proceedings of the 50th anniversary meeting

national association of schools of music

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NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

50th PROCEEDINGS OF THE ANNIVERSARY MEETING

HOUSTON, TEXAS
1974

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Recording Secretary: Robert Briggs, University of Houston, Houston, Texas. (1975)

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Chairman, Commission on Undergraduate Studies: J. Dayton Smith, San Diego State University, San Diego, California. (1976)

Chairman, Commission on Graduate Studies: Himie Voxman, University of Iowa, Iowa City, Iowa. (1975)

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

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Allen Cannon, Bradley University, Peoria, Illinois. (1975)
Region 4: Illinois, Iowa, Minnesota, Wisconsin.

Lindsey Merrill, Kent State University, Kent, Ohio. (1975)
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Ray Robinson, Westminster Choir College, Princeton, New Jersey. (1975)
Region: Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia.

Frances Kinne, Jacksonville University, Jacksonville, Florida. (1977)
Region 7: Florida, Georgia, North Carolina, South Carolina, Virginia.

Wayne Sheley, University of Alabama, University, Alabama. (1977)
Region 8: Alabama, Kentucky, Mississippi, Tennessee.

Max Mitchell, Oklahoma State University, Stillwater, Oklahoma. (1977)
Region 9: Arkansas, Louisiana, Oklahoma, Texas.

COMMISSIONS

Commission on Undergraduate Studies

J. Dayton Smith, *Chairman,* San Diego State University
Eugene Bonelli, University of Cincinnati
Andrew Broekema, Arizona State University
Paul Jackson, Drake University
David Ledet, University of Georgia
Ray Robinson, Westminster Choir College
David Stone, Temple University
Thomas Gorton, *Consultant,* University of Kansas

Commission on Graduate Studies

Himie Voxman, *Chairman,* University of Iowa
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Bruce Benward, University of Wisconsin-Madison
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Thomas Miller, Northwestern University
Philip Nelson, Yale University
Howard Rarig, University of Southern California
Howard Hanson, *Consultant*

NATIONAL OFFICE

National Association of Schools of Music
11250 Roger Bacon Drive, No. 5
Reston, Virginia 22090

Robert Glidden, *Executive Director* Eric Gustafson, *Administrative Assistant*

NASM President, Everett Timm

NATIONAL ASSOCIATION

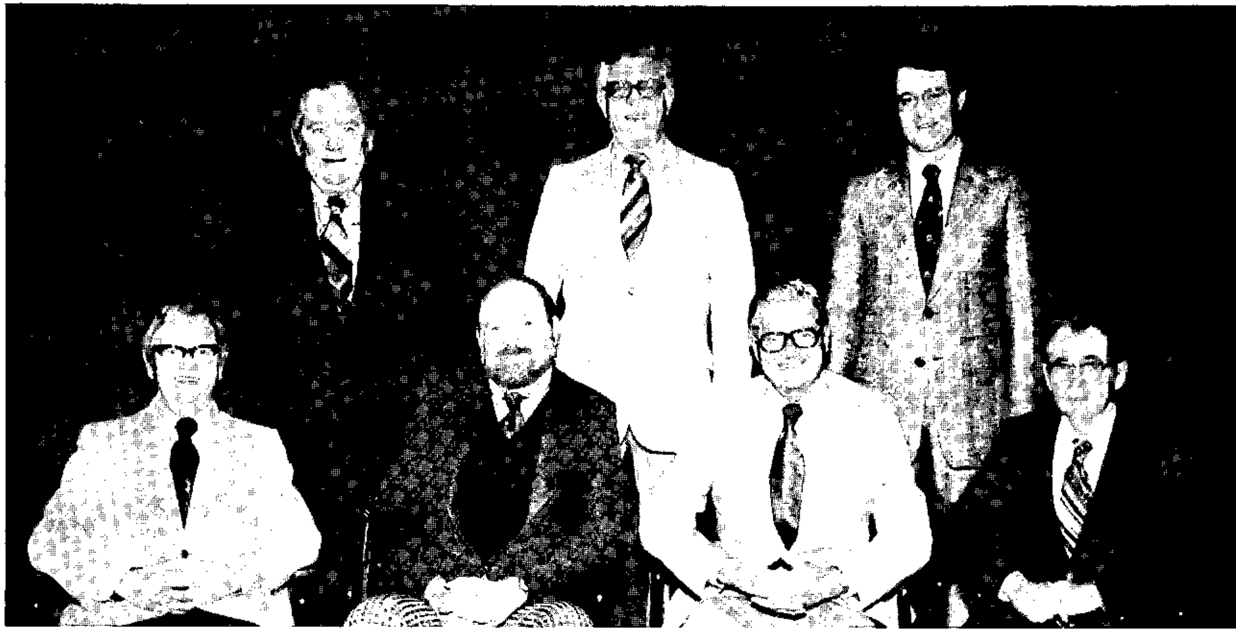
OF

SCHOOLS OF MUSIC

50th ANNIVERSARY MEETING

NOVEMBER 1974

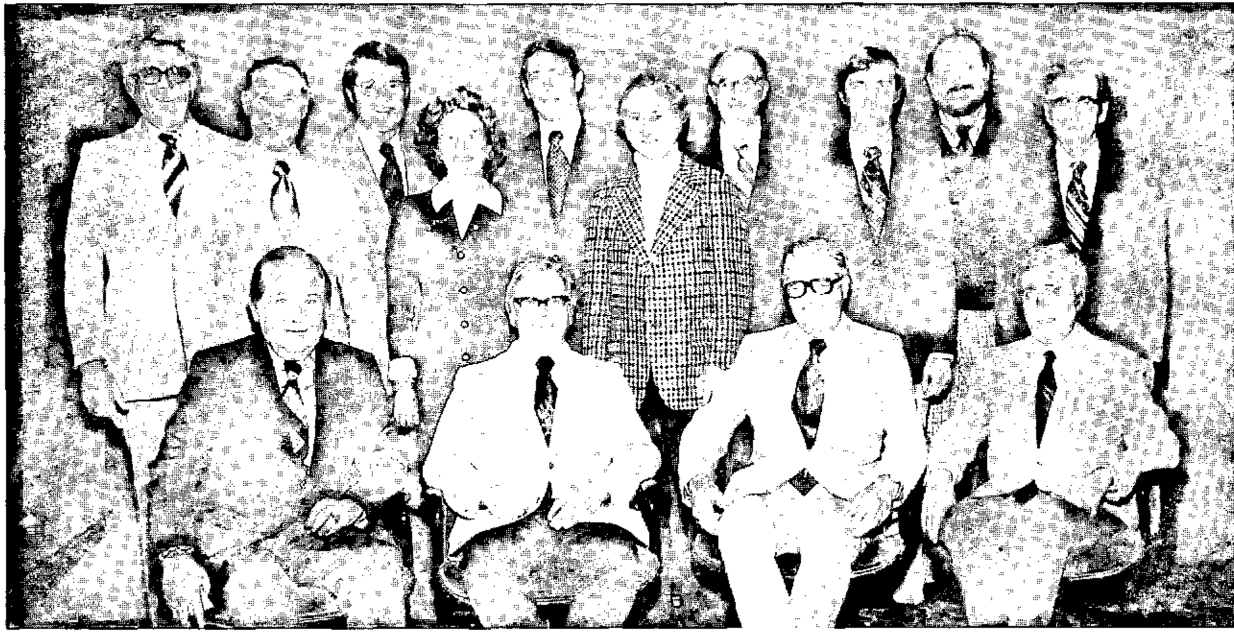
HOUSTON, TEXAS



EXECUTIVE COMMITTEE, 1975

Standing, left to right: Warner Imig, Vice President; J. Dayton Smith, Chairman, Commission on Undergraduate Studies; Robert Glidden, Executive Director.

Seated, left to right: Everett Timm, President; Charles Ball, Treasurer; Robert Briggs, Recording Secretary; Himie Voxman, Chairman, Commission on Graduate Studies.



BOARD OF DIRECTORS, 1975

Standing, left to right: J. Dayton Smith, San Diego State University; Albert Shaw, Pacific University; Robert Glidden, Washington Office; Frances Kinne, Jacksonville University; Warren Rasmussen, San Francisco State University; Allen Cannon, Bradley University; Max Mitchell, Oklahoma State University; Wayne Sheley, University of Alabama; Charles Ball, University of Tennessee, Knoxville; Himie Voxman, University of Iowa.

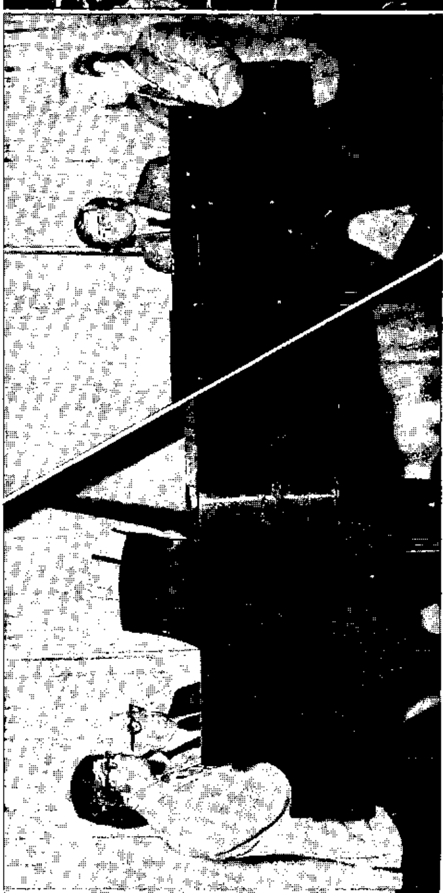
Seated, left to right: Warner Imig, University of Colorado; Everett Timm, Louisiana State University; Robert Briggs, University of Houston; Lindsey Merrill, Kent State University.

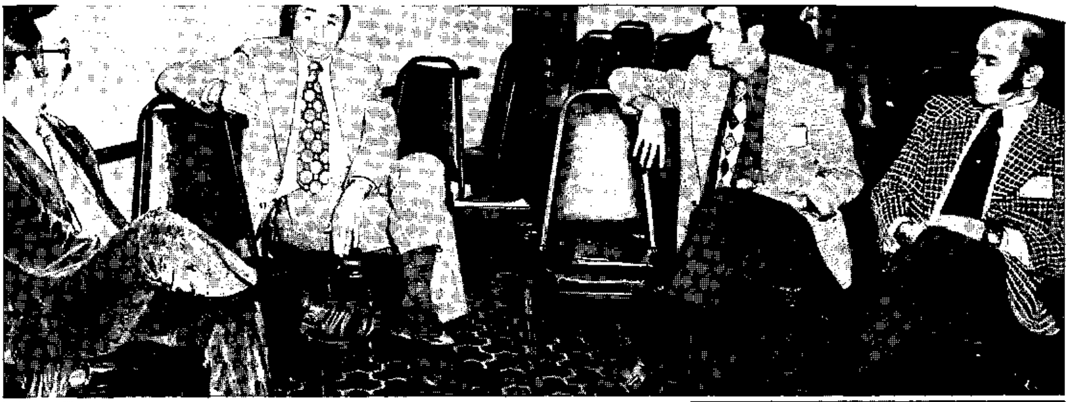
Not pictured: Ray Robinson, Westminster Choir College; Gordon Terwilliger, Wichita State University.





WURLITZER
EDUCATIONAL PRODUCTS




MINUTES OF THE PLENARY SESSIONS

First General Session
November 24, 1974

President Everett Timm called the First General Session to order at 1:43 p.m. in the Central Ballroom of the Hyatt Regency Hotel in Houston, Texas. The meeting was opened with the singing of *The Star Spangled Banner* led by Vice President Warner Imig. Lawrence Hart accompanied at the piano. Members then sang the *Prayer of Thanksgiving*.

In recognition of the 50th anniversary of the Association, President Timm asked the following to stand and be recognized:

Past Presidents E. W. Doty (1955-58); Thomas Gorton (1958-62); C. B. Hunt, Jr. (1962-65); Robert Hargreaves (1965-69), and past secretary (1959-69) Thomas W. Williams. Mr. Williams took the floor to express his appreciation for the opportunity to participate and also bring regrets from Dr. Earl V. Moore, one of the original founders and a longtime officer in the Association. Dr. Moore, who now resides in La Jolla, California, was unable to attend the convention. Another of the original members and a major contributor to NASM activities is Dr. Howard Hanson. Unfortunately, he, too, was unable to be present.

Burnet C. Tuthill, one of the founders and Secretary from 1924 to 1959, was introduced and spoke to the membership and guests assembled. He related events surrounding the first meeting in Cincinnati, Ohio. Of the six original schools, only two remain as active members. Mr. Tuthill reflected in an interesting and precise way on the difficult years which saw NASM grow from the germ of an idea into reality.

Dean Boal, president of the St. Louis Conservatory of Music, came to the podium to introduce a longtime personal friend, Vance Brand, astronaut and a member of the flight crew for the forthcoming linkup with Russian cosmonauts in space. Mr. Brand brought greetings to the assembly on behalf of the greater Houston area and spoke of the efforts NASA is currently making to create an ever-improving lifestyle for all people of the world. Just 17 years ago the current space age was born with the launching of the first Russian Sputnik. Most recent was the successful Skylab program completed by NASA. Now, the two countries are joining hands in the next major space objective. Astronaut Brand described the general plans for the sequence of events in the linkup mission. A description of the two Russian cosmonauts proved interesting.

Three Americans will be in the United States spacecraft for the 1975 launching and docking.

President Timm expressed appreciation to Vance Brand for his welcoming remarks and assured him that all eyes would be on him and the space crew during his forthcomng mission.

Chairman J. Dayton Smith presented the report of the Commission on Undergraduate Studies. He named institutions admitted to Associate Membership and those promoted to Full Membership. In addition he enumerated various actions taken by the commission during the year related to re-examinations, new curricula, and other activities of member institutions. This report may be found elsewhere in the PROCEEDINGS.

