasingly varied. The music departments, too, were faced with offering a dual type of curriculum to include courses for humanities requirements, or just plain "enrichment," as well as courses in anticipation of transfer. To this day some junior colleges are sending us students who are graduates of the enrichment type of curriculum — but usually these students are pretty un-enriched.

An articulation agreement of 1967 did much to delineate what each type of school would offer. A unique feature was thrown into the whole system, however, when the upper division school was begun. It is unique because when students leave the junior college with deficiencies we have no legal way to make these up.

The junior colleges have said "send them back to us if they are not prepared." But would you send a student 600 miles back home to junior college. In fact, we are loathe to send a student seven miles to our local junior college because if we do he has to pay two fees — one to us and one to the junior college. In addition, our junior colleges are

on a semester system that is usually three weeks ahead of the quarter system that the state universities follow.

What seems to be best, therefore, is to accept all students at face value. If they have completed a two year junior college curriculum with acceptable grades but still are deficient in the two areas of theory and applied music, we assist them to make up these deficiencies while earning full junior credit. This is done in supplemental labs in theory. If a student comes to us having never had the first two years of a music curriculum and our music faculty feels that other factors warrant their being encouraged to stay in music — such as being excellent performers and/or teachers — they are required to go to the local junior college for two years of theory. Lest you be shocked by the fact that we would accept certain students as beginning music majors their junior year, they are allowed in the program only after careful screening. One such student is now first oboist in the United States Navy Band in Washington. Two that we have with us now are consistently doing better work in all areas of music than the norm.

Let me state parenthetically that our department has accepted transfers from major colleges and universities throughout America. Without exception these transfers were no better or worse than our Florida junior college graduates. They had just as many deficiencies in theory, were just as ill-prepared in applied music and were just as naïve about the world of music and musicians.

In summary, I feel that the failure of all of us lies not in our inadequate teaching — though it may be — nor in problems of articulation though these may be cumbersome and complex, too. The problem I feel, lies in our inefficient way of helping the student to screen himself out of music. It's easy when the student fails courses. He is then dropped from the department with little further ado. While my heart goes out to these students I am much more concerned about the elementary music teachers we graduated twenty years ago who have been boring and turning off kids for lo these many years. How is it possible to screen this person from the program?

I think the MENC has the right idea in its encouragement of all future teachers spending time in the field where they can observe and actually see a classroom in action. You would be surprised how students screen themselves.

Our faculty feels, too, we should be training a musician-teacher. As

such, they have certain music performance responsibilities and requirements where they play or sing for each other. All it took was two of these student recitals and three students from one of our junior colleges (who were not even performing at the time) to screen themselves from entering music and well they should have. These students all had adequate musical "savvy" but had never heard a serious concert of any sort. Their total musical experience was stage band and "hip" talk and it was all that they liked about music.

Regrettably, the "screening" took place their third year of college. Fortunately it did not take place after their third year as music teachers.

A WELL-ROUNDED EDUCATION FOR MUSICIANS

DAVID SIMON, *Dean*
Manhattan School of Music

The tradition of educating musicians today, particularly performers, owes its origin to the European conservatory, where the emphasis may be described as vocational. Much of the old practice remains with us today, as evidenced by the artist faculty who give private lessons and direct the training of young musicians in the repertoire. At the Manhattan School of Music, an institution representative of today's conservatory practices, particularly with respect to performance, the following data on faculty for the 1970-71 academic year shed some light on the subject of credentials for all college faculty.

Of 145 faculty the greatest number held no formal degree of any kind. This group numbered 55 or a percentage of 38.5. The men and women represented here comprise most of the important and distinguished artist teachers who continue to attract students for major study.

The next largest group were those with the master's degrees, 49 in number or 34%. Twenty-one or 14% held bachelor's degrees, and the smallest number, with earned doctorates, numbered 20 or 13.5%.

Many conclusions may be drawn from these statistics, but for my purpose the fact that the greatest number of faculty of a major conservatory in New York City comprise successful musicians of an earned reputation without earned degrees indicates that credentials and higher education have had little to do with preparing artists in the past for a successful career. From experience with job applicants among the old-timers who have come up this way, it has become obvious to me that the successful ones represent a miniscule number from the bulk of their contemporaries.

The same is true today. There are a certain small number of performers who devote all their time to music only, with varying degrees of success. This is extremely risky, since opportunities today for a career

exclusively in performance are much fewer than in the past. Perhaps more important, the majority of musicians of the past had to develop other occupations, some very menial, in order to earn a living, precisely because they had few other resources to fall back on.

While we cannot guarantee jobs and careers for all students satisfactorily completing all requirements, we can nevertheless attempt to give students a well-rounded education without detracting from their musicianship.

It is not a new concept to offer a broad education to musicians, since all of us are doing this to the best of our ability within our financial capabilities. With individual variations, conservatories, music departments, and colleges are offering the following basic curricula:

1. Performance
 - A. Private lesson
 - B. Ensembles, etc.
2. Musicianship
 - A. Theory — Ear Training
 - B. Music History
 - C. Conducting, etc.
3. Liberal Arts and Sciences
4. Special requirements related to major study, such as education courses, diction, workshops, etc.

Within this framework we are all making adjustments, changes, and innovations. At MSM we are producing more teaching and performance hours for early music, contemporary music, piano accompanying, electronic music, jazz and improvisation, etc.

Precisely because we are musicians, our approach to the bachelor and master of music degree has been to view it with certain limitations. We automatically assume that the liberal arts offerings shall of necessity be modest. However, the concept of a college education, whatever the major concentration, is still to turn out an informed individual who assumes a responsibility toward society, hopefully with leadership qualities as well.

With this thought in mind, we at Manhattan implemented a Unified Academic Program, now in its second year, to supplant the traditional offerings of English, Western Civilization, etc., with a kind of program that would serve to motivate students. The following are excerpts from

the original proposal put together with Dr. John Saly, chairman of our academic department and project direction of the U.A.P.

MANHATTAN SCHOOL OF MUSIC
UNIFIED ACADEMIC PROGRAM

I. INTRODUCTION

It has become increasingly clear that the major issues confronting society cannot be solved by technology alone. Their solutions will require choices and decision making based on concepts and principles that lie within the domain of the liberal arts. It is equally clear that these problems are of an interdisciplinary nature, and the solution to any one of them will require knowledge from several disciplines. Finally, the democratic ideal demands that the liberal arts be incorporated into the academic system in a *relevant* manner if the individual is to make intelligent choices on these critical issues. These convictions form the basis for our proposed Unified Academic Program.

II. PROBLEM, PURPOSE, POTENTIAL

Manhattan School of Music has the largest enrollment in music (approximately 850 students in the college) of any of the country's independent conservatories. It is a fully accredited four-year college offering both the bachelor and master of music degrees. While the School's primary purpose is to produce professional performing musicians, composers, music teachers, etc., its undergraduate students are required to take one-quarter of their total program in the liberal arts and sciences. In light of the complexity of the problems now confronting the individual and society, Manhattan's administration believes a new approach to its academic program is needed.

Problem. Since the student who enters Manhattan has already chosen his career, certain problems are inevitable as far as the liberal arts are concerned:

1. the student's educational interests are already sharply focused in one direction;
2. academic courses tend to be viewed indifferently as something to be "gotten through" since the student usually believes they do not contribute to his professional development;
3. many students actually resent the liberal arts courses because they detract from the amount of time that can be devoted to music;
4. as in the case with students throughout the country, those at Manhattan are questioning the relevancy of the liberal arts to their individual lives.

Purpose. The proposed Unified Academic Program has three major objectives:

1. to engage the student's interest in the liberal arts and sciences and to show that while the contribution of these courses to his professional development may be debatable their relevance to other areas of his life is not;
2. to help the student acquire certain ways of thinking about issues; rather than have him readily accept supposedly obvious truths, we want the student to learn to doubt, weigh, and consider alternative possibilities; we want to make the habit of independent thought an integral part of the student's intellectual and psychological set;
3. since independent thinking is valuable only to the extent that it is informed thinking, the final objective of the U.A.P. is to make the student familiar with the basic concepts and principles of the various liberal arts disciplines.

If we meet these three objectives we will be equipping our students to make intelligent choices and decisions on the complex issues that they face as members of society.

Potential. The liberal arts have always posed a major problem for professional schools, and this means that the potential impact of the United Academic Program is considerable. We consider the Program to be a pilot project. For if the U.A.P. is successful with Manhattan students, a difficult group to reach, it should be equally successful at other professional schools.

III. PROGRAM DESCRIPTION

Orientation. The basic element that distinguishes our proposed U.A.P. is its orientation. Traditional instruction in the liberal arts proceeds from a body of knowledge with which the *faculty* decides the student should be familiar. We propose to invert this process and to start with questions that the *student* considers relevant; move from that point to the liberal arts disciplines that relate to the questions; and then armed with the appropriate principles and concepts go back to the student's questions. The process is one of going from the particular to the general and then back to the particular. Our Program is one of inquiry rather than force-feeding.

Most important, we feel that starting with what is of personal concern to the student is the best way of engaging his active interest in the liberal arts. And the student's interest is the critical element for the success of the Program.

Organization. We propose to start the Program with the freshman class which will be organized into discussion sections of approximately 15 students each. The first year will consist of a single course which will concentrate on questions of concern to the student. Its objective is to

stimulate the student, start him questioning basic beliefs that he and society hold, and encourage him to take nothing for granted. The first year course *is not* intended to supply definitive answers, but to make the student aware of the basic concepts involved in his question and of how much more he must know in order to make an intelligent choice.

The questions that can be raised by either student or faculty member during the first year are infinite. For example: Does an oppressed minority have the right to use violence as a means of gaining justice when more acceptable means of complaint have brought no response? This particular question would inevitably lead to the more general concept of power in society. Relevant readings are then assigned which shed light either on the specific question or the broader concept. The readings and discussions will not supply answers but will illustrate the complexity of the problem and the need for additional knowledge which can only be gotten from one of the academic disciplines.

During the second and third years the student will concentrate on some of the questions he became interested in during the first year and continue to explore them on his own. He will also follow a general course of study in the various disciplines which will be broken down into short problem-oriented segments. There will be three lectures (followed by question periods) plus one discussion meeting per week. The lectures will relate to issues raised during the first year and will illustrate the method of inquiry and the principles and concepts of the various disciplines. Real understanding of a few basic concepts, not comprehensive knowledge, is the goal.

The fourth year each student will work on a major project of his own choosing arrived at from the questions and insights gained in the prior three years. Naturally the student will be working under the close supervision of a faculty member.

The students will be required to write papers throughout the entire U.A.P. in order to show their understanding of subject matter and to develop their powers of written expression.

IV. CONCLUSION

We believe the proposed Unified Academic Program is a unique and new approach to strengthening instruction in the liberal arts in professional schools. If the Program fulfills its promise at Manhattan we believe it can be instituted at other professional schools and thus make an important contribution to higher learning in our society.

NEW CHALLENGES FOR THE INDEPENDENT MUSIC SCHOOL

WILLIAM THOMSON

Case Western Reserve University

Confronted with the title of my talk and with me as your speaker, I think an audience should be expected to raise at least two immediate questions. First, why are the current challenges of the independent music school distinguishable from the challenges of public institutions; and second, why should William Thomson — certainly no acclaimed authority on the subject — be the one to tell us about it?

These questions sprang to my own mind just a week or so after I had agreed to speak here today, but I am happy to report that I have answers to both questions, and they justify the topic and my presence. At least they do in my own mind!

My only direct connection with a conservatory began in 1969, when I left Indiana University to assume a position at Case Western Reserve University. Our school, a private university, is engaged in a joint program with the Cleveland Institute of Music, which indeed is an independent music school, a *conservatory* in the tradition of that term. Having spent almost twenty years of my teaching career with state colleges and universities, I thus came to the private sector as a late bloomer. But this recent brush fortunately does not represent the limits of my contact with independent schools.

A large part of my time and energies each year are spent engaged as a consultant for several organizations, including the Contemporary Music Project, the National Endowment for the Arts, the College Entrance Examinations Board and the Research and Development Group of the University of Hawaii. In these various functions I have considerable contact with music training institutions of all sizes, shapes and constitution. Among these are conservatories.

My contacts with these schools pose at least one advantage: I am an outsider looking in, and so I am led to believe that I suffer none of the

wishful thinking nor professional myopia that might inhibit those who view conditions from within. Perhaps because of this outsider's perspective, I can provide some insights lost to those directly involved in the independent music school operation.

Are the challenges facing the conservatory of today in some way different from those facing the largest and smallest public institutions?

Frankly, I think not. But let me hasten to add that it is crucial, in my view, that the nature of the independent music school — its traditional values, its financial resources, its somewhat unique student clientele, and frequently even its geographical location — makes eventual response to these challenges different.

I must generalize, of course, but I think we can agree that the traditional role of the conservatory in America has been a highly specialized one. It has long been regarded as the seat of development for the artists of this country's musical life, those enormously talented few who would travel the concert circuits, play in the major orchestras, sing the principal and supporting roles in our few opera companies, write our great music, and so on. In a sense, the conservatory was a high level trade school for the art of music. This role, in the past at least, was in a way a comfortable one: the goals of education were self-evident and static, and the strategies for reaching those goals were unchallenged. The overriding goal was the achievement of artistic perfection (with the hope of a forthcoming contract for some manner of concertizing), and the acknowledged path for getting there was, simply put, practice, practice, practice!

Now it is an unfortunate law of human institutions, as well as of human beings themselves, that success frequently breeds a hardening of the arteries. In many respects, the success of the American conservatory was phenomenal. Orchestras formerly manned largely by imported musicians — particularly the first chair players — gradually became the natural province of natives, who had been trained at Juilliard, Curtis, Oberlin and New England. The continental circuits, aided and abetted by such organizations as Community Concerts, gradually was trafficked more by violinists and pianists and singers born in such unexotic places as Kilgore, Texas and Laurel, Mississippi. These people were trained in schools in Chicago, San Francisco and Cleveland rather than in Leipzig, Paris or London. In spite even of the migration to Paris of our budding composers in the twenties, by the thirties an undeclared stay-at-

home policy prevailed, and our foremost composers from that and subsequent decades are, for the most part, home-trained. It is a documentable fact that America became the center for music education, in the best sense of that term, in the forties and fifties, just as it also assumed world leadership from France in the art of painting.

For the conservatory, however, there was that hovering danger of the arteriosclerosis of success. The danger was even more imminent because, as frequently happens with institutions of all kinds, that world whose needs were being met so effectively by the conservatory changed. It still is changing, and therein lie the roots of a set of challenges today. Some of these changes are not compatible with the traditional image of the conservatory.

In my opinion a first challenge for the conservatory is that it develop a fresh vision of its role in the total music world, a vision that recognizes a shift in musical institutions and in individual human values.

Let us note, for example, the encroachment of the state university on what in the past had been the acknowledged territory of the conservatory. By this I refer to the conservatory as the training ground for the future artist.

There was a time — and a very recent one at that — when there were two basic kinds of music training schools in this country. One was the college or university, supported by private or state funds, where raw talent was developed into scholars for the university and teachers for the schools. The other institution was the conservatory. If a talented young musician wished musical performance to be his life profession and he was judged worthy of the ambition, he usually packed off to a conservatory. If, on the other hand, he thought a life of teaching would fit his talents and temperament, he sought out the college or university where, although concern for artistic excellence might play a role, the primary goal was to earn some form of teaching certification. We can assume that the very simplicity of this dual-track system exerted an enduring power over people's minds that teaching and doing are about as compatible as oil and water.

But this simple duality has changed considerably since the end of World War II. A promising young pianist may still decide between Juilliard and Curtis, but he also may view a widened horizon that can include, for example, U.S.C. and Indiana as well. The incipient composer may well think that the New England Conservatory offers just

what the coming composer needs, but he will be less than wise if he doesn't investigate what is going on at Yale or Illinois too. New Haven, Urbana or even Austin, Texas, may in fact have more going for composers than Boston, Chicago or San Francisco. There has indeed come about a blurring of educational territories within the past twenty years, so that the college and university make as much claim to the development of the practicing artist as does the conservatory. This is true, at least, if faculty rosters offer any basis for judgment.

The reign of the conservatory in this domain is in jeopardy because the state-supported institution, with its tax-fed coffers, has moved in on the act. It claims the right to train teachers, scholars *and* artists, and it is doing just that in ever-growing numbers. Just as the conservatory once checked the volume of musicians imported from Europe for posts in our orchestras, the audition trail each year broadens out to more and more state and private universities where resident artists are producing talent once sought only in the major conservatories.

A second challenge has to do with an attitude which more and more I find needlessly crippling for individuals and groups of people as a whole. I refer to the notion that an artist is not — cannot be, in fact — a teacher.

Schools imbed attitudes in student minds as well as techniques and explicit ideas. I am continually made aware that there still are those who perpetuate among students — perhaps without even knowing they are doing it — the naïve view that the role of teacher is to be assumed only as a final alternative in life, an alternative chosen only when it becomes clear that, “You haven't made it and you probably won't.”

“Made it,” in this context I presume to mean a contract signed with the Met, with the Boston Orchestra or with Sol Hurok. The devastating implication of this point of view is that the best alternative to a star career is suicide, but lacking the guts to bring that off, teaching is at least a wholesome alternative.

There is a paradox here, of course. I know precious few musicians who do not teach in some way or another, and this includes quite a number we all would classify as major artists. Jet travel has considerably broadened the educational potential of the artist as well as the geography of his concertizing, so that today he can live in Tucson or River Falls with about as much professional ease as in Manhattan.

A frequent response to the suggestion that in music, teaching is in fact handmaiden to artistry, is that to be an artist one must be resolutely singleminded and sacrifice his life to a singular goal. Now I can readily agree that a budding Van Cliburn might be out of place in a class called "Methods of General Music in the Elementary School," that is, *if* that course must be what its title connotes to me and to you. But this contrast need not cast a pall over the entire concept of teaching, so that the young student absorbs the feeling that teaching of any kind is to be avoided if possible, that the very idea somehow slows the reflexes and blocks the creative impulse.

One way the conservatory can assure its survival as a powerful force in musical America is to infect its students with a zeal, not just a toleration, for passing on the art to others. This fundamental shift of attitude would mean that the conservatory would counter the university's invasion of its artistic domain by openly admitting that teaching is in fact not a sin for the artist. This would mean that the conservatory's students, who by and large are our most talented, could with fewer pangs of conscience contribute their musical know-how to a field long overdue a more professional image.

Far be it from me to suggest that the conservatory become the reincarnation of the teachers college. That anachronism of the past is surely gone forever. But would this added facet of teaching, as a worthy alternative, mark a false turn for the conservatory? I think the answer is "Yes" only if one's conception of an artist is bounded by the vision of the mad poet thrust upon us by the 19th century, or a vision of music educators as nice young girls who play autoharps.

Why not adopt a more pragmatic viewpoint that also happily contradicts no known facts of life? Why not envision a musician in whom the determination to achieve artistic perfection need not be weighted down with the pseudo-corollary that this achievement precludes artistry of any other kind? An atmosphere in which *several* life alternatives are held in reserve, none of which necessarily excludes another, would help to relieve some of those poor souls who, having failed to make it big in the bright lights, live out assumed careers of failure. Only because they did not reach that tiny little spot held up as their only alternative as musicians. This is a human problem, and in my opinion it takes precedence over any romantic notions we still might harbor about the glories of art and the artist.

A third challenge lies in the bearing of the conservatory to its surrounding community. This challenge relates mainly to the institution as a whole, but as you will see, it is also relevant to a challenge involving the individual, which I shall discuss later.

There is ample evidence around to make us believe that one changing aspect of our professional music world is a public resistance to the traditional concert format, a formalized scheme which, although suited to the social interchanges of times past, is repugnant to many people today. It occurs to me that the day is waning when the musician can expect people always to assume the responsibility of coming to the performer, that upon us is an era when the musician must seek ways of going out to his audience, out where they work and play.

Isolated scenes of the past few years reinforce this suspicion. In some of our larger cities, such as San Francisco, music students have actually roamed the streets like medieval minstrels in order to make music for live people in new surroundings. Although this may seem trivial to you, to me it suggests a symptom of deeper rumblings that have not yet been interpreted adequately by musicians and educators as a whole.

To my knowledge, conservatories for the most part still operate ivory towers. The attitude seems to be that "We are cultivating art, and only those willing to pay the cost in time and money and inconvenience of coming to us may receive the holy sacraments."

It is a fortunate fact that most conservatories exist within high-density population areas, and it is a further fact that life in a metropolitan sprawl provides more opportunities to witness and do than the small college town. It also provides an infinity of possible ways of mounting musical performances, out where the people are. There are more amateur and professional opera productions and plays, more church music programs, more professional club concerts, more night club orchestras, more industrial alliances with the arts, more service clubs, more individual human beings who need good music in such surroundings. These extra-curricular potentials are rich resources for any institution that attempts to cultivate musical talent for a real world, but they cannot be mined without a change of attitude from "Come to us" to "We'll come to you."

In some respects it would be more wholesome if conservatories lacked facilities for in-house concerts; the very lack would force them to go out

to the public, seeking sites for making music where the people are rather than where the conservatory is. Let me give just one concrete example.

You all know about the so-called senior recital, that super-barrier for the performer that looms over those last months of the undergraduate days. How many times have you witnessed one of those magnificent displays of make-believe, in which the soloist, having worked for years perfecting an art, displays that art for an audience of four: teacher, roommate, Mom and Dad? If this educational puberty rite is presumed to have any relation to the real world of music of today, then I submit that those who retain this kind of nonsense are themselves obsolete. The senior would emerge from this recital with far more contact with reality if he or she had performed in the lunchroom of the local IBM plant or in the sitting room of a school dormitory.

Now I am aware that musicians prefer to perform in halls whose acoustical properties are appropriate for the repertoire. It would be only foolish to relegate solo recitals to gymnasiums and cafeterias, but I trust that this idea of going out into the world does not entirely depend for its fruition upon such substandard sites. Admirable reverberation periods can be found in art museums, in churches, in hospitals, homes for the aged, industrial complexes, and a host of other locations far removed from the school's recital hall. That we have access to lovely halls planned for the traditional concert need not blind us to the fact that music is for people, and perhaps the responsibility for the performer and his audience coming together need not always rest with the audience.

But the challenge of going out more into the community runs deeper than just senior recitals. In maintaining an attitude of "Here we are!" through the years, conservatories have engaged in the education of the pre-collegiate musician almost exclusively through their preparatory departments, adopting a somewhat remote stance in relation to music in the schools. In my view this has been unfortunate for both parties.

By allowing the often banal strictures of teacher colleges to dominate the school scene, the conservatory has neglected a sector that badly needs vitality and sense of direction. The immediate result to the schools of the economic squeeze during the past five years was a cutback on music programs in some of our cities. We all know that a puritanical strain continues to plague the American populous, thus engendering a view that finds all art frivolous. But I think there are many who would agree with me that no small measure of music's second-class position in the schools can be attributed to a pervading absence of convincing direction,

a general sense that we really can't offer valid arguments for favoring music over any other discipline.

Perhaps these people lack a genuine understanding of music as an art. And perhaps a school program dominated by those whose home base is the conservatory, where the creation and re-creation of music, as art, is the principal theme, would be admirably suited to guide such a program.