Motion—Smith/Tull: To approve the report. *Passed.*

Chairman Himie Voxman presented a similar report for the Graduate Commission. He summarized deliberations of the Graduate Commission during the past year related to member institutions in various categories.

Motion—Voxman/Witherspoon: To approve the report. *Passed.*

Nelson Adams presented a report on behalf of the Ad hoc Community/Junior College Commission under the new guidelines for this category of membership.

Motion—Adams/Ledet: To approve the report. *Passed.*

President Timm introduced the individual representatives of new member institutions and those promoted to Full Membership. They were given a warm welcome by the membership.

Dr. Robert W. Smith reported for the Committee on Ethics. It was indicated that the year had been relatively quiet for the Committee in terms of formal complaints. One action was reported involving faculty recruitment and was resolved by the parties concerned. However, Dr. Smith expressed concern at possible failures to report information relative to violations and urged each member to re-study the present Code of Ethics.

Jack Hendrix reported for the Community and Junior College Committee. Michael Winesanker spoke on behalf of the Library Committee and brought the assembly up-to-date on the impending publication of the revised Basic Music Library List. This work was accomplished over a period of more than two years in consultation with the Music Library

Association. A Library of Congress classification is being used and the total listings will be somewhat expanded over past lists. The complexity of the task was described in some detail by Mr. Winesanker. It is expected that the publication should be ready for distribution in early 1975. It was noted that the list is intended primarily as a guide.

Vice President Imig invited interested members to an open discussion of the Institutional and Faculty Assistance Program in the Dogwood Room following the General Session.

Treasurer Charles Ball presented the Treasurer's Report. Copies had been distributed to all institutional representatives at their places in the Ballroom prior to the meeting. The report covered the fiscal year ending August 31, 1974, and indicated a summary of Cash Receipts and disbursements, together with a summary of property and investments.

Motion—Ball/Sister Jule Adele Espey: To accept the report, *Passed.*

Chairman of the Nominating Committee Allen Britton introduced those individuals who had been nominated for elective office for 1975. Members were given the opportunity to write in additional nominees and submit them to the chairman at this time.

Executive Secretary Glidden stepped to the podium to present Proposed Amendments to the By-Laws of NASM. He gave a rationale for each of the recommended changes, which had been mailed to members in advance of the Houston meeting. The proposed amendments are as follows:

Proposed Amendments to the By-Laws

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Page

9 Article II. Section 1. The annual dues for institutional members are scaled on the basis of the level of degrees offered. Dues are: *$150* for junior or community colleges; *$200* for schools offering only the baccalaureate degrees in music and/or music education; *$300* for schools that offer work through the master's degree in music and/or music education; *$400* for institutions that offer major programs in music and/or music education through the doctorate. The annual dues for individual members are *$20.* Dues are payable upon notification of election to membership and annually thereafter on October 1st of each year.

12 Article IV. Section 1. COMMISSIONS. There shall be (a) a Commission on Undergraduate Studies. (b) a Commission on Graduate

Studies, *and (c) a Community/Junior College Commission.* (no change in 2nd paragraph and in items a. and b.)

15 ADD: (c) The Community/Junior College Commission shall consist of three members, two of whom shall be elected to serve terms of three years each. (However, for the initial election of the members of this Commission one member shall be elected for a one year term and one member shall be elected for a two year term, after which time this sentence will be deleted from these By-laws.)

There shall also be elected by the membership at large a Chairman of this Commission who shall be elected for a three year term and shall be eligible for re-election for one additional term. The Chairman should have served one or more terms on one of the three Commissions. His term or terms as chairman should be in addition to the time he has already served on a Commission.

The duties of the Commission shall be to study curricular problems of community and junior colleges. It shall receive applications for community/junior college membership and after review shall recommend action to the Association through the Board of Directors. The Commission shall also have the authority to investigate the maintenance of standards in any community/junior college member institution.

The Executive Secretary of the Association or his agent shall be responsible for the records of the Community/Junior College Commission.

16-17 Article VII. *Add to paragraph 3, final sentence:* He shall be responsible for the records of the Commission on Undergraduate Studies, the Commission on Graduate Studies, *and the Community/Junior College Commission.*

Proposed Amendments to the Rules of Practice and Procedure

51 Section H, Paragraph 2: Applications for membership must be accompanied by the appropriate fees. The schedule of fees for examination *prior to associate membership and promotion to full membership* appears below. The schedule of dues appears in Article II of the By-laws, page 9 of this *Handbook.* Application for membership, accompanied by the examination fee in the form of a check made payable to the Association, shall be filed with the Executive Secretary. The schedule of fees for examinations *for associate membership or for promotion to full membership is as follows:*

Add the following (paragraph 4):

Although all institutions are responsible for reimbursement to the Association of expenses incurred by visitation representatives, examination fees are not required for the regular ten-year revisitation of full member institutions. However, should an institution request revisitation in fewer than seven years following the previous visitation, or should a visitation be required for the removal of probation, the schedule of fees outlined above will apply.

Also, add the following (paragraph 5):

The initial application fee for community/junior college membership is $200 plus expenses of the consultant(s). No fee is required for subsequent consultations to community/junior college member institutions, but the institutions are responsible for reimbursement of expenses incurred by the consultant(s).

Proposed Amendments throughout the NASM Handbook (By-Laws, Code of Ethics, Standards and Recommendations, and Rules of Practice and Procedure)

Change all references to the "Executive Secretary" to read "Executive Director."

Motion—Ledet/Kvam: To approve amendments to Article IV, Section 1, and Article VII of the By-Laws, and Section H of the Rules of Practice and Procedures, relative to the establishment of a Community /Junior College Commission. *Passed.*

Motion—Bays/Walters: To approve amendments to Article II, Section 1 of the By-Laws, and Section H of the Rules of Practice and Procedure, to change the structure of annual institutional membership dues. *Passed.*

Motion—Scharf/Maher: To approve a change in title wherever it appears (By-Laws, Code of Ethics, Standards and Recommendations, and Rules of Practice and Procedure) from Executive Secretary to Executive Director. *Passed.*

President Timm then introduced Paul Hume, Music Editor of the Washington Post, who spoke on the topic, "Free Advice to Students and Teachers." Mr. Hume related the Golden Anniversary of NASM to his own study of piano which began just 50 years ago. His reflections on changes in music over a long period of time were personal observations based on a wide variety of experiences in and through music. He paid high compliment to the quality of musical performances conducted in

Kennedy Center this year by a variety of university organizations in recognition of Charles Ives and Arnold Schoenberg.

Of concern to Mr. Hume were some requirements for admission as well as for graduation imposed by schools of music at the college and university level. The choice of literature for various instruments and/or voice at different points in the musical development of the individual came under criticism from the speaker. Too many young people are placed in a pattern of musical literature which seems often for the benefit of the instructor rather than the musical development of the individual. Mr. Hume quoted Gunther Schuller in a concern for many faculty who have advanced degrees but little genuine love for music and the need for more who possess a true affinity for the musical art but lack the academic recognition often expected by colleges and universities. The address may be found elsewhere in the PROCEEDINGS of the 50th anniversary meeting.

Meeting adjourned at 3:30 p.m.

SECOND GENERAL SESSION
NOVEMBER 25, 1974

The meeting was called to order at 1:45 p.m. by President Everett Timm. Allen Britton, chairman of the nominating committee stepped to the microphone and explained procedures for voting on ballots being distributed in advance. No names were added to the original ballot because no write-ins received the minimum number of five each. Balloting proceeded in the usual manner. Also distributed at this time was a ballot requesting an indication of preferences for convention sites in 1977 and 1978.

Vice President Warner Imig presented a resume of duties of office fulfilled during the past year. His comments included observations relative to the success of the Institutional and Faculty Assistance Program. The substance of this report may be found elsewhere in the PROCEEDINGS. Cited for its singular success was the special INVITATIONAL FORUM held in Houston, Texas, in February, 1974. This effort resulted in the publication of a monograph already distributed to members.

Robert Freeman reported on activities of the Joint Committee with the National Guild of Community Schools of Music and the Arts. Objectives of the National Guild were outlined along with methods for implementing them.

Motion—Freeman/Egan: To accept the report. *Passed.*

Vice President Imig reported to the membership on meetings of the International Society for Music Education (ISME) held in Perth, Australia, and Tokyo, Japan. Warner Imig participated, representing NASM, and presented papers at each conference. Emphasized was an intense interest in music education in the United States. ISME reflects music in higher education and education of the professional musician as opposed to music in the public schools. Dean Imig has since been named chairman of an important, functioning committee of the International Society. NASM is being recognized the world over for its leadership role.

Executive Director Robert Glidden reported that 429 institutions now are active members of NASM with the addition of new associate members during the First General Session. A report relating to new office facilities in Reston, Virginia, indicated that NASM might hope to move in by January, 1975. The office is only five minutes from Dulles Airport.

This fall, both the National Commission on Accrediting and the United States Office of Education have renewed approval of NASM as the accrediting agency for music in higher education. NCA is merging with FRACHE to form a larger "super" organization called the Council on Postsecondary Accredition (COPA). Included is the Council of Specialized Accrediting Agencies, comprised of the various specialized accreditation agencies such as NASM. Dr. Glidden has been elected to a three-year term on the Board of CSAA. MUSIC IN HIGHER EDUCATION (MIHE) should be off the press by the first of the year. An increase in music major enrollment for 1973-74 was reported throughout the country at the bachelors, masters, and doctoral levels.

Everett Timm presented a report of the President, reflecting on activities of the past year and upon the past history of NASM and its contribution to music in the United States. Alluded to were pressures from governmental agencies wishing to rely on professional accrediting associations in determining approval of grant applications. The President questioned this as a proper function of an organization such as NASM.

President Timm commented on the impracticality of establishing a lobby in Washington (as suggested by some) since this would affect the tax-exempt status of NASM. Predictions for the future related to greater attention given non-music majors in colleges and universities;

guitar instruction in growing numbers; electronic music; unionization of faculties; institutional policy-making by faculty and students; retirement plans; more activity among ethnomusicologists; affirmative action plans; open records legislation and the need for clarification.

In closing, the President emphasized the importance of the individual members of the organization and encouraged input from everyone who had ideas or suggestions for the betterment of NASM.

Charles Bestor, Chairman of the Department of Music at the University of Utah, introduced Dr. Kenneth E. Eble, Professor of English at that institution. Dr. Eble spoke on the topic, "Teaching in Hard Times." He compared universities in the sixties with those in the seventies. There was a general impression that the 1960's were good times by comparison with the present. We may have lived in a time of euphoria from which we are now learning how to emerge and "sober up," so to speak.

Student enrollments were no problem in the sixties. Within two or three years the profession has emerged from a growth industry in a stagnant economy. Not only is there a shortage of demand for faculty in higher education but the need for public school teachers has decreased markedly. Dr. Eble provided various personal observations on what might be expected and what might be done relative to the maintenance of college enrollments during the next few years. There are many variables affecting attendance at the college and university level.

Increased financial support for higher education is essential. This will be difficult in light of the current economy. The expanding market for M.A.'s and Ph. D.'s was largely the product of colleges themselves in years past. We must now embrace a larger place for general education at the college level. It is possible that the college professor today must work harder at being a successful teacher. Perhaps part of the task of the good teacher is not to stand in the way of the student. Dr. Eble feels that there is a great responsibility for the professor of music education toward the layman and the audience of the future. The attitude taken should provide a positive posture that would bring the musician and the listener closer together.

Artificial barriers separating undergraduate and graduate courses should be removed. Perhaps graduate programs are too restrictive in the selection of clientele and are not providing all of the services possible. It may be *too* difficult for a high school English teacher to take an advanced course in that field without complicated admission to a graduate program. Graduate schools may be much too vocationally oriented. Periodic re-ordering of the subject matter of graduate disciplines may be sorely needed.

Changes may be difficult in "hard times." On the other hand these may be the very times to make such changes. Dr. Eble's address was followed by warm applause.

Dr. Glidden made a number of announcements relative to special events during the balance of the convention, including breakfasts, alumni reunions, and such. President Timm announced the results of the poll on a meeting site for 1977. Most popular was New Orleans, second was Chicago, and third was St. Louis. Other cities listed on the preference ballot were Detroit and Kansas City. Votes on preference for 1978 had not yet been completely tabulated.

Dr. Allen Britton, chairman of the nominating committee came forward and announced the results of the election by secret ballot earlier in the session:

Treasurer:	Charles Ball
Commission on Undergraduate Studies:	Andrew J. Broekema Ray E. Robinson
Commission on Graduate Studies:	Thomas Miller Howard Rarig
Committee on Ethics:	Robert W. Smith
Nominating Committee:	Clyde H. Thompson Robert M. Trotter

The meeting was adjourned at 3:15 p.m.

Third General Session
November 26, 1974

The meeting was called to order at 10:38 a.m. by President Everett Timm. The president read a telegram from Dr. Howard Hanson, who expressed regrets at being unable to participate in the 50th anniversary celebration. Another past officer, Wilbur Rowand, who was vice-president from 1947 to 1948, was introduced from the floor.

Himie Voxman introduced the principal speaker for the closing session, Dr. Willard L. Boyd, president of the University of Iowa and president of the National Commission on Accrediting. Dr. Boyd spoke on the subject, "The Arts and the Campus." The address, which may be found in the PROCEEDINGS of the 50th annual meeting, centered on the importance of arts studies for all university students as a major portion of their general education. There is a need to counsel more carefully with students relative to a career choice, particularly in light of the contemporary market in any field for which the university prepares the student. The Arts must relate to all peoples of the community without regard for age or classification, whether on or off the campus. Touring groups; summer festivals; faculty consultative services; journalistic coverage of Arts events within a community are all significant. Note was taken of the opportunities provided through the various Bicentennial functions throughout America between now and the end of 1976. Fiscal problems must not cause the Arts to be expendable.

Appreciation was expressed to the Publicity Committee for this convention: Walter Erley, Robert L. Briggs, and Arthur Wildman. Vice President Warner Imig called on the various regions to present reports based on their meetings during the convention. Newly elected Regional Chairpersons are: Region 4 - Allen Cannon (Bradley University); Region 7 - Frances Kinne (Jacksonville University); Region 8 - Wayne Sheley (University of Alabama); and Region 9 - Max Mitchell (Oklahoma State University).

President Timm announced the 1975 Nominating Committee:

Lindsey Merrill (Chairman)	(Kent State University)
James Coleman	(University of Mississippi)
Clyde Thompson	(Ohio University)
Robert Trotter	(University of Oregon)
Robert Werner	(University of Arizona)

The meeting adjourned at 11:17 a.m. CST.

REPORT OF THE COMMUNITY/ JUNIOR COLLEGE COMMISSION

Nelson F. Adams, *Acting Chairman*

The Community/Junior College Commission approved the application for NASM membership for Essex Community College.

The following institution was continued in good standing after review by the Community/Junior College Commission:

Odessa College

REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES

J. DAYTON SMITH, *Chairman*

After affirmative action by the Undergraduate and Graduate Commissions, the following institutions with undergraduate programs were approved for ASSOCIATE MEMBERSHIP:

Abilene Christian College
Anderson College
Belmont College
Catawba College
College of Saint Teresa
Immaculata College
Malone College
Salem College
South Dakota State University
Sweet Briar College
Towson State College
University of Akron
University of Alaska
University of Arkansas at Little Rock
University of Richmond
Vandercook College of Music
Weber State College
Winston-Salem State University

Action was deferred on applications for Associate Membership from three institutions.

Approved for FULL MEMBERSHIP were the following:

Augusta College
Berry College
Cumberland College
Hampton Institute
Hiram College
Kentucky State University
Middle Tennessee State University
Montclair State College
Quincy College

University of Dayton
University of Tennessee at Martin
University of Texas at Arlington
University of West Florida
University of Wisconsin - Oshkosh
University of Wisconsin - Stevens Point

Action was deferred on applications from five institutions for promotion to full membership.

The following institutions with undergraduate programs were CONTINUED IN GOOD STANDING after approval by the Undergraduate and Graduate Commissions:

Eastern New Mexico University
Eastern Washington State College
Houghton College
Howard University
Incarnate Word College
Mary Washington College
San Diego State University
Southern University
Susquehanna University
University of Georgia
University of Houston
University of Vermont
University of Wyoming

Re-accreditation action was deferred in the case of three institutions.

Three schools were removed from probation.

Progress reports were accepted from nine institutions and another was acknowledged.

Plan Approval for new undergraduate curricula was granted in fifteen instances and deferred in six others.

Applications for listing undergraduate degree programs in the NASM Directory were approved for seven institutions.

One institution was placed on probation.

REPORT OF THE COMMISSION ON GRADUATE STUDIES

HIMIE VOXMAN, *Chairman*

After affirmative action by the Undergraduate and Graduate Commissions, the following institutions with undergraduate and graduate programs were approved for ASSOCIATE MEMBERSHIP:

Towson State College
University of Akron
University of Alaska
Vandercook College of Music

Action was deferred on applications for Associate Membership from two institutions.

Approved for FULL MEMBERSHIP were the following:

Middle Tennessee State University
Montclair State College
University of Wisconsin - Oshkosh
University of Wisconsin - Stevens Point

The following institutions with graduate programs were continued in good standing after approval by the Undergraduate and Graduate Commissions:

Eastern New Mexico University
Eastern Washington State College
Howard University
San Diego State University
University of Georgia
University of Houston
University of Wyoming

Two schools were removed from probation.

Progress reports were accepted from eight institutions and another was acknowledged.

Plan Approval for new graduate curricula was granted in eight instances and deferred in three others.

Applications for listing graduate degree programs in the NASM Directory were approved for fourteen institutions.

COMPOSITE LIST OF INSTITUTIONS APPROVED NOVEMBER 1974

COMMUNITY/JUNIOR COLLEGE MEMBERSHIP

Essex Community College

ASSOCIATE MEMBERSHIP

Abilene Christian College
Anderson College
Belmont College
Catawba College
College of Saint Teresa
Immaculata College
Malone College
Salem College
South Dakota State University
Sweet Briar College
Towson State College
University of Akron
University of Alaska
University of Arkansas at Little Rock
University of Richmond
Vandercook College of Music
Weber State College
Winston-Salem State University

FULL MEMBERSHIP

Augusta College
Berry College
Cumberland College
Hampton Institute
Hiram College
Kentucky State University
Middle Tennessee State University
Montclair State College
Quincy College
University of Dayton
University of Tennessee at Martin
University of Texas at Arlington
University of West Florida
University of Wisconsin-Oshkosh
University of Wisconsin — Stevens Point

RE-ACCREDITED PROGRAMS

Eastern New Mexico University
Eastern Washington State College
Houghton College
Howard University
Incarnate Word College
Mary Washington College
San Diego State University
Southern University
Susquehanna University
University of Georgia
University of Houston
University of Vermont
University of Wyoming

REPORT OF THE LIBRARY COMMITTEE

Michael Winesanker
Texas Christian University

For two successive Novembers I have come before this convention to report on the status of the new list of books. And now, at long last, comes the third, and I should guess, the final State of the Booklist message. As of last summer the project was completed and submitted for examination by a whole host of NASM members, among them, the other members of the Library Committee, the executive committee of the entire Association and to several individuals on the Music Library Association executive committee.

Compiling, assessing and organizing the material involved two years of work in which not the least difficult of tasks was the paring down of some 7,000 titles studied to the manageable final product of about 1,300 books.

The number arrived at was pretty well tailored to the mandate of the committee which was to expand the current list threefold. An additional aspect of the mandate, as you have been repeatedly informed, was to arrange the material according to the Library of Congress classification. The purpose was not only to provide a more or less objective organization of the whole and to be of assistance in ordering and cataloguing, but also to be helpful in supplying a measuring stick against which to assess the strengths and weaknesses of each section of a member school's library. Mind you, accepting Library of Congress designations for book cataloguing was not always an easy thing to do and sometimes went so much against the grain that, authority or no, the classification was disregarded. Take for example, Thomas Morley's *A Plain and Easy Introduction to Practical Music* or Olivier Messiaen's *The Technique of My Musical Language* classed by LC with books used primarily for introductory music appreciation or beginning theory courses. In such instances, the titles were shifted to where it seemed more appropriate with, as a rule, a cross reference to the original category.

Cross references abound throughout for, in innumerable cases, books cut across periods or topics and would be of value in two or three places. Several hundred such cross references, in addition to two appendices with about 100 listings of monuments of music, anthologies and collected works of individual composers swell the whole to approximately 1,700 items, each entry being individually numbered.

To facilitate the better use of the fairly extensive and somewhat complicated list, a three-way index has been attached to the whole, with reference by number to each entry by author, title and subject.

The aim and the approach of the project were not to supply yet another "basic list" which must necessarily be limited and inflexible. Rather, the purpose was to place before the member schools a wide-ranging cheeklist of books, treatises, dictionaries, periodicals, from which small and medium-size libraries may, with the help of librarian and faculty member, choose their titles with some degree of guidance and control, selecting those items which best suit the specific needs and goals of each institution. The appendices of music, mentioned above, are listed here primarily as valuable adjuncts to the study of various aspects of the history and theory of music. The compilation of a more varied library of study scores has been left in the capable hands of Katharine Holum of the Musie Library Association and will be forthcoming at a later date.

It has frequently been said that a bibliography, any bibliography, becomes obsolete even before it is printed. Perhaps with the thought that the list will serve as a guide rather than a mandate to purchase or study, its value will be apparent and useful to the members of NASM for some time to come.

REPORT OF THE VICE PRESIDENT

WARNER IMIG
University of Colorado

I am happy to have an opportunity to report to you, the members of this association, regarding the activities of the Institutional and Faculty Assistance Program up to this date.

I would be remiss if at the very start I did not express my appreciation to Bob Glidden for his "extra effort" regarding this program. I should also like to express my appreciation to the members of the I.F.A. Advisory Committee: President Everett Timm, Norman Lloyd, and Chet D'Arms.

We have met on several occasions in order to outline the goals and objectives of this program, and to select the panel of resource personnel that are available both to you and to schools that are not members of the National Association of Schools of Music. We have had excellent support from the resource personnel, and we feel that we have made some considerable strides in our programming.

Since March there have been seven resource personnel visits. I might describe to you what a resource personnel visit is. We ask any school that so wishes, to present to us a problem or a need that they feel with regard to their music offerings. This might be curricula; it might be a special program within the curricula; it mght be a survey of the overall program, etc. Topics that have been presented by the schools have been related to general curriculum, innovative programs, music in general studies, graduate programs, and competency-based programs. We then try to identify personnel from our resource pool who will go to these schools to assist them with their particular program.

The second type of service that we have provided through this program is faculty seminars. These seminars are usually held on a campus, and the seminar personnel include invited faculty and administrators from the general area. The topics that these seminars cover include group performance instruction, articulation between two and four-year institutions, use of the music library, and competency-based teacher education. Since May of this year there have been five of these seminars.

Finally, we sponsored one large invitational forum, which was held at the Hyatt Regency Houston in February of this year. The topic of the forum was "The Education of Music Consumers."

By now all of you should have received the monograph on the Houston Forum that was published by the National Association of Schools of Music. I hope that this monograph will not only be of use to you with regard to exchanges of ideas with and between your faculty members, but also be an aid to you in your outreach or extension programs in music.

The participants that were chosen to appear and have a voice in this seminar presented exciting and provocative ideas in their reports. I recommend that you make every effort to see that this monograph is put to good use—with your faculty, administration and interested public.

The I.F.A. Committee will meet in December, at which time we will try to project what programs we will undertake in subsequent months. Up to the current time $35,000 has been spent on these programs. This includes the publication of the monographs.

We are projecting a possible invitational forum sometime next Spring, and will be considering further resource personnel visits and faculty seminars. We invite your requests. We now have seven requests for resource personnel and fourteen requests for seminars.

Last, but by far not the least, we hope very much that we will be able to receive some outside funding to aid us in continuing this most important project. We feel that the National Association of Schools of Music must provide the leadership that is necessary to music in higher education in America, and that through such a program as this, with expansion of ideas and a broader and deeper format, we can and will provide this guidance.

May I invite you to come to our meetings where this topic will be discussed. We should like to share our experiences with you, the membership, and benefit from the input you can provide.

In June of 1973 President Everett Timm reported that the International Society of Music Education would be holding a seminar in Tokyo in July of 1974. ISME was also to hold its Eleventh International Conference in Perth, Western Australia. The ISME executive board had requested that there be a representative from NASM at these two meetings, and they were inviting Everett as the official representiave from the NASM to present papers at these sessions.

The seminar in Tokyo was organized under the title "The Education of Musicians and their Public" and it was convened by UNESCO in cooperation with the International Society for Music Education and the Japanese Society for Music Education.

The meeting in Perth was a general assembly of ISME, and the subject of the meeting was not specific except to say that the theme would follow the idea of "Music Education - New Challenges in Disciplinary Cooperation." The request was to prepare a paper for the international seminar in Tokyo on the "Training of the Professional Musician in Higher Education." The paper to be presented in Perth and the discussion to follow were related directly to our accreditation process.

The executive committee voted in June 1973 to send Everett to these meetings. Later in the year Everett consulted with the committee and asked that he be excused from attendance and requested of me that I represent the Association. He, in the meantime, had written the paper on accreditation which I presented in Perth. I was to write the paper for the Tokyo meeting, which I did. The Journal of Proceedings of ISME which contains my paper will be coming out sometime in the next month or so. Not incidentally, UNESCO picked up part of the tab for the Tokyo meeting.

I arrived in Tokyo on the 25th of July. The meetings in Tokyo took place at the Musashino Academia Musicae from the 25th of July through July 31. This was strictly an invitational meeting and was organized as a seminar. We were hosted by Naohiro Fukui who is the president of the JSME and also is the director of the above mentioned academy. The meetings were presided over by Egon Kraus of Germany and the papers were presented by about twenty-eight persons from Japan, Germany, Korea, the Philippines, France, West Berlin, the USSR, New Zealand, Australia, Canada, Argentina, Poland, Denmark, Sweden, Italy, Switzerland, and Portugal as well as the United States. All of the papers were presented in English except one.

The format of the meetings was to present two or three papers in related areas and then to have general discussions and questions regarding the papers and the author's ideas. One amazing thing about the whole affair was the fact that there was a tremendous amount of interest in what was going on in the United States and what we were doing in higher education in music. As a side point I should like to mention that when you talk about ISME or JSME you are not really talking about music education in the sense that we think of it here. What they are talking about is more related to higher education and the training of all types of musicians. In fact, the program of the seminar was developed in cooperation with UNESCO and the International Music Council and the bases for papers and discussion included about fourteen topics. But in all of these topics I had a feeling that someone had just had access to our new recommendations for undergraduate and graduate programs in NASM; for instance, a title such as "The Education of the Musician in Widely Different Cultures;" another title: "The Place of Contemporary Music and Pop Music in the Education of the Musician and the Public;" another title: "The Responsibility of the Musician in Educating the Public to Music" - and so on, are very closely related to our new precepts. In any event, I would be very much remiss to not mention the importance that NASM takes on in the eyes of musicians in many parts of the world and the apparent awareness of what we are doing. In Japan I passed out to the participants many of our documents. Also, I have made available to our office the names and addresses of these persons and Bob Glidden is placing them on our mailing list. Many asked that this be done so that they too might join our subscription service.

I should mention too the fact that my paper as well as the papers of many of the other presenters had a striking similarity as to problems. I should also mention that I was informed just two weeks ago that I had been elected as the chairman of a new commission of ISME with the title of "The Education of the Professional Musician." The final details for the commission have not been outlined yet but I have been in correspondence with Egon Kraus regarding possible exchanges of personnel and ideas.