A potential model for conservatory and school interaction was inaugurated two years ago by the Philadelphia Musical Academy. Aware of the economic plight of some area schools, the Academy approached these schools with the proposition that they could provide a complete music program on a contractual basis for those wishing it. Last year five schools participated. The result is added revenues for the Academy, of course, but more important in my view is a wholesome missionary gesture. Here is a conservatory interested in a broader spectrum of musical life than that of the traditional conservatory. And the potentialities of this arrangement could hold great promise for the students of the Academy, who might in the future participate as associate teachers. Certainly the project offers more widespread promise than the rounds of lessons which take place in preparatory departments.

The final challenge I wish to discuss relates directly to those previous three I have mentioned, for it involves the final product of the conservatory, the trained musician. There can be little doubt that our nation's music institutions are changing. In spite of the millions of dollars convulsed yearly from a concerned segment of the population at large, by private foundations and, most recently, by the federal government, prevailing clues suggest major changes in long-established processes and policies. The symphony orchestra's plight has surfaced most spectacularly during the past ten years, and since more than eight-hundred instrumentalists populate just the truly major orchestras, these changes are your immediate concern.

Whatever the eventual solutions provided for our orchestras, genuine health — barring total government subsidies — will entail massive re-orientations not only of managerial and fiscal policies, but also some conclusions about what function the orchestra will perform within our society. Shoptalk suggests that diversification is coming, that the time is approaching when very few collections of one-hundred men and women will be able to perform together every Thursday, Friday, Saturday and Sunday.

Aside from changes implied for the orchestra as institution, the individual job operations of musicians, once assumed to be set for all times, appear to become less codified, less precise as the years roll by. Whether the symphony's Board likes it or not, it is composers who determine what music will be like in our world. There are many concertgoers around today lamenting that "They aren't writing symphonies like they used to." And they are quite right. But their implied derision rings hollow. When a composer of today writes for the orchestra — and that isn't often — he utilizes instrumental techniques which our students can't learn from the traditional repertoire, and so even that aspect of the symphonic world is changing.

The current craze for aleatoric processes may very well prove to be more than just a craze. It may in fact lead to a far more thorough infusion of improvisatory procedures in art music than those wrestled with by the discarded pre-Classic continuo player. Jazz has long been a powerful force in our country, and its very essence is controlled improvisation. The majority of composers of my own generation, as well as those of younger generations, have grown up with some direct contact with this music, and it remains as a dominating force in their musical imagery. That its techniques should disappear from the routines of new music appears unlikely. In addition to its presence in the imagery of our composers, it introduces in to the life of the performing musician a greater share of the creative act, and this is badly needed; the role of slave to another's will can be as impoverishing in a music ensemble as on a Ford assembly line.

Whatever the kinds of ensembles provided by the school for its interpretive and performance training, it is evident that these groups must begin to operate in somewhat different ways from the past. Let us again use the orchestra as a concrete example.

The school orchestra is a source of community entertainment, but its basic function is to train future professionals. A valid educational guide is that training should as closely as possible parallel the operations demanded by a future job. If it is reasonable to predict that the functions of the orchestra will move in the direction of diversification, and if in addition to this change we can expect a gradually broadened role for the individual performer, then it follows that this performer cannot live by a set routine and repertoire alone. He must be a musician capable of a far more flexible role than the orchestral musician has enacted in the past. A second violinist may find himself in the orchestra of eighty-five

on Thursday night, but Friday morning he may be in a local school lecturing and demonstrating as a member of a string trio. After lunch he may join an improvisation group for an avant-garde concert at the local community college, and then after dinner he may take up a *vielle* to join in a concert of early music. If our hypothetical musician is a brass or wind player his week's activities may be somewhat different, but they will not be less diversified. If this seems to suggest a glance into a crystal ball, let me remind you that roughly this kind of schedule is in operation today for the members of the St. Paul Chamber Orchestra, which some of you heard in concert Saturday night.

In view of this revised view of the life of a professional musician, our own romanticized notion of the artist as one who operates with consummate skill within a narrow musical repertoire may also need some revision. No matter how faultlessly a pianist plays his three concerti, we need to separate the sham of showbiz from truly viable goals. We must recognize that this form of musical muscle-development is as unwholesome as that of the body-beautiful *devotée*, who develops monstrous biceps beyond useful proportions. Perhaps, owning up to this educational indecency would enable us to form a new commitment to *music* rather than to *this music* or *that music*, to *musicians* rather than to violinists and pianists and percussionists.

This new commitment would entail some major overhauls in the whole conservatory curriculum. It would demand theory courses which advance an understanding of musical structure that is meaningful not just for music of the 18th and 19th centuries but for the music of the *world*, past and present. It implies the need of music literature courses which, in a burst of ecumenical enthusiasm, direct attention to music far out of the Bach, Mozart, Beethoven, Brahms and Wagner orbit. And perhaps most cogent, it would specify ensembles in which conductors enact roles quite removed from that of the omniscient dictator, who, though he may have that kind of role to play in the professional world, is less than effective in an educational context because he deals only with *what* must be done to realize artistry rather than *why*. And answers to *why* are the basis of education.

Furthermore, the student who during his conservatory studies does not enjoy the opportunity to engage in performances of music from remote ages or from non-Western origins must necessarily emerge from school with a somewhat eccentric understanding of music. Wendell Wilkie said about thirty years ago that "We live in one world." How

true of our political, economic and emotional lives. But is it true for our music schools? On the contrary. There we do live in one world, but not the broad one Wilkie enunciated. Walk into your theory classes, your music history classes, and then sit in on a rehearsal of one of your ensembles. With this experience as your sole guide, reconstruct your school's music world. I think you will find that it remains a tiny isolated island. It will exhibit a past that extends to 1720 and a future that, except in occasional lapses, extends barely into the 20th century. It is a microcosmos created by West-European Christians who were within the direct or indirect employ of an aristocracy that ceased to operate with the beginning of World War I. And this isn't enough.

Perhaps there still is a mission in this world for a few music schools whose singular goal is to prepare students for highly specialized careers in which the institutions are static, the repertoire is set and the rules of operation are constant. But my view of this world of television, eight-track stereo, jet planes, Xerox and Moog consoles suggests that only our goal of artistry remains valid, that its manifestations must take quite different shapes from what they once were. And this is what I see as the fundamental challenge for the conservatory today. Above all, it must remain as a dominant force in our musical life, for it has behind it the tradition of specializing in artistic excellence, and in my opinion it can further that cause more effectively and more efficiently than any other agency of the educational establishment. To do it, however, it must seek renewed alignment with a changed and changing world.

STUDENT INVOLVEMENT IN DEPARTMENTAL GOVERNANCE AT OTTERBEIN COLLEGE

LYLE BARKHYMER

Otterbein College

Student participation is a topic of great current interest on campuses nationwide these days. Many experiments in campus governance have tried to involve students, some on a token basis, others more meaningfully. In order to explain the system of college government at Otterbein, I will first give some descriptive background about the institution and music department, then discuss the process which developed the plan, and finally explain how it works on campus-wide and departmental levels, including advantages and disadvantages.

Otterbein is typical in many ways of the many Ohio small, church-related, liberal arts colleges. It was founded in 1847 by the United Brethren Church and by a series of mergers is now related to the United Methodist Church. It has through the years maintained a liberal arts emphasis, although this does not preclude many of the almost 1400 students from pursuing pre-professional training on an elective basis. Over half the student body has in the past entered the teaching profession, for example, although this figure is dropping at present.

The music department has had a rising enrollment over the past several years from forty-five, to fifty-five, to seventy-five at present. There are seven full-time faculty and fourteen part-time, many drawn from the Columbus Symphony Orchestra. The department offers the bachelor of music education degree for vocal and instrumental certification — kindergarten through twelfth grade. There is also a music concentration program open to elementary education majors. These two programs account for about 90% of the music majors. The bachelor of arts is available in performance, in theory and composition, and in a new individualized studies program. In this program we have been able to work out music merchandising, and pre-music therapy, and are open

to students who have librarianships, music journalism and concert management as career goals.

The major ensembles sponsored by the department are the Concert and Apollo Choirs, Marching and Symphonic Bands, Wind Ensemble, Symphony Orchestra, Chamber Orchestra, and Opera Theater. This gives some idea, I hope, of the milieu in which the plan in question operates.

The history of the development of the governance plan is quite interesting, or more likely, so it would seem to those who were intimately involved.

So not to bore you I will touch only on the main points. In 1970 a small committee appointed by the Trustees at the urging of the President reported on a new plan for running the college. This was the middle of the great era of student unrest, although it was fervently avowed that the plan in no way was a reaction to threats, real or imagined. In essence that plan 1) would have abolished the Faculty Meeting — a privilege won in the previous decade after a bitter struggle including clandestine meetings and God knows what else, 2) would have abolished Student Senate — a lifeless ritual of pretentious play-acting which no one, least of all the students, would have mourned, and 3) would have established a representative governing council of about fifteen people, including students, faculty and administrators. The faculty reacted swiftly and vigorously with its own plan, as I remember it now, a plan mostly designed to safeguard what we felt were our prerogatives. We were quite willing to let the students oversee their own social life, of course!

The students reacted with their own plan, and soon a joint committee was set up by the Trustees to distill and synthesize. The basic features of the plan then developed are what we are operating with today.

The key statement for me in the Otterbein College Bylaws is one simple sentence which in one way is vague and says very little of substance, yet in another way says everything, for it is the principle on which the plan is founded. "The democratic principle of participation in the creation of college policy is affirmed."

The College Senate is under the authority of the Board of Trustees. Its members include all except first year faculty, an equal number of students, and nearly twenty administrators, three trustees and three alumni, the latter two groups represented mostly for purposes of com-

munication. It passes on all matters except those relating directly to a) personnel and b) the details of financial affairs — establishing the comprehensive fee, for example. It is important to note that at no time have students been misled into thinking ultimate power lies in this body. It is quite clear that all senate actions require approval of the Trustees, although this is usually *pro forma*. This encourages good research and documentation of proposals, and also provides a legal safeguard, as the board is legally responsible for the institution. The board's disapproval would only occur in the rarest instances, as would a veto by the President of the college, and such a case would be extremely serious. One has not occurred yet since the plan has been in operation.

The senate is a legislative body, and its work is done by the standing committees. These include the Administrative Council, the Curriculum Committee, Campus Affairs Committee (programs), Campus Services Committee (campus center, dormitories), Campus Regulations Committee, Academic Council (discipline and status), and Judicial Council. The Appeals Council hears cases from the latter two. In addition there is an important Budget Sub-committee of the Administrative Council which reports directly to the board, as does the Personnel Committee. Students, faculty, administrators, trustees, and alumni are all represented on all of these committees in varying proportions according to applicability of their expertise.

In the Departments a number of students equal to a minimum of one-half the full-time faculty and a maximum of the same number as the full-time faculty are voting members of the Department Meeting. We in the Music Department have seven students and seven faculty. This body may vote on all department affairs. We have as standing committees Applied Music, Ensembles, and Music Education. Ad hoc committees at present include Building Improvements and Freshman Representation.

We have found many advantages in this plan for our department. Some involved with communication are as follows: learning frankness, courtesy and honesty dealing with each other; squelching unfounded rumors; and bringing resentments out into the open. Secondly, we feel that we are able to be more responsive to student needs. The expertise of the students can be used to best advantage, because each knows best how any given policy or program is working in his individual case. Another benefit is that it seems to encourage critical thinking, self-examination, and responsibility on the part of the faculty to know that

our pronouncements from "on high" will not be taken at face value as a matter of course. Lastly, we notice a greatly improved departmental morale. As students participate in formulating policy they of necessity learn more of the background of the problems and are more willing to accept solutions which are not always easy or popular. A feeling of *we* instead of *they* develops, and both students and faculty find that taking on new responsibilities is not such a burden.

Many disadvantages may come to light as time goes on. As yet I can say that only one seems obvious — slightly less efficiency. Of course as has often been noted, dictatorships are extremely efficient. But we have decided that that is *not* the educational experience we want for our students.

In operation on critical and controversial issues — the instituting of recital hearings and comprehensive exams — I would say that all the advantages have been working for us. There have been heated discussions, hurt feelings, reconciliations; tabled, amended, referred, withdrawn, and badly mutilated motions. Yet in the end we have come out with better policies than we would have otherwise.

In conclusion I must say that I see several ways in which the plan could stand improvement. On the campus level the College Senate badly needs re-vitalization. Perhaps a small representative group of faculty would give the impetus needed. It could become a cherished obligation rather than a burden to attend meetings. Freshman representation is badly needed on all levels. For example, our department is regularly better than 30% freshmen. But, all in all, I must conclude at this point that it is a good and lively experiment, that it has been helpful to the whole community and that its potential is great.

MUSIC INVOLVEMENT BY TABOR COLLEGE IN TWO CONSORTIA OF KANSAS COLLEGES

PAUL W. WOHLGEMUTH

Tabor College

The history of higher education shows that various types of inter-institutional cooperation between and among established institutions have long existed. Examples include the complex of colleges which makes up Oxford University, the cluster colleges at Claremont, California, the Committee on Institutional Cooperation (CIC: Big Ten plus University of Chicago) and the Associated Colleges of the Midwest. In 1966 Raymond Moore of the United States Office of Education found over 1,100 institutions participating in some sort of institutional cooperation, with 79 percent of the liberal arts colleges involved in one or more cooperative arrangements. The types of consortia differ from simple membership in an association or a loose confederation of colleges to a legal consortium with charter and bylaws binding on its members. Tabor College is associated with two consortia which have definite involvements and benefits for our music program. The following is a brief description of this involvement.

By way of background, Tabor College, located in Hillsboro, Kansas, is a four-year, liberal arts school, supported by the Mennonite Brethren church fostering a Christian life-style and commitment. Its 472 students come from 26 states and 7 foreign countries and represent 34 Christian denominations. An optimistic spirit exists on campus reflecting the 14% enrollment increase this year. The 55 music majors represent a 75% increase in enrollment in the music department.

ASSOCIATED COLLEGES OF CENTRAL KANSAS (ACCK). The ACCK is a consortium founded in 1966 composed of six private, liberal arts, four-year, church-related, coeducational, similar sized colleges all located within 35 miles of McPherson, Kansas, where the AACK headquarters is located. In total, the colleges this fall have a student body of

approximately 3,000 and faculty and staff of about 350. The six member colleges are Bethany in Lindsborg, Bethel in North Newton, Kansas Wesleyan in Salina, McPherson in McPherson, Sterling in Sterling, and Tabor in Hillsboro. Funding has been from Title III, Title II, individual college contributions and gifts with a current budget of \$374,072. The following are the areas in which our music department has participated in this consortium.

1. *Orchestra.* The consortium hired Mr. Frederick Balazs to organize and conduct the ACCK Symphony Orchestra with personnel drawn from all six colleges. Mr. Paul Roby from Kansas State University followed as director of the orchestra. Experience of two years indicated a realignment of the program so that Bethel, McPherson, and Tabor students now participate in the Newton Mid-Kansas Orchestra with travel expense for rehearsals funded by the consortium.

2. *Tri-College Band.* Tabor, Bethel, and McPherson joined in organizing one band, drawing its personnel from the student bodies of the three colleges. The result has been that the performance level has improved, and it is possible to play a broader scope of band literature. This cooperative arrangement is implemented during the first semester and finishes with a 3 to 4 day concert tour. Each college then develops its own chamber ensembles for the second semester.

3. *Faculty Development.* One of our faculty members was hired as a National Teaching Fellow through the provisions of ACCK.

4. *Faculty Exchange.* Faculty sharing has made possible the use of instrumental specialists which could not be afforded by one college alone. Bethel and Tabor also cooperate in music education methods courses and supervision of the teaching block.

5. *Seminars, Clinics and Festivals.* Instrumental and choral specialists are scheduled to conduct seminars, clinics, and festivals. For example, last year Dr. Charles C. Hirt directed the ACCK choral festival. This semester Dr. John T. Roberts, Director of Music Education, Denver Public Schools, will conduct a seminar in music education.

6. *Library Services.* A courier travels to all colleges each day, which makes a request from another college library available by the next day. With this cooperation making so many more library materials available, a cooperative effort is being made to try to eliminate duplication in collection development.

7. *Telephone Services.* A direct telephone service is available to each college so that administrators and faculty members can easily make individual and conference calls.

8. *Computer Services.* The role of ACCK Computer Services is two-fold: First, Academic Services, and secondly, Administrative Services. To provide these services a computer center staff is provided at the ACCK offices in McPherson. Computer Services operate two computer systems. One is a Digital Equipment Corporation PDP8/e Timesharing System with remote terminals on each campus. Computer Services also leases a daily time block on an IBM 370/145 computer system located in McPherson. So far the direct usage by the music department has been minimal.

9. *Lecture-Concert Series.* Various cultural events funded by ACCK are scheduled so that an artist will give a concert at each college.

10. *Music Faculty Planning Conference.* All full-time music faculty from the six colleges will meet on January 28-29, 1973, for long-term planning. All expenses will be funded by the consortium and it is hoped that more efficient and productive ways will be found to realize the potential value of ACCK cooperative ventures.

11. *ACE Wednesday Concept.* No regular week-day classes are scheduled on Wednesday during the fall and spring terms. The day therefore is free for several single courses which are offered on any of the campuses for students from other ACCK colleges as well as for home students. These courses are called ASSOCIATED COLLEGES EXCHANGE (ACE) courses.

12. *Common Calendar.* All schools have adopted a common calendar (4-1-4) which provides for a full month of interterm courses in January. This allows for various cooperative projects. For instance, Mr. Robert Mesrobian produced and directed the performance of Offenbach's *Voyage to the Moon*. The complete month was given to the students for rehearsals and seven performances. This coming January the Tabor College Choir will tour Romania for three weeks at the request of the Romanian government. ACCK is funding orientation sessions for the choir.

KANSAS COOPERATIVE COLLEGE COMPOSERS PROJECT. During the year of 1967, Tabor College along with Hutchinson Junior College and Kansas City Junior College, with Kansas State Teachers College Emporia, serving as the coordinating college, were funded under Title III of the Higher Education Act for a composer-in-residence project entitled **KANSAS COOPERATIVE COLLEGE COMPOSERS PROJECT.** The first year was funded for \$79,000. The project is now being continued without government funding with an annual budget of \$15,900. The consortium has been expanded to include Dodge City Junior College, Butler County Junior College (El Dorado) and Friends University.

It is the objective of the project to update the college music curriculum by placing more emphasis on 20th century musical thought and creativity, thus providing the music student with a better knowledge of the language of his own time and encouraging him to take a more creative approach to music education. The following are the areas in which our music department has participated in this project.

1. *Composer-in-Residence.* The composers-in-residence have been Michael Hennagin, John Biggs, Joseph Baber, and currently Roger Jones. They write new compositions specifically for the performing groups within each institution, direct rehearsals with these groups in preparation for performance, and conduct special seminars in twentieth century music. The current composer-in-residence is assigned only to the junior colleges.

2. *Visiting Composers.* Visiting composers spend one-half to one full day on each campus speaking to our music students in class, conducting performances of their own works, and visiting informally with students and

faculty in the dining hall and lounge. The following have been the visiting composers.

- (1967-1968) — Vincent Persichetti — Choral and Instrumental
Leonard Stein — Avant-garde
Clifton Williams — Band
Gregg Smith — Choral
Stan Kenton — Jazz
- (1968-1969) — Daniel Pinkham — Choral
Morton Subotnick — Avant-garde
Dee Barton — Jazz
- (1969-1970) — Jean Berger — Choral
Francis McBeth — Band
Kim Richmond — Jazz
Larry Austin — Avant-garde
- (1970-1971) — Robert Russell Bennett — Band
Ted Nichols — Jazz
Charles Webb — Piano
- (1971-1972) — Jerry Goldsmith — Film music
Dick Grove — Jazz
Jester Hairston — Choral
- (1972-1973) — Charles C. Hirt — Choral
Kim Richmond — Jazz
Clifton Williams — Band

3. *Contemporary Music Festival.* At the end of the school year an annual three-day Contemporary Music Festival is held at Kansas State Teachers College, Emporia, in which the participating schools perform the works which were written for them during the year, and a visiting composer conducts a seminar on his music. The following have been the visiting festival composers.

- (1968) — Randall Thompson
- (1969) — Norman Dello Joio
- (1970) — William Schuman
- (1971) — Vincent Persichetti
- (1972) — Paul Creston
- (1973) — Robert Craft

The results of the composers project have been most satisfying. Some of the more specific values have been that students have become personally acquainted with many American composers as human beings as well as composers. Their interest in contemporary music has substantially increased. It has been stimulating to have a composer teach an ensemble the composition which was composed especially for them. The seminars by the composers-in-residence have taught students much about the overall scene of contemporary music. The contemporary festival has given opportunity for groups to listen to each other and to hear newly composed works.

CONCLUSION. Many benefits have accrued to the students through these consortia involvements. The many residual effects are too numer-

ous to mention. Basically, the quality of music education has improved and interest in the music program has increased at Tabor College. For a small college, the consortia concept may become an indispensable aid for effective operation or even survival. How to take advantage of it, where to guide it, what tools to run it, and how to assess its value will be the tests we will need to continue to apply for better results.

THE CARNEGIE COMMISSION REPORTS — THE MORE EFFECTIVE USE OF RESOURCES AND REFORM ON CAMPUS: IMPLICATIONS FOR COLLEGE MUSIC CURRICULA

THOMAS W. MILLER
Northwestern University

The Commission in its Reports suggest that the most compelling need for change in higher education is to humanize it by making it more accessible to more young people and by adapting it to fit more closely the individual characteristics and attributes of the students we seek to educate. The Report further suggests that the new emphasis in higher education should be on the development of human capabilities. Higher education should enhance the quality of life and individual and social well being — social self realization if you will.

As musician-educators, we are well aware that increased emphasis on the arts and humanities in education can enhance the quality of life for university students. The Arts can provide alternate means of communication, learning models, and varieties of humanizing experiences. But, I wonder what we are doing to humanize the education of our own students — the music majors?

The Reports go on to state that recent reforms in higher education have been directed toward more equal access and more attention to student interests. Again, I wonder how we are implementing these reforms in our music schools?

One further change of great impact on higher education has been the effect of the society and culture in which we live. Higher education is experiencing the slowing and many believe the eventual stopping altogether of new sources of money for programs, buildings, salaries, and equipment. This is compounded by a predicted — and in some areas a realized — drop in enrollments. The result is the arresting of the unparalleled growth and expansion of the 1960's, perhaps permanently.

The Commission urges us to undertake reforms for the good of higher education before we are forced to take steps to curtail higher education on other than academic grounds, economic or political. In either case, a weakening of the academic institution and academic life will result.

I think we are at a point in our history where we can detail the effects of some important changes already affecting our programs. First is the change in educational theory from "information accumulation" to an emphasis on process and creativity. Second is the change in the teacher from "the fount of all knowledge" to that of learning guide, mentor, counselor, and advisor. Implications of this would suggest greater emphasis on teacher-student counseling. Third is the change in the student — he or she is more highly prepared; more motivated along the lines of what he wants to learn, more inquisitive, more articulate and less inhibited to verbalize his wants and needs. We must discard the notion that all students learn at the same rate and should consequently do the same thing at the same time. This despite the Commission's findings that students are generally satisfied with the state of higher education and my own startling discovery that students are more conservative about curriculum change than are faculty!

All these foregoing suggest also the need for a change in administrators. I will have more to say on this later, but suffice it for now to suggest that a new mold of educational leader is required. We can no longer be dictatorial but must use all our intelligence, persuasive powers, and knowledge to be the catalyst for change.