I was happy to report that, although I had some misgivings about this trip before I left, these doubts were all removed by the time the meeting was in its second day. The international impact that our organization is making around the world is considerable and it is my feeling that this will continue to hold true in the foreseeable future.

The Japanese do tremendous things in the arts and apparently the arts get to the core of their lives more and more. Witness one fact: the minister of education for Japan threw a party one night for those attending the seminar. He was a most gracious and involved host. I wonder where else this would have happened in the world.

The meeting in Perth was an entirely different affair. Here there were representatives from many more countries with concerts, lectures, papers from morning through night. There were over 2,000 participants as well as many performing groups from all over the world.

Dmitri Kabalevsky is the honorary President of ISME and was in Perth to address the meetings and to conduct a fanfare of his own composition in honor of the conference. Again we saw the involvement of "officialdom" in the art of the country. The governor of Western Australia opened the conference and the honorable premier as well as the honorable leader of the opposition, among others, addressed us. I presented Everett's paper which will be published later in the proceedings, the title of which is "Accreditation and Educational Standards in Music in the USA".

I have a limited amount of time, so I am concluding my remarks by saying again that NASM is becoming recognized the world over and that our work with curriculum and other programs is being looked at very seriously by conservatories, governmental agencies and others for ideas and stimulation. It is my hope that possibly UNESCO will be interested in the new commission and that we can have some sort of international exchange worked through this sub-body of ISME, hopefully tying this in with the activities of NASM.

REPORT OF THE PRESIDENT

Everett Timm
Louisiana State University

We are grateful to the men who 50 years ago had the wisdom, courage, and tenacity to found and to nourish the National Association of Schools of Music. The association has blossomed through the energies of these very dedicated men. For years, the collective good judgment and labors of such men as Earl Moore, Howard Hanson, Burnet Tuthill, Harrison Keller, Frank Jordan, Tom Williams (to mention an outstanding few), built an organization which raised the standards of music teaching, performance, and research, and which encouraged American composers, so that today instruction in music in quite a number of the institutions of higher education in the United States is unsurpassed anywhere in the world.

We can always depend upon having serious challenges and unforeseen changes. Among these have been the delay by nearly a year of the construction of our building in Reston, Virginia, and the mutilating grind of inflation. On the happier side have been such milestones as our renewed recognition (as the official accrediting agency in music) by the National Commission on Accrediting, and the designation by the Office of Education that accreditation by NASM is a prerequisite for eligibility to participate in federally funded programs. In my opinion, however, it is a questionable practice to combine the accreditation process with eligibility for federal grants. While it does strengthen accreditation in the eyes of many, it also causes accreditation to be motivated by a pressure for money rather than by the desire for excellence in instruction, and it invites governmental interference with accreditation because the government tends to dictate how accreditation will be done. Our friend Frank Dickey, until recently Executive Director of the National Commission on Accrediting, pointed this out most eloquently in a presentation on July 19, 1974, before a special Sub-committee on Education of the Committee on Education and Labor of the House of Representatives.

Our Institutional and Faculty Assistance Program funded by former CMP money is progressing well.

Recently you have received a second monograph, this one being a resume of the conference on "The Education of Music Consumers" held in this hotel last February.

Our Association represents music in higher education in many places such as in the American Council on Education (where, by the way, dues were increased by 30% for this year); in the National Music Council; and in the International Society for Music Education. We will be the music accrediting agency in the new "Council on Postsecondary Accreditation" (COPA) as the National Commission on Accreditation and the Federation of Regional Accrediting Commissions of Higher Education (FRACHE) combine into a single organization. Our dues will increase from $0 per year under NCA to $1,250 per year under the new organization.

We have worked closely with MENC on the new standards for school music teacher training. Already these new standards (presented as competencies and qualifications) have had a progressive impact upon certification requirements in several states.

During the past year NASM has recorded a considerable increase in the amount of mail received. This would indicate that parents, young people and counselors are requesting more information and guidance from NASM.

Some members have requested that we set up a lobby in Washington. We cannot do this because we would lose our tax exempt status.

Some of the changes I see taking place are:

1. more detailed budgeting and increased accountability. This includes formula budgeting, program budgeting, and zero budgeting.
2. more participation in programs under the Arts and Humanities act of the federal government by community groups, individuals, and music schools.
3. colleges and universities doing more for the non-music major and more in adult education in the future.
4. more instruction in guitar in colleges.
5. more use of a combination of a private lesson and a class or master class lesson each week in the teaching of applied music.
6. more instruction for music students in all facets of electronics applied to music, including recording, radio, TV, amplification and synthesizers.
7. an increase in unionism of faculties.

8. students and faculties playing a stronger role in policy making.
9. better retirement plans.
10. a greater demand for the broadly based ethnomusicologist as we expand our knowledge into the musics of people outside of the Western hemisphere.
11. continuation by HEW of the affirmative action program, with more data becoming available to provide better understanding of our problems.
12. the Public Law 93-380 "Protection of the Rights and Privacy of Parents and Students" — The Buckley Amendment creating confusion in our offices. A student's records of all types must be open to inspection by him or her within 45 days of such a request. Anyone with a legitimate reason to view a student's records must sign a statement that he or she saw the records — the statement to be kept with the records. Transcripts and student records can be released to another school or organization only with written consent of the student 18 years or more of age. If a school has an employment service the student would have the privilege of inspecting his recommendations. Recommendations and other records could not be sent without the student's written request or consent. The penalty for violation of this law is the withholding of federal funds from the school.

    This law went into effect November 19, 1974. Evidently it was conceived for elementary and secondary schools and we were brought into it as an afterthought. Much clarification is needed and probably will come from the Office of Education.

In closing I want to remind you that you are NASM, the strongest force in the education of musicians. Please let us have your ideas. Send them to me or to Robert Glidden.

I want to take this opportunity to congratulate Bob and his staff on the splendid work they do. We are fortunate to have him as Executive Director.

REGION 1

In its business meeting, Region 1 passed no "action" resolutions for transmission to the executive committee, the board of directors, or the general membership. The Region does, however, want to express interest and concern in a number of areas, recommending to the appropriate leaders and committees such study as appears desirable.

First, in these days of fiscal restraint, retrenchment, or "steady state," the question of biennial rather than annual meetings has been raised. Sentiment in Region 1 appears to favor continuation of the annual plan, but we agree that the biennial possibility should continue to be reviewed.

Second, we favor the continued dialogue and interaction between NASM leadership and the constituency, and we applaud the provision for dialogue in this year's meeting schedule as a means of maintaining and even extending this interaction.

Third, we recognize the necessity for careful joint, rather than unilateral, action in pursing the questions of community/junior college membership and attendant curricular review. But, we urge continued action and leadership in establishment of mutually acceptable curricular guidelines and standards with particular reference to applied music instruction.

Fourth, we ask that NASM consider the development and approval of appropriate guidelines for calculating the academic load of faculty in schools and departments of music. We make this request because there is some indication that budgetary problems may again be about to make inroads on the type of individual and small-group instruction so essential to the quality music program.

Fifth, we believe NASM should study and develop some position on the amount, type, and appropriate format of student evaluation of music instruction.

And sixth, we hope NASM will actively explore curricular development and review guidelines for accreditation with the National Association for Music Therapy.

WARREN RASMUSSEN,
Chairman

REGION 4

In the absence of Emanuel Rubin, Julius Ehrlenbach was acting chairman.

1. Roll call of those in attendance; 30 members representing Region 4 institutions were present.
2. Election of new officers. The nominees were Allen Cannon and Felix Ganz. It was moved that nominations cease and a secret ballot resulted in the election of Allen Cannon as chairman and Felix Ganz as alternate chairman.

3. New business:

   a. It was suggested from the floor that the new chairman consider the possibility of regional interest meetings of those institutions sharing geographical proximity instead of the usual meetings involving the total region.

   b. There was a motion and discussion of the feasibility of holding the national NASM convention on alternate years instead of the present annual meetings. This was discussed and defeated by vote.

4. The program with Easley Blackwood was introduced by Julius Enrlenbach.

JERRY NEIL SMITH
Representative to
Board of Directors

REGION 5

1. A regional meeting was held on April 3rd at the University of Toledo. More than 20 member schools were represented.

2. At the regional meeting held on November 25th, the following actions were taken:

   a. Clyde Thompson was elected as vice-chairman for a one-year term.

   b. It was voted to have a regional meeting on the campus of Ball State University sometime during the first two weeks of April, 1975. The meeting will focus on matters of mutual concern.

3. At the close of our business meeting, Region 5 was joined by Region 7 for a speech entitled "Administration in Music Education" or (Questions You Always Wanted to Ask about Administration but Were Afraid to Know) by Robert House. There followed a question and answer period.

LINDSEY MERRILL
Chairman

REGION 6

1. Voted to designate the secretary as alternate chairperson for the region.

2. Scheduled its regional meeting for October at Duquesne University and considered possible topics for presentation.

THOMAS MASTROIANNI
Secretary

REGION 7

Convened by Region 7 Chairman, Lawrence Hart.

Jack Broucek served as temporary secretary in the absence of Clemens Sandresky.

Dr. Hart explained that we would elect a Chairman and Secretary for a three-year term. It was suggested and decided that the Secretary be designated as a Chairman in the absence of that officer.

General announcements of pertinent convention meetings were made by the Chairman.

Election of officers:

Nominations
Chairman: Frances Kinne
Grier Williams
Secretary: Verne Collins
Robert Wolfersteig

Elected were Dr. Kinne and Dr. Collins

Dr. Hart relinquished the chair to Dr. Kinne who presided for the remainder of the business meeting.

Dr. Collins moved, with the appropriate second, that an appreciation on behalf of the Region be extended to Lawrence Hart for his splendid guidance during the past three years. The representatives in attendance concurred in the motion.

There being no further business, Dr. Kinne accepted a motion for adjournment and the group joined Region 5 for a session on Administration in Music Education conducted by Robert House.

JACK W. BROUCEK
Secretary Pro Tem

REGION 8

Region 8 meeting was held with twenty-nine member schools present. After an introduction of members, a brief business meeting was held.

Under the heading of Old Business there was a discussion of the NASM Institutional and Faculty Assistance Program. Members were urged to consider the benefits to be derived from this Program and encouraged to take advantage of this assistance.

There was further discussion about the size-type category in NASM.

Members expressed their wish that this practice be continued at least on an alternating basis.

Under New Business, the nominating committee composed of Dr. Richard Farrell, Chairman; Dr. Otis Simmons and Dr. Thomas Cowan, recommended the following new officers for Region 8:

1. Dr. Wayne Sheley, Chairman, University of Alabama
2. Dr. Peter Gerschefski, Vice-Chairman, Secretary, University of Tennessee at Chattanooga.

Following this business, the following programs were presented:

1. "Some Implications of the Educational Sciences for Music in Higher Education." Ernest Harriss, University of Tennessee at Martin.
2. "Competency-based Teacher Education in Music." Samuel Miller, University of Houston.

HOWARD CARPENTER
Secretary

REGION 9

Officers elected:

Chairman: Dr. Max Mitchell
Oklahoma State University

Alternate: Mr. Gene Witherspoon
Arkansas Polytechnic College

Suggestions for 1975 programs:

1. A program on audience development and/or careers in solo performance by representatives from Affiliate Artists, Inc.
2. A discussion on the peculiar articulation problems involving "upper division" (Jr.-Sr.) institutions.
3. Dialogue with persons who are currently involved in class/group applied music instruction in major performance areas.
4. A program on applied guitar instruction including:
   a. guitar as a principal instrument,
   b. secondary or elective instrument,
   c. class guitar for the non-major.

Recommendation to the Executive Committee:

1. That the monograph of Tuthill be printed and distributed to the membership.

FISHER TULL
Chairman

WELCOMING ADDRESS

VANCE BRAND
NASA ASTRONAUT

I am happy to have this opportunity to visit with a group of educators from all over the United States who are improving the quality of life through your instruction in Fine Arts. It is a special pleasure to welcome each of you to the Houston area. I hope that you will all have a chance to visit the Johnson Space Center while you are here.

You who are involved in musical education have a unique opportunity to enrich the lives of many young people and so lay a better foundation for tomorrow's world. We at NASA like to think that we, too, are laying a better foundation for tomorrow. There are many ways in which the space program can help solve the problems of the future, but since time is limited, let me just share with you a small part of the space program—the part in which I am involved.

The Space Age began just 17 years ago last month when Russia launched the first man-made satellite in October 1957. We started in second place, and in those days, second place was last place. But we moved ahead rapidly from Mercury through Gemini to Apollo—to accomplish the first manned Lunar Landing! Then into Skylab—man's first space station and a most ambitious and organized scientific effort—which further proved the value of manned scientific space expeditions.

Now, after 17 years of being in competition with the Soviets, we are starting to cooperate with them in the Apollo-Soyuz Test Project (ASTP). On this next manned flight scheduled for launch in July 1975, we will rendezvous and dock with a manned Soviet spacecraft. The idea of a joint mission actually had its inception with the very beginning of manned flights as people the world over have worried about the potential of a space crew from any country being stranded in space and unable to return to Earth. The idea of crews from one country launching and rescuing the stranded crew from another country has been the subject of movies and books and, of course, was given much thought after our near disaster with Apollo 13. The upcoming mission mainly will test rendezvous techniques and a unique new docking system which could be used for rescue.

Talks were started between the Soviet Union and the USA for a joint cooperative flight several years ago. These talks culminated in a signed agreement between President Nixon and Chairman Kosygin in May of 1972 authorizing the joint flight of Apollo-Soyuz.

The ASTP mission will include: demonstration of a rendezvous; testing of the new docking system; transfer of astronauts and cosmonauts between the docked spacecraft; and performance of experiments while docked and undocked. Experience will be gained for the conduct of potential future joint flights by U.S. and USSR spacecraft, including, as mentioned previously, rendering aid in emergency situations.