GENERAL THEMES

A number of general themes recur throughout the Reports: The first of these reinforces the need of higher education to plan for and carry out self-renewal. John Gardner in *Self-Renewal: The Individual and the Innovative Society*¹ referred to the proclivity of institutions to calcify and become incapable of renewing themselves. Higher Education as a socio-cultural institution of our society is susceptible to this danger. A definite series of steps must be initiated to prevent this and to promote institutional self-renewal. As the institution is susceptible, so are all its component parts — especially curricula. Means must be sought to keep

¹John W. Gardner. *Self-Renewal: The Individual and the Innovative Society*. New York: Harper and Row, 1964.

the curriculum flexible, experimental and open-ended. I commend to you a recent book *Alternatives to the Traditional* in which Ohmer Milton addressed the problem of "How Professors Teach and Students Learn" and proposed some means by which alternatives may be sought.² We must seek our own alternatives to the traditional.

A second theme is the need for pluralistic solutions to the problems. Gardner addressed this in his assessment of our pluralistic culture with the admonition that no single solution exists to our myriad of problems. The Commission, in its recommendations, recognized the need for institutions to set their own course within general academic limitations related to the academic community of institutions. No two institutions with their differing faculties and students can be identical; no single institution can be all things to all people. Each will have to decide upon its mission, its resources, and develop programs consistent with these.

A third general theme running throughout the report is the emphasis on process in education as opposed to mere skill and knowledge accumulation. Knowledge is too vast and growing at too rapid a rate while becoming obsolete at an even more astonishing rate. The Contemporary Music Project in its evaluation of undergraduate music curricula at the Northwestern Seminar in 1965³ addressed this theme and the resultant comprehensive musicianship programs have evolved a significant emphasis on the process of how one learns music so the student can apply his understanding of process to his future learning.

Finally, and related to all of the above is the need for expanding the traditional premise of higher education, that of reason and logic — the tools of rational man, to include sensate or æsthetic experiences. Lynn White in *The Frontiers of Knowledge* indicates that the "canon of the occident" and its related "canon of logic and language" has given way to the "canon of the globe" and its related "canon of symbols."⁴ He goes on to say that the "canon of rationality" as the mark of education is consequently being challenged by the "canon of the unconscious," or if I may suggest, the canon of the sensate or the canon of the æsthetic, long a hallmark of other world cultures. Thus, we are confronted with a plurality of musical values which replaces the hierarchy of musical values, so long the substance or *raison d'être* of the undergraduate

²Ohmer Milton. *Alternatives to the Traditional*. Washington, D. C.: Jossey-Bass, 1972.

³CMP² *Comprehensive Musicianship*. Washington, D. C. MENC, 1965.

⁴Lynn White. *Frontiers of Knowledge*. New York, 1956.

curriculum. Non-Western music and contemporary-experimental music, even popular-commercial music, must become legitimate subject matters of our undergraduate curriculum.

It can now be inferred that certain steps are identifiable as prerequisites to curriculum revision lest we become tinkerers, susceptible to every recommendation or idea from every quarter:

1. We must articulate what we want to accomplish — our goals! Each music school through faculty consensus must articulate in a general way, but being as specific as possible, its mission and the constituencies it seeks to serve. There is no better means of developing faculty cohesiveness than to discuss and define the central mission of a school or department. The kind of “motherhood and the flag” statements one encounters in most college catalogues simply will not do for planning a definitive program.
2. The resources to accomplish our goals must then be assessed to ascertain if physical, economic, and faculty resources are sufficient to sustain the mission and realize the goals. Limits must be honestly addressed before programs are embarked upon; and, if we have been honest about our resources, the limits should be obvious. What I am suggesting is that some schools are better able to accomplish certain goals than others are. In our quest for students, we must not promise what we cannot deliver.
3. We are now ready to develop curricular structures to realize our goals: structures which will promote innovation, flexibility, self-renewal, and social-self identification and realization on the part of *faculty* and students.

IMPLEMENTATION

In moving to implement curricular reform along the lines of the Commission’s recommendations in the Report a number of guidelines suggest themselves.

First, we must develop a broadly based program of common experiences which will: 1) integrate related subject matters into musicianly functions related to performing, writing-composing, listening, and evaluating; 2) eliminate the atomistic curricular structures; 3) reduce the proliferation of courses and programs; 4) concentrate on the development of individual competencies as the accountability factor rather than the accumulation of course credits; and 5) allow for the development of individual attributes of creativity, æsthetic sensitivity, openness of attitude, musical and intellectual curiosity about music, and independence and flexibility of judgment. We must also provide the means for the development of an understanding of process while allowing the student to proceed at the rate of his own development of competencies. If we would allow *diversity* as the Commission recommends, we define competencies and integrate course offerings into common blocks.

Second, our programs must allow for the various specializations in music which can be served by our existing resources through a system of *options or electives* which will allow the student to deviate from traditional, established programs. At the same time, we must provide sensitive, sympathetic, informed academic advising and counseling. By using resources available outside the academic community, we can offer diverse specializations on an individualized basis.

Third, our general education programs must allow the student to select from a variety of experiences designed to broaden his horizons. But, a word of caution about distribution requirements. Do not be misled into thinking that if the student selects from among the recommended distribution he will automatically be generally educated. We must allow the student to elect options in line with his interests and abilities rather than channeling all into a prescribed set of course requirements.

Administrative responsibilities begin to suggest an administrator capable of walking across Lake Michigan during the summer, but I am earnest in my recommendations. The administrator must be the educational innovator, for herein lies the greatest challenge. He must encourage faculty to experiment. He must develop a system for group interaction within the faculty and where rigid departmental autonomies exist he must subtly seek to dissolve the boundaries. He must urge students to become involved in their own education by appointing them as full partners in the enterprise to committees where they can contribute to the development of the curriculum. It is the administrator's responsibility to keep administrative structures fluid, flexible, and open to change. Similarly it befalls the administrator to keep the curricular structure viable and dynamic, keeping it from becoming static and calcified. Be careful that in changing curriculum we don't trade one set of *a priori* for another, but build in the capacity to keep it open-ended and constantly evolving, capable of continuous self-renewal.

As if the above were not enough the administrator should reward good teaching through rank and salary as highly as he rewards performance, publication, composition, and research. He must know the capabilities of his faculty. Faculty advisors should be given definitive responsibilities for making decisions with students about individual programs; we should seek to make them academic counselors, not schedule arrangers.

In brief, I am implying that the administrator's responsibilities extend to every facet of the music curriculum.

EVALUATION

Underlying the entire process of curriculum development is the need for continuing evaluation at every level of goals, resources, programs, teachers, and students. Evaluation should be both empirical and intuitive. It should be carried on both formally and informally by faculty, students, and administrators. The idea that evaluation is to assign grades should be dispelled; likewise, the naïve notion that students have nothing definitive to contribute to evaluation should be dismissed.

All evaluation must be a part of the educational process, not something to be tacked on. It should be continuous, acting as a catalyst for improvement of programs. If done appropriately, it should provide data for a consensus for action by faculty, students, and administration.

SUMMARY

It appears to me we have said a great deal about curriculum without attempting to dictate what comprises it and it is unique to each institution. The recommendations of the commission are specific without proscribing; they are definitive without being dictatorial. I commend them to you for thoughtful consideration in your programs and I implore you to re-examine your own curriculum in light of these recommendations.

**THE CARNEGIE COMMISSION REPORTS —
THE MORE EFFECTIVE USE OF RESOURCES
AND REFORM ON CAMPUS:
IMPLICATIONS FOR THE MUSIC TEACHING
LOADS, SALARIES AND TENURE PROGRAMS**

RONALD GREGORY
Millikin University

INTRODUCTION

The assigned topic for this panelist is *Implications for the Music Teaching Loads, Salaries, and Tenure Programs*. For reasons of length and time limitations, it has been necessary to delimit the report to selected major themes and recommendations from the Commission Report that seem pertinent to the assigned topic. It is assumed that most of you have some knowledge of the Commission Report and its major thrust.

Because of the wide differences in administrative organization, financial support, student enrollment, faculty size, and type of music unit from private institution to institution, this report will attempt to deal with the problems, recommendations, and projections of the music faculty in broad terms and concepts rather than in specifics. The complexity of the Commission Report, the inevitable cross-dependence of all areas in it, and the independent writing of panel reports with little or no communication among panel members may result in some overlap in coverage of topics of the panel.

This report dealing with music faculty problems and concerns is organized into three general sections covering teaching loads, salaries, and tenure programs. In each of these sections the pertinent recommendations of the Commission Report will be identified and then will be followed by some general implications for the music faculty. It also seems necessary as a preface to state the central thrust of the Commission Report that directly influences faculty recommendations and implications in the area of music.

The central thrust of the Carnegie Commission Report is: "that the total institutional expenditures of higher education must be, should be, and can be reduced by nearly \$10 billion per year (in 1970 dollars) by 1980 as compared with the costs which would be incurred if the trends of the 1960's were to be continued; that expenditures should be held to a level of around \$41.5 billion as against \$51 billion per year. This is approximately a 20-percent reduction. This would mean that these expenditures would rise to 2.7 percent of the GNP as compared with their present percentage of 2.5 and as compared with the possibility of 3.3 percent if the trends of the 1960's were to be continued and as against about 1.0 percent in the year 1960. We seek to show both why this reduction of about 20 percent needs to take place and how it can be accomplished without any general deterioration in the quality of higher education."

Some of the factors contributing to this crisis calling for such a drastic adjustment are:

1. The quantitative and qualitative growth of the 1960's raised total costs in several ways.
2. Beyond the momentum of growth was the inflation of costs per student.
3. Growth was up and cost per unit was up, but the increase in income leveled off.

Collisions, little and big, are shaking the structure of higher education.

Generally, the private institutions have suffered the most — they had the highest average costs per student in 1960, and these costs rose the fastest over the decade. Thus the private colleges have generally been the first to experience the cost-increase bind.

The principal sources for savings stated in the report are:

1. Reducing the number of students by (a) accelerating programs and (b) reducing the number of reluctant attenders.
2. Making more effective use of resources in relation to the students in attendance. They suggest particularly:
 - a. Halting creating of any new Ph.D. programs except under very special circumstances.
 - b. Achieving minimum effective size for campuses now below such size; and for departments within campuses, particularly at the graduate level.
 - c. Moving toward year-round operation.
 - d. Cautiously raising the student-faculty ratio.
 - e. Reexamining the faculty teaching load.
 - f. Improving management by better selection and training of middle management.

- g. Creating more alternatives off campus through 'open' universities.
- h. Establishing consortia among institutions; and also merging some."

The above stated central thrust and principal sources of savings from the Commission Report seem adequate as foundation for the purposes of this panel report. The reader is referred to the Commission Report for other major themes and detailed reasons for the complexity of the present crisis.

MUSIC FACULTY TEACHING LOADS

The Commission Report states that teaching loads are a matter of concern in private, as well as in public institutions of higher education. It believes that the best way for colleges and universities to confront the problem of appropriate teaching loads is to involve the faculty itself in an analysis of the question and of the way in which it relates to current financial stringency, both in public and private universities. The report recognizes that faculty members work long hours. Moreover, faculty members are in the best position to know which of their colleagues may be an exception to this generalization. A recent review of over 100 studies at institutions throughout the country indicated that faculty members on the average work more than 50 hours a week. There are indications that teaching loads have increased, at least in some institutions, under the impact of financial stringency in the last few years.

The American Association of University Professors has recently spoken out against legislatively mandated workloads. The Commission Report shares its opposition. The Association favors full faculty participation in determining workloads and suggests as the "preferable pattern" 9 classroom hours a week for undergraduate instruction and 6 hours a week for instruction at least partly at the graduate level. The Association further recommends maximum workloads should be 12 hours at the undergraduate level and 9 hours at the graduate level.

The Commission states that effective use of faculty time is central to a program aimed at effective use of resources in higher education. Clearly, colleges and universities with low student-faculty ratios need to give more attention to measures aimed at increasing these ratios. Through careful examination of ratios the overall average can be increased from an unweighted 16 to an unweighted 17 without impairing educational quality.

Other recommended considerations include the following:

1. Carefully studying and adopting a varied mixture of class sizes at different levels of instruction.

2. Seeking to prevent undue proliferation of courses by periodic review.
3. Establishing standards relating to a reasonable maximum amount of time to be spent in consulting services.
4. Maintaining reasonable and equitable policies relating to sabbatical leaves for all career members of the faculty.
5. Analyzing costs of support personnel with a view to identifying possible excessive costs in some aspects of support functions.
6. Applying caution in developing new programs of study.
7. Saving of 1 to 3 percent of current budgets for use in self-renewal studies.
8. Developing incentive plans to faculty for innovative suggestions and ideas for change.

There seem to be some direct implications for music in the above recommendations. Under increased student-faculty ratios the area of music continues to face the criticism of the 1 to 1 student-faculty ratio in applied music study. In the present crisis how much longer we can continue to defend this highly expensive method of teaching is questionable. Careful experimentation with the European Master Class concept in the applied music major seems to be almost a necessity. Certainly all secondary areas of applied music should adopt the class method of teaching.

Certainly the increase in faculty-student ratios implies moving to larger class sizes in general survey courses in music. Through the application of the CMP concept in music theory and the development of universal musicianship it may be possible to increase class size and thus conserve on faculty time.

It would seem that the area of music must also bear its share of criticism in the proliferation of courses. A review of a few college catalogues will show the extent of one and two hour courses in most music curricula. The application of modular scheduling and the development of variable entry-exit courses may permit us to work in larger units which also may conserve on faculty time. The use of independent or directed study may substitute for small highly specialized course offerings. Such changes would also seem to answer student expressed needs of today of greater flexibility and freedom of choice in course offerings. Every effort should be made to consolidate courses rather than proliferate them. Few fields in higher education have as rigid a curricular plan with few opportunities for electives as does the field of music.

Anticipating that year-round operation and accelerated degree programs are just around the corner, it would seem that we must study and

evaluate our course offerings and degree plans to find better and more efficient ways of teaching music in a shorter time and in larger units. Such analysis will surely contribute to the conservation of faculty time and thus realize budgetary savings.

FACULTY SALARIES

The deterioration in the job market for faculty members is likely to mean that faculty salaries will rise less rapidly during the 1970's and 1980's. According to the Commission Report faculty salaries are more likely to rise with professional salaries generally rather than at an advanced rate. If financial stringency continues and faculty members find their employment conditions deteriorating in other ways as well, the spread of unionization is likely to accelerate.

The Commission recommends that institutions of higher education engaged with faculty unionism employ staff members or consultants who are experienced in collective bargaining negotiations and consider the possibility of agreements that will induce increases in the productivity of faculty members and other academic employees without impairing educational effectiveness.

The deteriorating job market also implies a likely freeze on total faculty in an institution. In many private institutions selective cut-backs in faculty seem imminent. One means of selective cut-backs is not to replace retiring faculty members. Another means suggested in the report is a re-allocation of vacant positions on a university-wide basis.

On the positive side, the effect of increased adult enrollment may assist in retention of faculty. Increased emphasis on continuing education may be wise in all fields.

Some direct implications for the music unit from the Commission Report seem obvious. Faculty members in music should strive to improve the criteria and instruments for faculty evaluation to more accurately measure the contributions and effectiveness of their teaching. It follows that salary raises then would be based upon merit rather than on across-the-board salary increases. Broadening the areas of competence for a faculty member will increase his salability in the tight job market. This will also increase the flexibility of the music faculty thus permitting reassignment as curricular demands change.

The development of preparatory departments and continuing education programs in the music unit can provide increased need for faculty

members. It also provides an additional income source to the university to support the entire music unit. With a deteriorating public school music program in many states the development of such departments can serve a music educational need and as a valuable source of future music major recruitment for under-enrolled music units.

TENURE PROGRAMS

Most institutions are experiencing an alarming increase in the percentage of tenured faculty. Projections of tenured faculty for the future further compound the problem. The Commission Report recommends modification of tenure programs to permit greater flexibility of action under financial stringency. Some faculty separations for lack of suitable employment will surely be necessary.

A possible substitute plan for the current tenure program is the development of a series of 1, 3, and 5-year contracts with no tenure. Coupled with this plan would be parallel contracts or agreements for professional improvement and achievement of professional goals for the faculty member as a part of the employment contract period.

Another means of gaining flexibility in the faculty is the development of an optional early retirement plan. Under such a plan some faculty members could be retired at an earlier age or could teach only on a part-time basis during their later years. Such a plan would be most helpful in a period when institutions will be hiring fewer and fewer new faculty members. This will help reduce the rise in the average age of faculty members that is bound to occur — a trend that will contribute to an increase in average salary levels within institutions.

Other means of gaining flexibility in the faculty are the increased use of part-time faculty who are ineligible for tenure and the shifting of some faculty to related fields.

All of the above recommendations have general implications for the music unit. The use of part-time faculty in applied music drawn from the field of the professional musician has good possibilities in the larger urban center institutions. It has less value in smaller communities.

Likewise an early retirement plan for the music unit seems to have worthy merit. Partial or total early retirement would assist faculty flexibility in both the area of the performing artist and the academic musician.

In closing, the final recommendation of the Commission Report is quoted:

“That higher education should undertake internally the constructive actions necessary to get more effective use of resources and not wait for less constructive — and sometimes destructive — actions to be required because of external initiative.”

**THE CARNEGIE COMMISSION REPORTS —
THE MORE EFFECTIVE USE OF RESOURCES
AND REFORM ON CAMPUS:
IMPROVED USE OF FACULTY RESOURCES**

PAUL T. LANGSTON
Stetson University

A basic premise of the Carnegie Commission Report is that the present decade has ushered in an unprecedented financial crisis in higher education, forcing curtailment of programs and a consequent improvement in the stewardship of those resources which remain.

During the 1960's, now being dubbed a period of economic prosperity for higher education in America, the hue and cry of many concerned the depersonalization of the student. Much student unrest emanated from a computerized identity — or so they told us — and such a result is difficult to refute. It was and it remains an age of large multi-sectional classes in which many students feel bent, spindled and mutilated.

There can be little doubt that improved use of present resources would abate many problems which exist on a temporal basis — and most especially in music. Yet, to many of us in private institutions, it is difficult to remember when we have not been grappling with a financial crisis of some kind, and as one who served his apprenticeship as a music administrator through the “prosperous sixties,” I cannot remember them as “good old days,” just now followed by economic austerity. The need to improve efficiency, then, as now, is a continuing one, and the stress which we presently experience is but another chapter in an ongoing chronicle on institutional priorities arranged and rearranged to meet the demands of the times. Though solutions will undoubtedly involve adjustment of teaching loads and student-faculty ratios, in music much of our teaching will continue on a person to person basis.

Even so, the depersonalization syndrome is real, and I would suggest that it is not confined to students. In fact, the thesis of this paper is

that faculty members, especially classroom teachers, are equally victimized by it, and that one area in which improved use of resources might produce solutions is that of interpersonal relations. The Carnegie Commission Report has little to say on the matter. Such hard data is not easily applied to such illusive factors, but the application should be made. The most valuable resources an institution has are its human resources.

In private education we frequently claim to have overcome the blight of depersonalization, since, by virtue of size and purpose we hope to provide that personal touch which computerized technology threatens to deny. Yet, that touch, however personal, individual or direct can seem artificial in the student mind, and the sense of knowing the faculty member, his feelings about music, his scholarship and performing ability may be lacking.

I cannot agree, therefore, that we improve the use of faculty resources by giving instructors more administrative responsibilities and increasing "non-teaching" duties under the guise of providing a greater voice in institutional governance through a constant barrage of committee assignments and appointment to "task forces." The faculty member's major responsibility, Mr. Wuorinen to the contrary notwithstanding, is to teach, and his value to the institution is directly proportionate to the performance of that task. I do not exclude research and composition, and certainly not performance from the teaching function. The principle is simply that students should learn from those things which faculty members do and say. To this axiom I suggest a corollary: That students should also learn from those things which faculty members do with and say to each other! It is at this point that faculty members frequently become depersonalized in the minds of students. When faculty members discuss music with each other, the guard is down. It is a peer to peer relationship into which the student is forbidden to enter without invitation — an invitation he rarely gets in many institutions. I have had an opportunity to witness a modest breakthrough in this area which leads me to suggest it as a potential means of improving resources.

In philosophy this rapprochement is not unrelated to the encounter group movement so publicized in recent counseling circles. It is also consistent with team teaching associated with Comprehensive Musician-ship programs, through which we have been able to observe it at our own institution.

For those disciplines and topics which can be dealt with partially in large groups and partially in small groups — e.g., aural skills as op-

posed to study of musical style — some very effective combinations are possible. The instructor's teaching load is not necessarily increased when he is willing to combine his areas of specialty with those of two other instructors. Cross-discipline teaching is hardly a new concept, but it has not been developed in music nearly so often as in the other Arts and Sciences. It might be considered a procedural necessity for making the Comprehensive Musicianship concept effective. Thus, in combining performance, description and composition — the creative with the cognitive — three teachers may handle a group of up to sixty students in a single course. The subject matter may previously have been fragmented into three separate courses encompassing as many as nine semester hours of credit. To integrate these disciplines requires a team effort which may produce as many problems as it purports to solve. A good result, for example, requires the presence of all instructors concerned for most of the sessions, but this total involvement enables the student to compare points of view more critically and to react to and discover, along with faculty members, some new musical insights, or some old ones.

At the onset, the effect may be shocking to the student and threatening to the faculty member. Part of the challenge is working through such "hang-ups" made evident by a certain reticence on the part of students to challenge a position taken by an instructor, or even more, to expose his own insecurity in the given subject matter. Similarly, faculty members, some of whom have reigned as potentates in their own classrooms for years, are not always anxious to have their teaching observed by colleagues — much less to have it called into question in front of students. Such inhibitions must be overcome, but when they are, a relaxing process permits a sharing of ideas, joint discoveries and a general "turning on" to music sometimes left to chance under the traditional approach.

The unwieldiness of the large groups is overcome by occasionally dividing into three small groups which can be arranged in a multiplicity of ways. If one is dealing with aural skills, for example, it is frequently good to divide by levels of achievement. Sometimes division by performing areas, either homogeneously or heterogeneously is useful — especially when performing student compositions. It is crucial that various groups be directed by different faculty members on different occasions, and that faculty members feel free to disagree with each other, either in the small or the large groups. Naturally, maintaining a good disposition on the parts of all concerned is vital to the continued success of the

project, but if a certain agitation creeps into a discussion, so much the better, if student interest is aroused in the process.

One particular rule must be observed. Faculty members must not be allowed the luxury of becoming defensive of their own points of view beyond that of normal argument — nor may it be regarded as “loss of face” to make a mistake or to say “I don’t know” if that be the case. Students find much comfort in the humanity of their teachers, and the day of Classroom Olympianism is as dead as the Divine Right of Kings.

This enveloping of students and teachers into a single group of musicians seeking out musical knowledge and sharpening musical skills may be unwieldy. It is not necessarily inefficient as a teaching method. As one who has both witnessed and participated in such a project, I can vouch for its effectiveness.

How does it improve the use of faculty resources? One answer is that it improves faculty! It gives instructors broader exposure as musicians, as teachers and as persons. It is only human for a faculty member to meet such a challenge with a larger effort than that required by simply repeating that which he has done during preceding years. It increases respect among those involved, and it heightens interest in learning. Most importantly, it brings to the musical education that cohesion which we all seek and replaces the fragmentation of resources, as well as the fragmentation of subject matter which has so plagued the education of young musicians in generations past.