On July 15, 1975, the Soviets will launch a Soyuz spacecraft with a two man crew from their launch complex in the southern part of the Soviet Union. The Soyuz will be commanded by Colonel Aleksei Leonov, who conducted the first EVA when he flew on Voskhod 2 in 1965. His flight engineer will be Valeri Kubasov, who flew on Soyuz 6 in October of 1969 and was the first man to perform a welding experiment in space. Leonov is a friendly, outgoing person, and he is complimented on the crew very well by Kubasov who is also friendly, but a more serious and scholarly individual.

Seven-and-one-half hours after the Soyuz launch, the United States will launch an Apollo Command Module with its special docking mechanism and airlock. Tom Stafford will be commander and Deke Slayton, one of the original Mercury astronauts, will be the docking module pilot. I am looking forward to being the command module pilot on our crew.

Approximately an hour-and-a-quarter after liftoff from Cape Kennedy, the Apollo will perform a transposition maneuver to begin the process of extracting the docking module from the booster. Then, leaving our booster, and with the docking module attached to the nose of our command module, we will spend two days catching up with the Soyuz. During that time we will check out and activate the docking module, and activate some of the onboard experiments.

At the beginning of the third day, we will have rendezvoused and docked with the Soyuz. We will spend almost two days docked with them while we transfer crew members from Apollo to Soyuz, and vice versa. Each crew member will spend some period of time in the other country's spacecraft.

We will conduct five joint experiments with the cosmonauts. These will include such experiments as metal processing, which could eventually lead to space manufacturing with the unique advantage of near perfect vacuum and zero gravity; celluar studies in growing fungi; and other microbiological studies.

One particularly interesting experiment we will perform is to undock and maneuver the Apollo to shadow the sun from the Soyuz. The Soyuz crew will then photograph the resulting artifical eclipse of the sun as the Apollo backs away.

All in all, there will be more than 20 experiments that we will perform on the mission, either with the Russians or independently.

The last few days of our Apollo-Soyuz mission, we will be on our own and will conduct 12 Apollo only experiments. Soyuz will land on the seventh day, within their normal recovery zone in Kazakstan, USSR. Apollo will land on the 9th or 10th day in the Pacific near Hawaii.

Now—what remains to be done? We of the Apollo crew have completed two of three scheduled training exercises in the USSR, and the Russian Cosmonauts left September 27 upon the completion of their second training exercise in the United States. The cosmonauts will return here for two or three weeks at the end of February, and we will return for one final training session in Russia in April. The two control centers, the one in Moscow and the one here in Houston, will begin working together this winter learning how to coordinate. Extensive docking system tests are in progress now in Moscow, and our spacecraft is starting its checkout at Cape Kennedy.

We will be checking the flight docking systems on the ground during the next two months to make sure that they work on the ground before they are required to work in flight. At present, everything is moving ahead as planned, and we have every expectation of meeting the July 15, 1975, launch date.

I might insert here a couple of comments about our relationships with the USSR. We have had engineering working groups from each country jointly working on their particular subsystems for the past couple of years, and the relationships have been cordial and the results productive. We have found the cosmonauts to be friendly, cooperative, and eager to do anything within their power to make our stays in Russia comfortable and our working sessions more productive. They are working very hard at learning English, and we are doing the same with the

Russian language. At the moment we are studying Russian at the rate of 3 to 4 hours per day. During all our joint training activities, we speak Russian, and they speak English. And we intend to fly the mission in the same fashion. We think this will work best since we will all be more apt to speak slowly and to avoid using big words.

The flight means a great deal to the United States. The benefits include among others:

- The development and testing of an international docking system which could provide, as mentioned previously, international space rescue capability.

- The enhancement of international cooperation through mutual confidence and trust built up in space efforts. We want to keep the door open between East and West.

- Closing the gap in American manned space flights between Skylab in 1973 and the Space Shuttle in 1978, thereby keeping together the talented manned space flight team established for Mercury, Gemini, Apollo, and Skylab.

- Opening the way for future joint space missions that will eliminate duplication and cut costs.

- Provide experience in working together and an impetus that can be applied to non-space programs.

So we will continue to apply what we are learning in space research to help solve problems on Earth.

What about after our joint mission? What does NASA have on the drawing board? The Space Shuttle is the next step. The Shuttle will be the first reusable space vehicle. It will consist of three components: solid rocket boosters, a jettisonable external propellant tank, and an orbiter spacecraft.

It will be launched and fly into orbit like a conventional rocket, and it will return from orbit and land like an airplane. We hope that one vehicle will last for at least a hundred missions. This re-usability will reduce the cost of putting men and payloads in orbit to a fraction of the present costs.

One of the primary reasons for development of the Shuttle is to open the use of space for a myriad of practical applications—to benefit all of us. We intend to be better able to survey the Earth's resources, monitor and predict weather, improve worldwide communications, improve manufacturing processes, and enlarge our knowledge of the Earth and our entire solar system. Some day we may even have electrical power stations in orbit.

A great benefit of our space program may some day turn out to have arisen from the photographic views from space showing the entire Earth in one frame. These have made us realize that *all* of us are astronauts—onboard a limited and tiny spaceship called "Earth". Together we must share and conserve this tiny speck of ours in the Universe.

We in NASA are trying to create knowledge and harness it to improve the quality of our lives. We are hoping that our joint mission will be a springboard to international cooperation and understanding.

You, the deans and directors of schools of music, are stimulating the quality of our everyday life by inspiring and teaching in the field of music—a language that the whole world understands.

I agree with the one who said:

> *"A teacher affects eternity—he can never tell where his influence stops."*

My best wishes for your fiftieth anniversary meeting.

SOME FREE ADVICE TO STUDENTS AND TEACHERS

Paul Hume
The Washington Post

There is a special pleasure for me to be here with you today. This is your 50th anniversary meeting, and during 30 of those years I have been writing about music in our country as well as teaching it and helping to make it. As I look out across this room, I am reminded of the number of your campuses I have visited where I have enjoyed music with your students and faculties, or have taken part in making it with either your students or some of those I have brought with me from time to time from Georgetown.

In the short time since I arrived at this hotel, I am surprised that I have been asked the same question by four different people. Each one has asked me, "Are you going to give them hell?" My answer, to go quickly from hell to heaven, has been, "Heavens no!" We are all in this together.

Although this is a 50th anniversary, I am not going to spend much time in looking back over those years. I want only to remind you of several elements in those years that have greatly affected the world of music, for better and for worse: radio, television, the long-playing record, which has completely changed the teaching of music and our acquaintance with it; and the jet plane.

You do not need me to remind you of the growth during those years of our concert life, our orchestras, and especially of the schools of music, chiefly on our college and university campuses. That growth has reached such a point that this year, for instance, the Kennedy Center in Washington can offer its phenomenal series of concerts of the music of Schoenberg and Ives to large audiences who come early to hear panels of experts discuss the music that is to follow. The performances of that music have been by musicians of Princeton, Yale, the California Institute of the Arts, the University of Nebraska, Michigan, Florida State, the New England Conservatory, and the University of Washington. They have presented all of the largest and most taxing works except for the *Gurre Lieder* and *Moses und Aron*. Nor do you need me to tell you about the amazing performances in every area of music that regularly take place on your campuses.

But with all this, there are problems—when are there not? During much of the past summer, I have spent time with your students in seminars on their problems, problems of repertoire; of requirements, both academic and musical; problems of ethics—I was very interested to hear the report of your committee on ethics and I want to read your code of ethics. (I did not realize there was one, and I think there are some very real problems in that area that you must consider.)

During these sessions with your students, they have often asked the same question; "What do I do to get a good review from a critic?" That's a good question—it is one to which you are presumably providing an answer with your training. I have reminded the pianists of several things that have been said in print or publicly recently that are related to these areas:

1. Just before his June recital in Washington, Vladimir Horowitz said to me that there is a "real disease around these days—pianists get up in public and play a recital of one large sonata, followed by another large sonata, followed by a third large work." Where, he wanted to know, had the charm gone in such a program? —where the short work? (He went further and said that a pianist, well trained, could play the "Waldstein" Sonata by getting all the notes, and having its form well in mind. But, he said, how about the "Valse oubliee" of Liszt, which takes only about two and a half minutes? That's a very different affair.)

2. Not too long ago, on the occasion of his 25th anniversary playing for the American public, the pianist Gary Graffman said that if he had it all to do over again, he would not concentrate on a few pieces, polishing them to a point of perfection in his early days, which he did, but rather that he would spend far more time in reading through vast quantities of music to get acquainted with as much of it as he could.

3. And only this past summer, one of the music critics of the Evening Star in Washington wrote on a Sunday, that he would, if he could, ban from all concerts for a period of at least five years, the Appasionata, Pathetique, and Waldstein sonatas, both sonatas of Chopin, and the Schumann Carnaval. I would have to add to this list the Schumann Fantasy as well, which, by the way, few pianists can play without serious trouble.

In talking with the singers, the same and related problems have arisen. Among the more dreadful items in my chamber of horrors lately has been the true story of a young woman attending one of the leading universities who called me on the phone to say that she had not yet had a lesson with the singing teacher to whom she has been assigned—he has missed three lessons in a row, but she is told she will have to make them up when he is available. When she was finally able to contact him on the phone, he told her to go out and buy a book of Schubert songs, and one by Brahms, and to pick out some songs in each volume and learn them for her lessons. This young woman has never studied voice, nor German. She was unable to pronounce the names of the songs in German as she asked me for suggestions about which songs she should start on! She has been to the chairman of the music department who told her there was nothing that could be done about it, and that she would have to take the lessons from that teacher. I told her the situation was illegal and obscene, and that she should get her money back for the lessons.

Yet these situations are, alas, not isolated. You must change them. Why do some of your schools require of a mature composer who has been writing and been published for years, that if he wants to get his doctorate in composition, he must take a semester of electronic composition? For what? If he needs it, he can ask for it or get it later. But he is not interested, yet you want to insist on this latest fad as a part of his time-consuming work.

The other side of this question of repertoire came to light when I was talking with the young singers. Only two days ago I received a phone call from a pianist who was playing for the finals of a vocal competition sponsored by one of our largest national organizations. They were requiring of seniors in high school the preparation of a group in English, one in French, one in German, and one in Italian, plus opera arias. WHY? In many cases, the students have not studied the language at all, yet your requirements—and they are yours—put an added strain on the process of learning to sing, the usual result being that their French sounds as if they came from Milwaukee, their German like Cicero, Illinois, their Italian incomprehensible, and all too often, their English no better.

Few singers before the public today can sing well in more than two languages. Yet these young students were asking me if it would be "all right" if they gave one-language recitals. Of course it would. I told them I would shout "Hallelujah."

These students, like your piano students, are not being exposed to the large repertoire that they should know. What do they know of American music? Of the past forty years? Of the forty years before that? And before that?

I have been hearing major opera auditions also in recent months. As you know, the voices are right here in this country. Often they have been well trained, often badly. Yet over and over they walk onstage and sing arias for which they have been either poorly prepared or not prepared at all. Someone has let them out prematurely. This process only hurts them and their teachers, and eventually you. Because the questions of the listening judges always get around to, "Where did you study and with whom?" And pretty soon the pictures build up, well or poorly.

Our troubles today do not exclude the Metropolitan Opera, which has its share of artistic difficulties. And in some ways their problems are a magnification of the things you have been doing wrong—young Americans are being put into spots for which they do not yet have the stamina and training. Is Indiana University's huge theater an answer? Not according to Indiana's voice teachers. Far rather the Cincinnati Conservatory's approach with its exquisite Corbett theaters where the young voice has the most encouraging surroundings. You must teach that the Met is NOT the goal but that beautiful singing is.

Why is the solo recital in such trouble? Can it be in part because of our undue emphasis on opera, which rarely belongs on a song recital; on our failure to teach a large repertoire; on the loss of charm from our concerts, in favor of a deadly earnest approach that overlooks the love of music? The repertoire today seems to be shrinking instead of expanding.

As we have looked at the past, so we must also look at the future. I would remind you that some years ago the Canadian pianist Glenn Gould said that "The concert hall will be replaced by recordings and television."

"It is a properly narcissistic way of listening to music," was Gould's explanation of why the change was coming. And remember that today he does his playing exclusively in radio, TV, and recording studios.

Gould may well be wrong, I would hope so. But if the changes of the past 50 years seem amazing to us as we look back, then we should not automatically count on anything that we now enjoy remaining the same for another 50. You must take some of the changes that the future will demand. How many of you are doing anything to involve your schools with the community? I have heard a great deal about many colleges breaking down any walls between the campus and the surrounding community but I have heard little of this from music schools in the excellent way that, on two sides of the continent, the San Francisco Conservatory and the Berklee School of Music in Boston are doing.

Let me remind you also of what Gunther Schuller said in his inaugural speech as the new president of the New England Conservatory. It was in that speech that Schuller revealed that he was a high school dropout, having no degree. But he said, with no hint of sour grapes, that too often our music faculties have on them people who do not really know or love music enough, but have the right academic degrees, while those same campuses bar from teaching some of the great musicians who would be superb teachers, but who lack any degrees. And another hard saying must be said. It was first said by William Schuman to a meeting of the Music Critics Association in New York City when he said to more than 100 critics, "Some of you are at the top of your profession, and some of you are hacks who have no business writing about music."

You have to ask who your faculty members are to tell your students how to interpret Beethoven or Mozart or Wagner. Teach them the honesties in music and how to avoid the dishonesties. (That Herbert von Karajan should have reached such a point that his publicity should tell us that he has "singular insights into the precise intentions of the composer" and then hear him casually make a repeat in one Beethoven development section, but not in another, as a matter of "balance," he said. And he proceeds to make an extraordinary cut in the third act of Verdi's "Otello," where most great conductors are able to manage with what Verdi wrote.)

At five minutes to twelve today, on the TV set in my room, Leonard Bernstein came on, rehearsing a student orchestra at Tanglewood and talking to them about music. Among other things, he said, "Find out what you can do and do it well." That may not be a highly original idea, but it is still a very necessary one, which you can change to fit your job: TEACH what you can and teach it well. And do not try to teach everything. That is not a cliche to be quickly admitted and then dismissed. The technological changes that have come, and are coming—lp, TV, electronic media, tapes, cartridges, cassettes, and all the paraphernalia of video-tapes, etc., are going to make vast changes in our musical lives in the years just ahead—not 50, but say 30. You have to find new approaches, new reasons, new ideas for teaching old music and new. A lot, though not all, of what happens in music in the next 30 years is up to you. But you don't have to teach it all. Let your students find out some things for themselves. Your job will still be big enough.

TEACHING IN HARD TIMES

KENNETH EBLE
University of Utah

The sub-titles of this talk are "Those Were the Days, My Friend," "Sobering Up and Staggering Through the Seventies." I will not be talking specifically about teaching in schools of music, and will probably draw upon my own field of English for many of my examples. However, as an English professor who has been confused with (or charged with) being an educator, an educationist, a journalist, and a common scold, I think my remarks may have sufficient generality to be pertinent to your lives as college teachers and administrators.

Let me begin by reminding us all of the contrast between the recent past and the likely future. Here is a national columnist reflecting back on the sixties from the point of view of a former student activist grown older, but the world not much wiser:

> They (the students) were sad, in one sense, because there has been no new beginning. For all the rattling of the windows the walls have not come tumbling down. The war that mobilized millions against war was not ended by their mobilization. The overpowering technology, the impersonal government, the unresponsive and autocratic institutions that evoked so much individual outcry have been only superficially changed. The racial animosities and class inequities of American life persist, as if the march on Washington and all the rights movements had never been. And as never before, a nation whose youth sought to purify it is governed by weakness, confusion, doubt, and misdeed.

I do not read that as a sentimental summoning up of the good old days, back there when ROTC buildings were being burned and president's offices trashed and real students getting really shot with real live bullets, and professors spending waking and sleeping hours arguing and cajoling and negotiating with tough and resourceful and angry students. But I do begin this way to remind us that these *were* the good old days, and that where we are now—we so-called *educators*, precisely called *specialists* in our particular brand of expertise—is sobering up from a pretty fair binge and faced with staggering through the rest of the seventies.

I am not acquainted with the particulars of your discipline's development, but I make a guess that the fortunes of schools of music within higher education are not unlike those of English departments. So let me turn to some facts of my own discipline to support the contention that back there—through most of the sixties—we never had it so good. Consider: The Modern Language Association, *the* organization of professors of language and literature had 11,610 members in 1960. By 1969, its membership had tripled to 33,440. Consider the implication of such growth alone. From a negligible society of odd academic ducks to an organization big enough to float a bond issue, but still small enough to maintain the best aspects of an intellectual elite. Think of the dues money coming in, the potential readers of our articles and books, the potential publishers of our articles and books. Think of the job openings and the building of departments and the stream of students pouring into the graduate schools where we could be our best selves; think of the privileges that go with being in demand.

Teaching, I might intrude right now, may have suffered some amidst that general affluence. But publishing, in my field let us say the *compulsion* to publish as against the *necessity* to teach, fared very well. A statistics minded English professor did a close study of academic publishing over the past fifteen years. It concludes that the easiest years to have obtained a commitment to publish were 1962, 1963, and 1970. From 1961 to 1970, the number of books published increased each year, dropped slightly in 1971, dropped sharply in 1972, and on the basis of projections, has been dropping significantly since that date. Publishing isn't the entire game, of course. But given one's druthers over having a manuscript accepted or rejected, of being promoted to associate professor or remaining an assistant professor all one's days, acceptance and promotion win every time. And it wasn't just publishing anyway. There was a lot of general success around in those days. One might not end up at Harvard at the end of the decade, but one might move from being a peon working the fields of freshmen to becoming a 17th century Lit., or, I suppose, the Baroque music man (we weren't yet harassed by women much in those good old days) in a respectable university, maybe even one willing to support a journal, wing a conference, or at least provide the bread to go to conferences somewhere else (Houston, for example, or San Diego).

Gross, materialistic, vulgar? All of them; proper academics acting like plumbing contractors or "relators" as I've heard it pronounced, or any other kind of specialist in an affluent, gross, materialistic, vulgar society. And in your own case, the violins, however finely-tuned, may not have deafened you to the worldly roar. I'll admit, I may not be seeing that recent past all too clearly. Like the rest of you, I was drunk a good deal of the time, metaphorically, if you will, but a metaphorical academic drunk can be as foolish and as dangerous as any other kind of lush. The sobering up process is just as painful, too.

So that's what I'm going to speak to for the rest of my time here—the sobering up process that's upon most of us now, the necessity to carry on, hung-over and in hard times.

What happened to a lot of us, and in a hurry, was that the bonded stuff, the vintage wines, went off the shelf first. Surely you can pierce my metaphorical indulgence. I refer to the graduate students, brewers of liquor never tasted, who on the one hand handled the chores we professors didn't much care about and on the other filled our seminars, eventually became ourselves, in that great good time of the academic perpetual motion machine. It had to be a drunken dream—a learned profession which really thought the process could go on forever; more and more students leading to more and more colleges requiring more and more graduate students employing more and more professors creating more and more specialties spawning more and more words to con more and more students into more and more colleges requiring more and more graduate students employing . . .

That was—still is for too much of the profession—the main delusion. In sober terms the entire academic profession, within the space of two or three years, has had to reckon with the shift from a growth industry—and all that that implies—to a public service utility in a stagnant economy.

I don't wish to stay long on this dreary subject. It's as painful as the recent memory of the 330 letters a Ph.D. candidate of mine wrote last year looking for a job—up from 245 the previous year. (He has, by the way, a one-year temporary position in a state college, obtained at the eleventh hour, and largely because he's one of the best fly fishermen in the West.) And as if the shortage of jobs in higher education were not enough, the demand for elementary and secondary school teachers in most subjects has also dropped off. Again in my own field, English, 1968 was the last year in which the demand for public school teachers exceeded the supply. I hope my dwelling on these facts will seem to you as laboring the obvious, for it would be a sign that the academic profession is recognizing the seriousness of the greatly changed conditions which seem likely to persist, even worsen, in the eighties. I cannot say that my colleagues in English are convinced of this score. Too many are still able to "rationalize the problem of over-supply by viewing it as a condition of underdemand." My own pessimism rests upon four related facts.

The first is the basic population patterns which have already reduced public school enrollments almost everywhere. The approach to zero population growth has been on us since the mid sixties. If I have had any useful advice to despairing graduate students recently it is, for God's sake, get out of the library and into the sack—REPRODUCE like mad, but even that advice comes 20 years too late, is short-sightedly bad anyway.

The second fact is that though there remains a large potential pool from which college-goers might come, this pool has become dramatically smaller. At the beginning of the century, perhaps four percent of the college-age population went on to college. By 1968-69, fifty percent of youths in the age group 18 and 19 were going on to college. In the short five years since 1969, that percentage has declined to about 45% currently. I'll turn back to this fact in a moment, but for now let it stand as a fact indicating a slowing down if not limitation upon continued growth.

The third related fact is that increasing the size of the college-going population is dependent upon increasing financial support for higher education. Theoretically, this country could easily afford a continuing expansion of higher educational opportunities. But no one can read a paper, watch the five o'clock news these days, and be optimistic about increased financial support for higher education. The only Ford not cutting back on production is the one in the White House and I'm not sure about him. The increase in the percentage of the GNP going to higher education seemed to peak at about 2% in the sixties, and I see little likelihood in the present economic climate that it can improve upon that. Financial exigencies, right now, are providing reasons for laying off faculty, increasing teaching loads, decreasing fringe benefits, and in other ways making the most of an over-supply of faculty.

Fourth, we must keep reminding ourselves that the expanding market for M.A.'s and Ph.D.'s was largely a creation of the colleges and universities themselves. That enclosed circle of training and employment largely within colleges and universities has been abruptly broken, and I think it will not be, should not be, repaired.

So I will begin the last part of my talk—the optimistic part— by urging you to accept the greatly changed conditions in higher education, even though most of them seem to threaten our previous ideas of well-being. Some, I will argue, offer possibilities for keeping sober men and women decently occupied, and it is upon these possibilities that I will resolutely fix my gaze. Most of them relate to raising the status of teaching, recognizing the potentialities for *great* teaching, which we too easily grant in *theory* and too reluctantly put into practice, and letting adversity bring us to virtues which escaped us in good times.

The first way of making our peace with sobriety is to embrace, not resist or reject, a much larger place for general education. Too many of us departed from this responsibility and opportunity in our days of wine and roses. And why not? It is always easier to teach those who already vibrate to our string, more toilsome to devote energy and imagination to catching students' attention long enough to maybe get across something of what we know, what we believe in. Nevertheless, that seems to me fundamental to any teaching that would rise above mere self-indulgence or delusion. A colleague of mine reported a conversation he had with a highly respected scholar-teacher at Berkeley in the late sixties. The professor was making what I think was a fairly common lament about the difficulty of teaching in those days. "The things I used to do," he said, "don't work any more. The students don't respond as they once did." I think I would have replied; "Maybe things never did work as well as you thought they did." "Students never respond as they once did. They vary from class to class, hour to hour, much more year to year." "Maybe, in short, you had it too good in those days when you thought teaching was going so well." For behind these responses is my guess that that teacher, like so many of us, had the fortunate condition of highly selected students in highly confined situations for learning in which we, the professors, were most at home, and in which our own interests, values, practices could be safely imposed upon the students. Such conditions rarely, if ever, apply to teachers who by choice or necessity teach outside their disciplinary specialization or who attempt to teach some aspect of their discipline to a general audience.

Of course, it is nice to devote our time to those students who, how do the phrases go, "really can profit from our instruction," "have an adequate background," "are really well prepared," and so forth, most of which mean, they need us less than we need them. But it's more than nice, something approaching rare privilege, to be on hand, perhaps to assist in those rare moments in teaching and learning when someone, in fact, learns something that seems to open up whole new ranges of possibilities.

As an example, for a quarter of 1968 I taught poetry in an inner-city junior high school. I say this with some shame for not having done it before or since than with pride for doing it when I did. In truth, I can take little pride in doing it then. Everyone was doing something like that in those days, part of what made them to me the good old days. In any event, the experience is an example of general education, teaching against the odds, but more important, an example of what can happen if one takes the risks, leaves oneself open to the possibilities of the great experience. On this particular day, to a mixed class, black and white, of ninth grade students, I decided to give them a little Chaucer. Chaucer is one of those parts of English literature which, for me, almost always works. I mimeographed the first part of the Prologue to the Canterbury Tales and handed it out to the students with no other introduction. Then I asked the students to read it. There were the usual gigglings and wisecracks and claims by individual students that they couldn't make any sense of it. With some few hints, some promptings, some students did try it, found out they could read it, got carried away by the sound and soon the whole class was making a good try, in concert of "Whan that Aprille with his shoures soote, the Droghte of March hat perced to the roote, and bathed every veyne in which liquor of whiche engenders is the flourr. When Zephirus, eek, with his sweete breeth . . .

After the excitement, I asked what language this was. Various guesses came out, and one girl, she happened to be shy and black, said it reminded her of a book of poetry she had, an old English kind of book. I wasn't able to guess what poet this might be, so I asked her to bring the book the next day. In she came with a leather-bound volume of the poetry of George Herbert. It was her book, with favorite poems picked out, faint pencil lines under passages she particularly liked. Now, even within graduate schools of English literature, George Herbert is not exactly a popular poet, a great poet I think, but not likely, within the range of any ordinary speculations, to turn up as the favorite poet of a fourteen year old girl within an inner city school in 1968. I want to be careful of my tone here. I don't want to appear condescending or sentimental or even to be making more of the experience than it deserves. I asked her if she wanted to read or wanted me to read some of the poems she had marked as favorites. She chose to have me do it. I read them with a great sense of privilege and with complete, unforced attention from all the students. It was, and remains in my mind, a great experience. As teacher, I had little to do with it, though I think it has made me embrace, as a fundamental principle of teaching, the necessity of leaving my teaching strategies open to the possibility of the unexpected, of enlarging the room for students to create those rare moments of illumination, of taking risks. And my point as regards reaching the wide range of students with our highly developed expertise is that it can be done, is eminently worth doing, and is satisfying beyond description when it comes off well.

Let me get back to more mundane considerations related to general education. In the face of declining enrollments and declining job opportunities in specific areas of specialization, enlarging and improving upon our abilities as *educators* may be a means of keeping large numbers of us gainfully employed. Talking about general education in the fine arts is particularly appropriate here, for music educators should hardly escape the fact that composers and performers need audiences, and that the colleges and universities have been importantly involved in creating both. Compare H. L. Mencken's description of culture in this area, the South, in 1917 with the flourishing of the arts here and elsewhere in America today:

> "Down there (in Dixie) a poet is now almost as rare as an oboe-player, a dry-point etcher or a metaphysician . . . In all that gargantuan paradise of the fourth-rate, there is not a single picture gallery worth going into, or a single orchestra capable of playing the nine symphonies of Beethoven, or a single opera house, or a single theater devoted to decent plays, or a single public monument that is worth looking at, or a single workshop devoted to the making of beautiful things."

I will not attempt to judge the rightness of Mencken's opinions then or the health of the arts today. What I want to emphasize is that music, the fine arts in general, have much to gain from general education in the arts.

There is a second aspect of general education which may have less to do with music, for the emphasis here is upon education for the citizenry of a genuinely pluralistic society. Plato, as you are all aware, banned most kinds of music from the ideal republic, and the best thing for you all to do, in the interest of the perfect state, would surely be to convert your brasses and woodwinds and percussive instruments into plowshares and pruning hooks. But that is Plato's idea of things, not mine, and I think the fine arts, along with all other university pursuits, need to think of ways in which the changed conditions of the seventies can move us to a more genuinely pluralistic society.