THE CARNEGIE COMMISSION REPORTS —
THE MORE EFFECTIVE USE OF RESOURCES
AND REFORM ON CAMPUS:
SOME THOUGHTS ON THE IMPORTANCE OF
QUALITY IN PRIVATE EDUCATION

PHILIP F. NELSON
Yale School of Music

As every sophisticated young college sophomore knows a GROOK
is

“a short, aphoristic poem accompanied by an appropriate
drawing which reveals — in a minimum of words — some
basic truth about the human condition and the quality of
life which surrounds us.”

Not having been very sophisticated and now having passed my 39th
birthday with my sophomoric status being confined to describing my
present tenure at Yale, I candidly confess that I did not immediately
recognize the name of the inventor of the GROOK, Piet Hein (the Danish
scientist, philosopher, and poet), when he visited Yale last June to
receive an honorary degree.

Having been captivated by the brilliant and ingenious mind of Mr.
Hein, I have, I fear, become something of a “Grook addict,” and I
would like to share some of these with you today as we reflect on at
least several dimensions of *quality* in the educational experience —
within and beyond the classroom.

Along with Piet Hein, all of us would, I’m sure,

“like to know
what this whole show
is all about
before it is out.”

In each of our lives, and throughout each of our lives, this is, of

course, the central theme: Where are we going, what are we really trying to do, and are we making any headway? In short, we are all trying to *understand*, and this requires effort.

In my experience, those things really worth achieving are very difficult to achieve; and usually the more worthwhile they are, the tougher they are. The universality of this observation in "Grook form" states:

"Problems worthy
of attack
prove their worth
by hitting back."

This is not to suggest that all of life is, or ought to be a grim and unrelenting battle given over to the attempted solutions of the toughest problems we can find. If one assumes that,

"A lifetime
is more
than
sufficiently long
for people
to get
what there is of it
wrong."

Then one also ought to perceive with Piet Hein that:

"There is something ineffably new
in every new moment's arising;
and even the things I habitually do
have qualities new and surprising."

And now from the understanding of necessity and the uniqueness of each experience we might glance at the effort required for that special experience known as quality. With Gunther Schuller's remarkably perceptive and direct speech on Monday morning, he has helped all of us to refocus our attention on the art of music itself and the *quality* of that art — both within and beyond our respective campuses. It is in just this matter of *quality* that America's private institutions of higher learning have the greatest opportunity for leadership.

For after reviewing the Carnegie Commission's *Report on Higher Education* dealing with "the more effective use of resources," I am all

the more certain that *quality* must continue to be the bedrock on which the remainder of our educational enterprise is built.

The only real resource any university has are its students and its faculty. Everything else is of secondary importance, and clearly it is the quality of the students and the faculty associated with that university which determines its success as a place where ideas flourish. The private university has traditionally led the way here because of its ability to insist on the best that was available, its ability to innovate boldly, and its ability to create an environment and intellectual climate which encourages the growth of both its students and its faculty. This also is the reason that private universities are expensive — much more expensive than their publicly supported counterparts.

The real question, the hard question, is, of course, that which seeks to place a price tag on the programs we administer. Bluntly put — are they worth it? I have no doubt that they are — *IF* all of our efforts are directed toward producing an educational environment which will attract the best students and the best faculty. In short, a program in which *quality* is the principal and essential concern.

We need to remind ourselves and our students that the keynote to one's life as a person and as a musician is *competency*. I really believe that there are no shortcuts to excellence in any endeavor.

Then, if we are genuinely serious about the excellence of our programs and the quality of the artistic and educational experience in our departments and schools of music, I would suggest that all of us re-examine what it is that we are really “up to” and how each of our institutional objectives relates to the basic conditions of quality.

Are we really interested in recruiting the finest faculty we can find? The most promising student? Does the program really serve to enhance the art of music — and through the art of music speak to the students who currently have the “shivers” about the art?

The pressures for compromise and dilution of the artistic and educational experience are constant. We all know that, and we all resist these pressures.

Frank Shorter, the 24-year-old Yale medical student who recently won the Olympic Marathon, expressed it well when he said:

A lot of people I met have had the “if only” blues. “If only” I could have trained more, trained harder, trained

longer. I had to zero in on one thing; I know that I might not make it, but I wouldn't be saying to myself — "if only."

Frank Shorter does, of course speak directly to everyone with an idea and a goal. He speaks for excellence. He speaks for quality. He also speaks directly for the most effective use of human resources.

And it is with our concern for *quality* that we must redouble our efforts.

The implications of the "if only blues" are everywhere; and this has to be the one tune that none of us wants to learn. Again, ending as we began, Mr. Hein says it best:

"Our so-called limitations, I believe,
 apply to faculties we don't apply,
We don't discover what we can't achieve
 until we make an effort not to try."

and

"Impossibilities are good
 not to attach that label to;
since, correctly understood,
 if we wanted to, we would
be able to be able to."

BROADENING THE BASES FOR SUPPORT

JOHN W. STEWART
University of Montevallo

Lest you be misled, let me alter the title of my remarks to: "Federal Grants Available to Music Departments," because the only grants specifically for touring, of which I am aware, are those provided by the U. S. State Department for entertainment of military service personnel, and, federal funds are the only ones of which I know that are uniformly available to all of us.

Probably the most helpful document to those interested in such sources of financial aid is the one entitled: *U. S. Office of Education Support for the Arts and the Humanities*, published in 1968 under the Office of Education, Bureau of Research, number OE-33049, and recently revised as number OE 72-19. This publication is comprised of pertinent excerpts from more complex and detailed legislation, and forms a concise index to funds available, under which program, application qualifications, how disbursed, and appropriate Office of Education contact. Another useful source of more current information is the American Council on Education paper, "Higher Education and National Affairs," which is published about 40 times each year. It is distributed free to member institutions, to persons designated by the principal officers of these institutions.

Do not overlook your state's Council on the Arts and the Humanities. That agency's executive officer can supply information in regard to the kinds of projects which his particular council is favoring, and indicate those kinds which he believes would be best channeled to the national level.

Of course, care must be taken to avoid building programs which will require eventual substantial funding by the institution, unless such support may be reasonably assured, though some may believe that it is better to live day by day than not at all.

Obviously the best approach to the search for supplementary funds is in attempting to match your individual needs and qualifications with available sources, and this is best done through familiarity with both sides of that equation, but several sources from which my department has secured help may interest you.

1. Title VI of the Higher Education Act of 1965 (P.L. 89-329, as amended by P.L. 89-752) provides in Part A for grants for laboratory and other special equipment for improvement of undergraduate instruction, with the grant supplying 50–80% of cost. We have secured items as diverse as musical instruments, audio-visual equipment, and anatomical models through this title. And though this title will likely undergo changes when the most recent education legislation comes out from under presidential veto, there will be something else to replace it.

Part E of Title VI provides for improving training opportunities for higher education personnel. The institution applies for this grant, and the individual applies to the institution. The grant is in the amount of \$6500–\$7100 and may be given directly to the individual or used to employ a temporary substitute while the individual on leave receives his regular salary for the year. At our school it is used to encourage doctoral and post-doctoral study.

2. State Councils on the Arts and the Humanities are familiar to us as co-sponsors of visiting (i.e., not of the local institution) performers, but they also sponsor our departmental ensembles in performances around the state, and particularly in areas where artistic activity is lacking. Performances at points enroute which may be more desirable for various reasons permit the serving of additional objectives.

Supplementary funds for broadening the bases of support are available from many sources, and while the sums are not always great, they are usually sufficient to justify the time and effort involved in the unsuccessful, as well as the successful, part of the search.

EXCELLENCE IN THE WAKE OF THE TAXPAYERS' REVOLT

DEAN BOAL

State University College, Fredonia

Recently it was reported that Indiana University had accepted an award of \$500,000 from an Indiana graduate, Nelson P. Poynter, Chairman of the board of the *St. Petersburg Times*, and president of *Congressional Quarterly*, for a pilot project aimed at bridging a credibility gap "between the citizenry and the institutions of American democracy." The current lack of trust in higher education institutions in the United States is severe. We are frightfully aware of inflation and curtailed funds as contributive to our daily difficulties and we all shudder when we hear that the national administration of our country in Washington is warning that education generally will have still more curtailed funds in the years ahead. But a general lack of faith and trust in us has brought about a taxpayers' revolt against our institutions and their values.

Dr. Garland G. Parker of the University of Cincinnati, and author of the book "The Enrollment Explosion," has stated that "unless more adequate funding is forthcoming soon from both public and private sectors, radical surgery upon the institutional body of higher education will be a compelling necessity." He goes on to say that the impact of enrollment increases which will continue through this next decade, the continued inroad of inflation, the effect of prior academic and plant commitments undertaken to prepare for the recent student admissions — all of these comprise heavy financial burdens for collegiate institutions.

The upshot of this state of affairs is that we are losing control of academic decision making. On the one hand there is the impact of prior commitments, buildings, graduate programs, performance organizations, and other programs which we simply cannot cut off, but which we are unable to maintain. Further, our public comptrollers and auditors have rushed in to decide how we may spend what remaining funds we have, making musical decisions under the guise of "Quality Control."

The implications are that we are unfit to make financial decisions in a time of stress in the economy.

So what of the future? Are our administrations in music to be allowed to determine their own curricular surgery? Can we regain the academic and musical statesmanship necessary to aspire to the excellence which is our tradition? Will we experiment out of desperation in search of funding from foundations? Will we capitulate to pressures from higher administrations which ask for regional plannings and new universities without walls in order to save money? Can we create that positive thrust for music in our times which will take our present economic plight into account, but which will be soundly based upon our experiences as professional educators and musicians? Our hope here today is to investigate options for attaining the excellence in music in these troubled times.

EXCELLENCE IN THE WAKE OF THE TAXPAYERS' REVOLT: IMPLICATIONS FOR CURRICULUM

THOMAS FREDERICKSON

University of Illinois

I wish to observe that it is a moot point whether there is a taxpayers' revolt against higher education per se or a reorganization of priorities on the part of governors and legislators. Be that as it may, we have all been experiencing a stringent period which has given rise to assessments and conferences such as this one today. While the short-range effects of this period are painful, I am inclined to be optimistic about the long-range effects since the lack of ready money for expansion has generated a self-evaluation process in all universities which is long overdue. Since almost all departments and schools of music in tax-supported universities burgeoned in the 50's and 60's, it was considerably easier to implement ideas *and* cover mistakes with more money and more staff. In the 70's, however, we are finally coming to grips with the idea that expansion, to any extent, of our departments and schools is over and that we will have to utilize what we have now in any kind of reorganization designed to cope with the future.

There is resistance to this idea. Many feel that we are coming up from the bottom of a cycle and that the "good times" will be back, probably in September. But leading academic researchers think otherwise. In the *Chronicle of Higher Education* dated October 24, 1972, Lyman A. Glenny, director of the Berkeley Center for Research and Development in Higher Education makes the following projections:

1. "Slow growth or no growth" in college enrollments and "unprecedented levels of competition for students."
2. A plateau in the proportion of state budgets going to higher education that will hold throughout the decade.
3. The remoteness of chances for major new government aid.

The fact that most of us feel that these observations and projections

are accurate is made evident by the programming of this session by NASM and by your attendance, which leads me to that part of the discussion with which I am charged — the “Implication for Curriculum.”

I think we should admit, in all candor, that our curricula in music are, by and large, “hotbeds of social rest.” That is to say, they are somewhat updated versions of the curricula of the 20’s, 30’s, and 40’s. I am not saying that we, all of us, do not have certain contemporary activities for which we have achieved acclaim and in which we are justifiably proud. I am pointing out that these activities, more often than not, are extracurricular in origin and elective in nature. This is understandable, since the traditional curricula are based on the training of performers, scholars and teachers in Western Civilization Art Music, which tradition is, in turn, based on the concept of a university as a repository for proven great ideas. The hierarchy of musical values on which our curricula are based, as valuable and defensible as it is suffers from a cultural lag and does not take into account the speed with which the world is changing and the perception of that fact by current and future generations of college students. It is my conviction that we must expand our concepts of professionalism and music in general from this dominating influence of Western Civilization Art Music to include music of other cultures as well as that of sub-cultures within our own society and that this expansion must take place within the curriculum itself.

Notice that I refer to expansion, not substitution, and that herein lies the dilemma, since I mentioned at the outset that expansion of resources is not foreseeable. As I see it, the “Implications for Curriculum” at this point divide into two questions: 1) How do we maintain the quality of our traditional modes of instruction (applied, history, theory and ensembles) and 2) How do we incorporate into our curricula the aforementioned study of other cultures and sub-cultures?

In partial answer to the first question, there is nationally a considerable amount of research and pilot implementation currently being done in programmed and machine assisted instruction in basic theory, group instruction in applied music and large lecture–small quiz instruction in history, as well as such well-known efforts as the Comprehensive Musicianship approach of the Contemporary Music Project which, although not concerned for reasons of economy can, in some instances, produce that benefit. In addition the future may bring extra financial support by coercion, that is, the imposing of extra fees for all music instruction. Those of us who have been able to offer the major in music within the

regular tuition have enjoyed a considerable recruiting advantage. Since the other panelists will probably touch on this issue, I would rather address myself to the second question.

The music school or department in a larger tax-supported university usually has a history of excellence and accomplishment which is, paradoxically, both a blessing and a curse. It is a blessing in that it offers a rationale to the upper administration for the expense of a large and distinguished faculty and talented student body, consisting primarily of full-blown, or incipient, specialists. It is a curse in that the guarding of this status quo of traditional excellence tends to be a full-time job which makes the school and university leery of experimentation which may fail. It is curious, parenthetically, how the arts are not supposed to fail, whereas in the sciences, daily failure is taken for granted. Jonas Salk failed every day for a decade before coming up with a successful polio vaccine. To guard against failure, any suggested curricular revision or implementation must successfully wend its way through a succession of check points, usually ending up at the University Senate, where the group therapy of exhausting every picayune detail is running rampant. As a result, trying to shepherd through this obstacle course a mildly-revolutionary concept, such as an Open Curriculum in music for a pilot group of students, is so arduous that one readily finds other things to do. While it is true that society in general and universities specifically tend to guard themselves against precipitous action by moving slowly, schools of music will do well to observe the speed with which cultural changes are taking place and to plan, in whatever way, intuitive or otherwise, to incorporate the best of them.

Since I have been postulating in this paper for certain kinds of curricular change, it is only fair to examine the counterclaims of faddism and artistic prostitution elicited from those who feel, quite genuinely, that the real purposes of music in higher education will be subverted. There are those on every faculty to whom such words as rock, gamelan and synthesizer are anathema and yet they will be harder and harder to keep out of our department lexicons. Among other "fads" and "prostitutions" that have been incorporated into our schools of music over the last two decades are the jazz band and the electronic studio, without noticeably affecting Beethoven's chances for survival. Perversity makes me point out, again, that these two vehicles for certain kinds of musical thought, primarily improvisation and experimentation, still tend to be extra-curricular, even in Urbana, where they flourish.

There is one point-of-view against what I have been proposing that must be taken quite seriously indeed, and that is the idea that we cannot be all things for all people, that resources are finite, that some things are outside our mission and cannot be undertaken and that we of necessity must exercise what Harold L. Hodgkinson has defined as "selective negligence." What I am proposing is that we examine carefully our curricula in terms of the musical world of 1972 and, if necessary, that we re-allocate our existing resources to accomplish their expansion to embrace more than the traditional goals. If it is any consolation to you, I can assure you that this expansion will not be completely effected in Urbana by September.

EXCELLENCE IN THE WAKE OF THE TAXPAYERS' REVOLT

HAROLD LUCE
Ohio State University

Evidence can be found in countless places to establish beyond doubt that taxpayers and legislatures have, to be sure, revolted where higher education is concerned, but one of the most vivid testimonials to come to my attention in recent months appeared as a feature article by Richard Hollander in the Columbus *Citizen Journal* on October 31, 1972. Hollander's article carried the one-word headline "Professors" and read in part as follows:

It now costs an average of \$1200 a year in tuition fees alone to send a kid to college in this country.

This takes into account the relatively low cost of education in the large, highly subsidized public institutions. Smaller, private colleges charge as much as \$3,000 a year.

Neither of these figures covers board, room, books, transportation to and from home, nor such incidentals as laundry, dates and an occasional beer.

And what are students and parents getting for all this hard-earned cash? Precious little, they complain with increasing and not unwarranted bitterness.

The main gripe is that undergraduates are being "taught" by post-graduate students whose main interest is bucking for their Ph.D. degrees. All too often the status of professors is based not on how much they teach, but how little.

The phrase "teaching load" has become one of opprobrium. Just imagine, it's somehow demeaning for teachers to teach!

What most of them aim toward is that glittering mountain called research where, with bovine regularity, they will add to the growing mass of academic guano euphemistically called "scholarly contribution," which is mostly nothing more nor less than thrice re-digested sludge.

All of it couched in a mystic language that is intelligible only to another Ph.D., such as would, and often did, raise horrified hackles on the neck of that master of English exposition, Winston Churchill.

.....

If there is any hope for a return to the days when mature teachers spend their time teaching, it seems to be in the growing number of community

colleges around the country. These are two-year schools where professors do, so far, carry their "teaching loads."

Meanwhile, one can only pray that one day colleges and professors everywhere will learn that they were made for students and not the other way around.

Although I tried to persuade myself that Hollander's remarks reflected only one man's opinion, it was all too disquieting to realize that his particular opinions would undoubtedly be read by thousands of business men, factory workers and housewives all over central Ohio and that many of these voters and taxpayers were smiling in silent agreement with him.

The fact of the taxpayer's revolt is hardly debatable and has come in various forms which are familiar to all of us. We are experiencing a financial crunch due to a combination of factors including:

1. the loss of federal funds for some projects and the subsequent readjustment of other university budgets to make up the deficits.
2. the uncertainties and inflationary tendencies of the national economy.
3. legislative appropriations that no longer provide for new programs generally have not kept pace with cost of living increases, and frequently have reduced actual dollar amounts for higher education.
4. declining interest on the part of alumni, frequently as a result of frustrations and resentments they feel toward the campus disruptions and student revolts of the past decade.

Inasmuch as Dr. Boal has asked me to comment especially on "Implications for the Students" as well as "Implications for the Profession," student revolts may be a logical starting point. All who have survived the recent campus disturbances know that implications for students can include any and all aspects of any problem on the campus, and that behind many of these disturbances can be found genuine and serious grievances that demand our careful attention. There has been a certain tendency for many professional fields such as the arts, law, medicine, etc., to dismiss much of the campus unrest as being an expression of frustrated liberal arts students rebelling at so-called irrelevant courses and degrees, but the fact remains that we too are not without our own problems. A number of problems which seem especially urgent are plainly curricular matters and might be best approached by a total examination and the continuing re-evaluation of our entire curriculum. Many faculty members who have worked diligently at the job of teaching applied music in classes rather than in private lessons have established that it not only is less expensive but can also be more effective and stimulating. The resources of programmed instruction have surely

barely been tapped and offer a most promising means of reducing costs without compromising excellence.

An area occasionally neglected or pushed low on our list of priorities is that group of classes termed "service courses" which may include introductory courses, teaching methods for non-music majors, and some large performance ensembles. On large campuses, courses of this type may account for as much as 25% of the total enrollment in music, but even at that figure may not be attracting the numbers of students who should really be enjoying them. It is most important in an age of shrinking college enrollments to find effective ways of reaching a larger proportion of the academic community through the revitalization of service courses in every possible way, and toward this end there are certainly many ways of proceeding including:

1. assigning the teaching of introductory courses to the most capable teachers available. It is not necessarily true that music appreciation courses can be taught properly only by musicologists, and in fact the assigning of such courses to scholars may well have been a costly mistake made some decades ago that has been continued in many schools down to the present day. Dynamic and exciting teachers who can hold a class spell-bound may be found as performers, composers, music educators, theorists or historians, but the courses they teach will produce tomorrow's audiences and as such represent one of our most important and most frequently neglected products.
2. developing more classes in performance for non-music majors. Many schools have reported great success in classes for piano, voice, guitar, recorder, folk music, and music for group recreation to name just a few.
3. providing a mind-boggling calendar of public performances including concerts, recitals, opera, dance, other musical theatre, musical support for sports programs, broadcasts, and any other activities which will bring the school of music before the largest possible audience of taxpayers.

In terms of our music-major programs, particularly at the graduate level, it may now be appropriate to re-examine our goals to determine whether or not there is a genuine need for every large or medium-sized school of music in the country to maintain a total program with master's and doctoral degrees in all areas of music preparing dozens and even hundreds of well-qualified, eager young graduates to compete savagely and at times hopelessly with each other for the few available positions. A reform of this type may prove to be the most difficult of all to accomplish since in all likelihood few if any university based musicologists are apt to quietly and peacefully abandon a doctoral program they may have been working to build for the past decade or so. At this point the NASM may prove to be the most reasonable body to promote the

examinations, evaluations and recommendations that would be necessary to effect any significant changes.

The subject of careers or jobs following graduation is probably one of the greatest concerns of today's music students. Some generalized statistics from the Ohio State University Educational Placement Office indicate the general nature of the problem: five years ago that office received over 2,000 requests for elementary and secondary music teachers; a year later the number was about 1,400; the next year there were less than 1,000; two years ago we placed all of our 60-some graduates in music education by about the first of August; and last year it was August 15 before the last graduate who wanted a teaching job finally signed his contract. The problem is made more acute by the continuing defeat by voters of local tax levies to support educational programs. According to recent enrollment studies made by Ronald Thompson, Dean of Student Statistical Services of Ohio State University, enrollment in grades 1-12 will probably remain at present levels throughout the 1970's. It will definitely not increase and if anything may decline slightly. If his data are correct, the job market for music teachers may not improve significantly for some time, and accordingly, all of us should give some thought to the numbers of students we will accept in teacher-training degree programs during the next ten years.

Graduates with performance degrees have always faced a somewhat grim future in reaching up for the first rung on the ladder of success, and in the absence of accurate data, it seems that their opportunities for employment are about as uncertain and challenging as they have always been.

There is little question that the pursuit of excellence in the wake of the taxpayer's revolt has already presented us with some very real problems and if not met successfully in the near future may well put some of us out of business. The squeeze is already being felt by smaller departments, some having been forced to abandon or curtail their music-major programs and a few departments having been abolished altogether. The various options that are open to us to do something positive about the problems are not a great deal different than they have always been, but the urgent need that is felt and recognized in panel discussions of this type to take constructive action to overcome the problems has probably never been more acute. We have an opportunity now to study carefully what we are doing and what we have done, to re-examine what we feel we must accomplish, and to develop new, exciting

and efficient techniques for teaching music to a modern generation of space-age students. Although the golden years of the 50's and 60's are over, most of the gains made during those decades are still with us and include an impressive catalog of well-equipped beautiful music buildings staffed with faculties drawing salaries we couldn't even have dreamed about in the early post-war years. These tangible gains will still provide us with the basic resources needed to offer music instruction of the highest quality, although we will be constantly challenged to reallocate existing resources rather than to expect new funds; the granting of tenure for faculty members will be somewhat more carefully scrutinized; and the means for encouraging, recognizing and rewarding outstanding teaching may be developed to such a point that it can truly become a usable major criterion for promotion and advancement of faculty members.

If we can collectively meet the challenge of the 70's, music in higher education and music in the everyday culture of the nation will continue to flourish as a vital part of that quality of life a civilized society will always require.

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