Music has some specific relationships to the kind of forced pluralism now vexing colleges and universities. I am talking about racism and sexism in higher education, of the effects that poverty has upon the prospects of attending college. Or looking at the matter from the other side, I am referring to the increasing diversity of college faculty and student bodies, of the enlarging of the curriculum to embrace more of the contributions, the concerns of our total population. Music has its special shames and opportunities, too often missed opportunities, in this respect. Despite the undeniable contributions of blacks to American music, for example, the academic musical establishment waged war throughout most of this century against jazz, and I suspect there is a current kind of complex racism in the recent embracing of jazz through programs which are largely white in instruction as in student enrollments. It is a sign of our times (and place) that Glen Campbell, the country singer, was named a professor of music at the University of California at Riverside. But despite these exceptions, music in the colleges and universities is still dominated by traditional values lodged in European classical forms. In the burgeoning of, the internationalizing of music, outside the university, music educators have great opportunities to embrace cultural pluralism. If we are to improve upon the sixties, then surely higher education should reverse the present posture in which HEW is the outside force, the governmental embodiment of broad social pressures, forcing institutions to affirmative action. The colleges and universities should have been, should be now, the affirmative forces, relentlessly working to gain from both private and governmental sources the necessary support for offering educational opportunities to the widest range of citizens.

The third, and final opportunity I see for teaching in hard times is to bring about major reforms in the graduate school. Much of what I have said about general education has specific applications to graduate work. It is, by my standards, a grave shortcoming in American higher education, that general education has been so strictly confined to the undergraduate program. There is a positive need for general education at the graduate level, and now both that need and market conditions argue for drastic revision in graduate work. My argument in its most simple form is that if we wish to maintain some approximation of the present size of graduate education, we need to greatly enlarge the opportunities for graduate students who will not be primarily engaged in specialized training or in work for advanced degrees. One simple measure, long overdue, is to remove the artificial barriers which separate undergraduate from graduate work. Through all of my professional life, I have been vexed that English teachers in the public schools cannot enlarge their competence in English except by taking graduate courses. In turn, graduate courses are invariably structured toward, taught toward the candidates for formal degrees. The results are dozens, hundreds of English teachers, adding hours for renewal of certificates, quite outside English, or knuckling under to degree requirements ill-suited to their desires or needs.

I hope it is different in music, though I would be surprised to find it so. As an undergraduate at the University of Iowa in the late forties, I was able to take beginning piano. The fact that I was 21 years old at the time and beyond the secondary schools did not entitle me or require me to start at any level but the most elementary. Students entering graduate work are just as ignorant of, unexposed to, many kinds of useful learning. Yet, graduate credit continues to be given only to those subjects and courses within a degree program, and the pressures on graduate students serve to further restrict graduate work. A graduate student in English, for example, may have had little or no acquaintance with medieval history or philosophy, yet in many universities he would be unable to take appropriate undergraduate courses in such closely related discipline. In the face of the constantly cited expansion of knowledge, graduate education has proceeded in only one direction; that of greater specialization. But the human need, the social need, if we would presume to be educated in any sense of the word, is to embrace a wider range of knowledge as well. Where are there any advanced degree programs which offer breadth as the goal rather than specialization? Where are there any graduate programs which foster both specialized competence and a continuing general education? Graduate schools are no longer cottage industries. They are large and diverse, and they have yet to respond to the diversity that is within their midst.

So there is much to be done in the graduate school, the scene of so many of our easy triumphs in the past. Hung over or not, we can still pick our way through the broken glassware and unemptied ash trays, and even do some useful straightening up. As a general beginning, let me suggest transforming the graduate schools from vo-tech institutes to centers for thought and learning. If that's too vague, then act on the suggestion in the Newman report to shift graduate programs from internally oriented ones to externally oriented ones. Or take up any number of the recommendations made by the Council of Graduate Schools in its recent report, *Alternate Approaches to Graduate Education.* I will quote three: "That graduate study in every discipline, especially at the Ph.D. level, should include . . . a deliberate and significant component of discipline-related work outside the university walls." And "That graduate schools must increase the numbers of female and minority students through preferential treatment for those hitherto discriminated against in admissions. Admission of such students will require some major changes in faculty and graduate school attitudes, such as the second class treatment of part-time students." And "That academic departments and the professional associations should develop ways of periodically re-evaluating the subject matter of their disciplines."

It is on this last point that I'd like to conclude. It seems to me that the most pressing task of those in the universities—faculty and students and administrators—is to examine the attitudes that the universities and a university-dominated society have toward knowledge itself. I genuinely believe we are at a point of history where we need to arrive at new understandings of and new attitudes toward knowledge. Bacon's position in the seventeenth century provides an example, but the Baconian advancement of learning may be as much the target for a modern Bacon as scholasticism was Bacon's target. The metaphor of "advancing knowledge" may ill serve a world society which has been forced to come to terms with limitation, which must perceive knowledge itself in terms of the survival of livable human communities.

None of the things I've noted here are going to be undertaken easily, particularly in hard times and by a bunch of not altogether reformed drunks with a few bottles still hidden behind the file cabinets. The level of anxiety among the faculty is on the rise, I think. Any sudden noises, bright lights, abrupt changes in motion, even the ministrations of well-meaning friends is likely to trigger violent reactions among those suffering from the common hangover these days. And you know, except for the physiological consequences, I'm not all that down on John Barleycorn. In fact, if you do none of the things I've suggested, at the least try to maintain some of that winey amiability, that boozer's good cheer, that seems to be one more casualty of sobering up and hard times.

THE ARTS AND THE CAMPUS

WILLARD L. BOYD
University of Iowa

The United States has made one of its most significant contributions to postsecondary education by including the creative arts in its programs. Virtually every two-year or four-year college and university in this country now espouses a commitment to the arts. Our principal concern today is how to maintain and expand this commitment. Nevertheless, there are those colleges and universities throughout the world which only now are beginning to consider whether they should become involved with the arts.

I do not approach the present and future commitment of American higher education to the arts as a dispassionate observer. I am an advocate not only by personal conviction but also because of the environment in which I work and live. Because of the foresight and imagination of earlier generations, the arts are at the center of the University of Iowa, both physically and intellectually.

In order to advance the creative arts, it often is suggested that colleges and universities should be the modern patrons of the arts. Academic institutions represent society's most concerted effort to advance knowledge and understanding. Knowledge and understanding encompass more than material needs. Now that we have the power to alter significantly and even to destroy our environment, we must place increasing emphasis on our ability to live together sensibly and sensitively. "Life, liberty and the pursuit of happiness" have profound cultural implications for our society. We no longer can or should regard esthetic appreciation as the province of the few. Survival depends more today on broad cultural understanding than on expert technology. The artists in our society engage in important work, they try to make sense of our lives.

The rising expectations of people in both developed and developing countries extend to the cultural as well as to the material. The Universal Declaration of Human Rights adopted by the United Nations General Assembly in 1948 asserts that, "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits." Looking to the year 2000, the citizens of Hawaii contend that there should be "imaginative new interconnections between the creative aspects of science and the human and humane aspects of the arts." Higher education can and must play a vital role in achieving these ends.

The unique role of the academic institution is its teaching function. Research, scholarship and artistic creation all are designed to buttress the central teaching thrust, therefore, the arts must be an integral part of the instructional mission of the university. The academic institution's primary responsibilities to the arts are twofold; to prepare the liberally educated artist and critic and to prepare the liberally educated students of all other fields.

The first sentence of Studs Terkel's *Working* is: "This book, being about work, is by its very nature about violence—to the spirit as well as to the body." The kind of work Terkel speaks of has been overvalued for its own sake by Americans. The time has come to reassert the validity of general education as preparation for living as well as working.

A dichotomy is alleged to exist between career curricula and liberal education. Liberal education is put down as irrelevant. Quite the contrary is true. Liberal studies can provide a durable basis for coping with constantly changing career needs. As the immediacy and unpredictability of the future are acknowledged, more people are asserting that general education is sound career education. New information and new skills, indeed, new careers can be secured through continuing education. The best preparation for such later training is an education which is a broadening, not a narrowing, process. An enlarged perspective is needed to face a future of many dimensions. I believe that imaginatively conceived exposure to the arts can be a powerful antidote to the narrowness which currently afflicts too many academic programs. Simply being on a campus where cultural riches exist enhances the quality of a student's life. To achieve a broadening collegiate atmosphere, the arts must permeate the entire academic environment.

Nevertheless, there must be basic professional artistic talent and competence. Colleges and universities have the important responsibility of preparing artists, historians and critics. We should strive for the same quality of instruction in music and art as we do in medicine and law. We also must recognize that the writer, the actor, and the historian are just as essential to the well being of our society as the engineer and the business person. We must do everything possible to assure students in the arts of a quality education as we do in other fields. Similarly, we must resist narrowing professional education in the arts just as energetically as we resist it in other fields. We must recognize that there is no single best curriculum for any one profession. We must permit flexibility to assure the student a beneficial educational experience. To enhance instruction we must encourage creativity, originality and innovation. Variety and experimentation must be as much a part of academic arts as they are of academic sciences. We must continually broaden our perspective to that which is different, that which does not conform. We also must promote the interrelationships of the arts. Faculty and students must create the new as well as refine the old. To remain vital, we must continually search for new art frontiers.

To assure vitality, the accreditation process must be catholic in approach. I am hopeful that the merger on January 1, 1975, of the National Commission on Accrediting and the Federation of Regional Accrediting Commissions of Higher Education will militate against narrow professionalization. I am particularly anxious that the new Council on Postsecondary Accreditation arrest and reduce the extent of professional accreditation at the undergraduate level. To the extent that undergraduate accreditation needs to be particularized, I believe that it should be done on the basis of clusters of related disciplines, such as health, counseling, administrative sciences and the arts; thereby reducing both costs of accreditation and academic parochialism.

A worthwhile education requires more than imaginative programs; it also requires good counseling. It is both encouraging and alarming that between twelve to fifteen percent of the undergraduates on American campuses are majoring in the arts. A basic principle of American education has been the right of the student to select a career and the appropriate program of preparation. Philosophically, this is consistent with democratic principles. Practically, it recognizes the inability to predict national career needs with accuracy. Such predictions are more often wrong than right because of constantly changing economic conditions and social needs. A case in point is the vacillation from shortage to surplus to shortage in engineering employment within the last five years.

Our inability to foresee clearly does not relieve educators of the obligation to counsel with students about the future and their career choices. Indeed, counseling is inherent in a policy of student choice. Students, not the government, should make these judgments, based on the best information available to them. In making these judgments, students of the 1970's are not faced with too few choices but rather with too many. The uncertainties confronting students in making choices and the lengthening continuum of education obliges educators to offer better counseling.

The arts constituency of the campus must be broad. Creative and instructional efforts deserve wide dissemination. The terms "student" and "citizen" are not meaningful distinctions when one considers whom the campus serves. They merely reflect the degree of involvement with the artistic efforts of the institution. Advancement of the arts cannot be limited in time, place or audience. Although the institution's role in instruction and developing creativity is unique, it also has an obligation to bring the arts to more people. This is as important as the obligation to make the whole of education more available to more people in more ways. Colleges and universities must reach beyond the traditional student to the nontraditional student. The arts must be available to people of all ages in and out of the classroom, before and after graduation, on and off the campus, with or without credit, formally and informally. Our educational institutions must cooperate openly with other public and private institutions promoting the arts.

It is possible to reach beyond the campus in a variety of ways. Public performances, exhibitors, and lectures can be scheduled. The arts can go on tours using faculty, students, or professional groups not associated with the institution. The college can sponsor competitions, prizes, seminars and institutes for people of all ages and all interests. Summer festivals and repertories on or off the campus are well accepted efforts to extend the arts. Faculty can provide consulting services to high school and community theaters and museums. Concerted efforts should be made to expand media coverage of the arts in cooperation with journalism programs. Attention should focus on the writing of features and reviews of artistic events within the journalism curriculum and in professional short courses. In this way, more people can be exposed to and informed about the availability of the arts within a community or region. It is essential that we provide cultural opportunities for our citizens' leisure time.

In a period of cynicism in our society, two movements now exist for the rekindling of American values and goals. These are the observance of the national bicentennial in 1976 and the accelerating number of futures conferences being held throughout the country. These are opportunities to consider our national aspirations as a people. The arts clearly deserve emphasis in these ventures. The bicentennial offers us an ideal opportunity to assess our cultural achievements and prospects. In celebrating our artistic achievements, we must recognize that while there have been *economically* disadvantaged people in our country, there have been no culturally disadvantaged people. Great artistic accomplisments by all of our differently advantaged people exist in all fields. The celebration of the arts in 1976 will be a travesty if it does not fully encompass the enormous contributions of the minorities and women.

Looking beyond the present and past to the future, the arts should be the subject of prominent consideration in the various futures conferences being planned. In the "Hawaii 2000" conference the following desirabilities for the arts in the year 2000 were enumerated:

> "Rebalancing of the overemphasis on the technological exploitation of nature and markets by supported development in the life-enhancing possibility of the arts."
>
> "Improvement of the quality of all the arts and art audiences."
>
> "Reforms in U.S. and Hawaiian tax laws permitting artists to write off retroactively, higher earning years against a long period of early low earning years than now defined in revenue laws."
>
> "More adequate representation of the arts in the curriculum and opportunities presented by the schools."
>
> "Continued efforts to preserve indigenous arts not so much by freezing them into tourist and museum exhibits (which have their merits) as by connecting them with the traditions of the contemporary."
>
> "Development of Hawaii-centered projects of high quality in the classic arts—for example, an edition of Asian classics issued from Hawaii in bilingual or English translation form."
>
> And finally, and most importantly: "General vigilance with regard to constitutional safeguards of the freedom of expression."

If America's colleges and universities are to discharge their responsibilities to the arts, they must have both talent and financial resources. These are not the best of fiscal times for higher education. As people expect more of these institutions, their fiscal stability becomes more precarious. Notwithstanding this, the arts must not be expendable. Evidence of the commitment of postsecondary education to the arts is found in the recent draft statement of recommendations for national actions jointly prepared by the National Association of State Universities and Land-Grant Colleges and the American Association of State Colleges and Universities. That statement reaffirms the traditional role of those American universities in the arts and suggests that the National Endowment for the Arts assist these universities through programs which would establish a visiting artist's program with selected institutions, the identification for special support of outstanding university-based programs in the arts, and the scheduling of a national conference of representatives of postsecondary institutions, private and public foundations, and interested citizens to explore areas of mutual support and cooperation with a view to furthering the development of the arts for the entire nation.

The planning for such a conference commences this morning in Washington, D.C. The American Council on Education and the National Association of State Universities and Land-Grant Colleges is sponsoring a small invitational meeting to consider proposals affecting the current and future support of the arts in colleges and universities and the communities of which they are a part. The stimulus for the meeting arises out of the concerns of two groups—the International Council of Fine Arts Deans and the Association of College, University, and Community Arts Administrators. Since the scope of their tentative recommendations is sufficiently broad to include the interests of several other groups involved in the fine and performing arts, representatives of these groups have been invited to attend the meeting to discuss these proposals and any others that may be forthcoming. The National Association of Schools of Music is one of the groups which has been invited to attend.

The campus's responsibility to the arts, then, can be discharged with talent and money. There is nothing original or innovative in this solution. It is a solution steeped in frustration and disappointment. I suspect that whatever the future holds, our work to advance the arts through the campus will become more difficult, but I am equally confident that the results will be ever more pervasive and beneficial. As an organization and as individuals, I urge you to maintain and heighten your sense of mission. All of us must have confidence in the ability of our institutions to advance the arts, for as John Gardner has stated: "Anyone who accomplishes anything of significance has more confidence than the facts would justify. It is something that outstanding executives have in common with gifted military commanders, brilliant political leaders and great artists. It is true of society as well as of individuals. Every great civilization has been characterized by confidence in itself." As justification of this confidence in the future of the arts, the Iowa Futures Assemblies have said: "The arts deserve every encouragement in Iowa—by public and private bodies alike—for, among many other reasons, their celebrational function. They enliven our imagination to the riches of our legacy and the grandeur of our destiny."

ESTHETIC EDUCATION

DIALOGUE ABOUT THE MUSICAL EXPERIENCE

Robert M. Trotter
University of Oregon

Back home, either as administrators or as teachers or both, we are involved in courses in music "history," music "literature," music "appreciation," music "theory," and music "-ology." Among the best students in those courses are some whose passion, whose very reason-for-being is to MAKE music and RESPOND to music. For some of them, to think about making and responding to music, to talk about those activities, to listen to others talk about them, to write about them, to read what others write about them, is, quite simply, martyrdom on an anthill. Their cry, if I may paraphrase Jean-Jacque Rousseau, quoting Fontenelle, is "Analysis and Criticism, what do you want of me?"

This is the professional context, in my capacity as administrator, teacher, scholar and music lover, for some statements about my personal position on the topic of "Esthetics." I am not nearly so interested in the word as a noun as I am in the *process of acting "esthetically;" what do people do when they're involved in the esthetic process?*

I shall use my image of how I personally become involved as the basis for some generalities and recommendations: I view myself as engaged constantly in the search for what Robert Jay Lifton calls "symbolic immortality" (in "The Struggle for Cultural Rebirth," *Harper's Magazine*, April, 1973, pp. 84-90). At special, rare times while for instance listening to music, there is a sense of bonding, of ecstatic union with the music—as T. S. Eliot puts it, ". . .music heard so deeply/That it is not heard at all, but you are the music/While the music lasts."

I sense that as a little taste of immortality.

Returning from the experience involves me in a basic paradox of being human: the experience becomes a touchstone, and I want to reflect on it, integrating it into my life, establishing circuitry with it. The paradox, deeply poignant to me, is that the very process of reflecting simultaneously bonds me and separates me from the intensity of the original energy. Yet I believe that in building on memory to shape anticipation, I relate the experience in a life-enhancing way to my daily consensus-reality.

Such is my description of the esthetic process as I view it going on in myself; more generally, I would say it is the act of reflecting on responses to beauty and ugliness.

Parenthetically, it might be useful to remember that many highly cultivated people in the world are free of such semantic dichotomies as "sacred/secular" and "esthetic/practical." For instance, the Indonesians who say, "We have no art; we do everything the best we can." With such an image as that, every gesture becomes "the inner landscape made visible," every sound becomes "the inner landscape made audible."

When we reflect, our analyzing and evaluating can focus on any one or more of several levels of abstraction: on the style and cultural context of the object or process awakening our response; on deciding what such objects and processes are and how they relate to a human activity called "responding to beauty and ugliness;" on asking meta-questions about the energy of the language we use in reflecting and about the potential usefulness of reflecting, of talking/listening and of writing/reading.

To return for the moment to making and responding to music: my orientation toward three quintessential musical behaviors, composing, performing and listening, relates to a pervasive personal image that mutually confirming I-Thou dialogue is the highest human activity and that everything else we do can serve that self-justifying end. Composing becomes the act of developing raw material for dialogue-beyond-words with performers and listeners; performing becomes carrying on that dialogue, on the one hand with the composer and on the other, with an audience; listening becomes carrying on the dialogue, on the one hand with the composer and performer, and potentially, *through the esthetic process*, with other listeners.

Besides liking to make music, I like responding to it, reflecting on that response, talking/listening and writing/reading about it. Therefore I feel good about encouraging my students and my fellow musician-teachers to analyze and evaluate music. Analyzing has different uses: for music-lovers, it is documenting a love affair with a piece of music; for performers, it is developing a ground plan for refining a performance;

for composers, it is seeking insights into compositional strategies that can be translated into personal creation; for teachers, it is preparing to guide students in composing, performing, reflecting. Evaluating, which I see as the other component of reflecting, is making choices, based on both an intuitive response and on analyzing that response.

My first recommendation to you: if as teachers and administrators you are convinced of the potential usefulness of analyzing and evaluating music, you might consider paying close attention to the following difficult curricular questions: whose choice of repertory, of individual pieces, of the succession of repertories, of the tempo in moving on to new pieces? Whose choice of analytical and evaluative frameworks and processes? Whose choice of partners for mutual involvement? Whose choice of grading systems and of credit-bearing activities? What opportunities are there to apply analytical and evaluative competence in related study of performing, composing, pedagogy? In seeking answers to those questions, we can develop quasi-political relations with our students that might clear the way for changing their martyrdom into—if not glory, at least into clearly evident commitment.

My second recommendation: if as teachers and administrators you are convinced of the potential usefulness of analyzing and evaluating music, then exemplify it! Assuming that you make music, respond to it, and feel good doing so, then how about being involved with the esthetic process as well? It will be money in your curricular pockets, let me assure you!

AFFIRMATIVE ACTION TODAY

NORMA SCHNEIDER
University of Houston

It is tempting in today's climate of increasing legislation and more stringent enforcement policies to form the opinion that civil rights laws in employment are of recent origin. This is not altogether true. This country's history is threaded with laws relating to fair employment . . . of a sort . . . dating back to colonial times with contracts for indentured servants; and of more recent origin, anti-discrimination legislation which dates from the post-Civil War years.

The Civil Rights Act of 1866 provides that "all persons shall have the same right as is enjoyed by 'white citizens' to enter into contracts." Other laws were enacted through the years; anti-discrimination executive orders were enacted during the terms of office of Franklin Roosevelt, Harry Truman, Dwight Eisenhower, John Kennedy, Lyndon Johnson and Richard Nixon.

The most far-reaching Federal employment legislation was enacted in Title VII of the Civil Rights Act of 1964. The 1964 Act stated, in summary, that Federal contractors (which included most colleges and universities) cannot discriminate in any terms or conditions of employment on the basis of race, color, religion, sex or national origin.

For some years Federal contractors, which included a majority of the institutions of higher learning, usually submitted reports on an annual basis listing their numbers of minorities and women. Many of these institutions were inspected by their respective compliance agencies and submitted documentation and reports of their efforts to employ minorities and women. The emphasis until approximately 1970 or 1971 focused primarily on hiring more ethnic and racial minorities rather than more women. Then about three years ago the women's movement began to make itself felt, and institutions suddenly found themselves in the position of making further efforts to include this already-protected class. Almost at the peak of, and probably because of the acceleration of the women's movement, Executive Order 11246 was amended to require contractors to implement affirmative action by a set of specified guidelines.

The requirement of a written affirmative action program stated in substance that "passive non-discrimination" or the absence of non-discrimination was not enough to overcome the effect of previous years of discrimination. A written Affirmative Action Plan was required, a plan which would include analyses of minorities and women available. Results of these analyses would provide initial policy which would set forth specific and results-oriented procedures, goals and timetables to which a contractor could commit himself.

I think we have to acknowledge at this point that while the data and analyses required by an Affirmative Action Program are time consuming, expensive and onerous to complete, that something more than existing prior guidelnes was needed. We should acknowledge also, that while many institutions *had* made strong "good faith" efforts and accomplished much, that many others had *not*. Many institutions saw Equal Employment as a threat to academic and professional standards; many resented encroachment into their perimeters of hiring and selection; and many others avoided, if not evaded, their responsibilities by a "do nothing" attitude. Too often from administrators came the familiar cry, "Where do you find them?" or "I'm not prejudiced. Find me a qualified one, and I'll hire one." (Usually accompanied by a shrug or a sigh.) In the priorities, Equal Opportunity ranked toward the bottom end of the scale.

Which brings us to the present . . . Affirmative Action Today . . . Where are we? I suggest to you that we are infinitely better off than we were before. We know what we must do, and furthermore we have been given guidelines with which to accomplish what we have to do.

Educational institutions represent to most people the hope for generations of future Americans. Now that Equal Opportunity is the law of the land, we can serve that land more effectively when we become leaders in the field of human rights. We cannot hope to serve any noble purpose by playing a passive, follower's role. By our own Affirmative Action Programs we can surround students with a representative cross-section of that society in which they will live and work. We will ensure to every human being, male, female, Black, Chicano, Oriental, Protestant, Catholic and Jew, young, old or handicapped, the right to be judged by realistic standards, on merit rather than on personal bias. We will educate ourselves and our students toward that time when we can assess a person ONLY as a human being. We will measure his or her accomplishments as a human being rather than as a member of some arbitrarily assigned class or category.

This may sound Utopian, but please remember there is nothing in any facet of Equal Opportunity or Affirmative Action that is counter to good, sound employment practices. Professional personnel staff have worked for many years trying to devise procedures which would determine the proper employee for the proper job. Certainly, we have all lived through the years when there were too few people for the jobs available. Our cry was during that time that we needed more trained personnel. And during that time young Black women were graduated from high schools and colleges, only to find that corporations and institutions were closed to them as an employment market. For some there were positions as school teachers in all-Black schools. For the less fortunate there were jobs as waitresses, salad makers or domestic workers. Young Black men were graduated from colleges (Black colleges) with degrees in Chemistry or Biology, to face the hard reality that the lowest entry level lab technician position was not open to them. Thousands of young Chicano men returned from the service to find employment doors closed except in the fields of auto mechanics or custodial work. Men with Masters Degrees could be found clerking in Post Offices or driving trucks. And while Personnel Departments cried for experienced help, thousands of mature women trying to return to the job market found themselves reading ads that requested a "bright young girl to train" or "Secretary—age 25-35." Other women graduated from college with Bachelors and Masters degrees only to find that the thing they should have done with those years in college was spend them learning to type or take shorthand. Other women went on to earn Ph.D.'s, only to wind up as Technical Librarians, Lab Assistants, or at the lowest level of instructor in an institution, assured of the continuance of a low salary and slow advancement with minimal chances of promotion or tenure. Consider the resources we wasted!

However grudgingly, we should be thankful to have arrived at this point when the problems must be brought to rapid solution, even if the arrival had to come by legislation. We should be grateful that we can no longer morally or legally waste such human resources.

Affirmative Action requires only that we do what we should have done before . . . that we "get ourselves organized." Let us analyze what we are required to do: We are instructed to (1) review the employment picture of our own areas for the numbers of males, females and minorities; (2) To analyze what vacancies we can anticipate and how we can go about eliminating inequity if our roster of employees reflects something inconsistent with the job market; and (3) To analyze the area in which we can reasonably expect to recruit and decide what minorities and women are available to upgrade and promote. In other words, we are expected simply to use a people-power assessment, to determine if we are overlooking a pool of qualified candidates whom we will need to fill employment needs. And, if we find inequities, to take steps to correct what after all is *not very smart* people-power planning.

Some of those candidates we may well find, after a careful review, are already present on our own campuses. One particularly good pool may be in the clerical and secretarial area where women have gravitated and remained during the years when higher level professional jobs were not open to them.

Affirmative Action also required that we use realistic hiring standards; this again is very sound employment practice. It has never been considered good policy to hire over-qualified people and place them where they will become rapidly bored. We are asked to decide if our standards are relevant to the performance of the job, and this makes good sense.

We are asked to develop career ladders for upward mobility, and this again is a contribution to the reduction of turnover for those who leave because "They have no future." We are asked to evaluate our compensation procedures to determine if we are applying standards of "equal pay" regardless of race or gender. We NEED standards for determining equal pay. No one deliberately wants to overpay or underpay an employee whether that person is a mail clerk or an academician. No one wants to be inequitably paid himself. Who can find quarrel with a pay system that rewards merit? I think we would all be happy with this.

We are asked to assess if we have employees, who, with more training and motivation, can become "qualified" for higher positions. This can be a great morale booster for all employees, and it stimulates healthy competition and the human desire to excel.

So we are not being forced to submit to any cruel or inhuman punishment. We are being required to help ourselves to help ourselves. I think we have little to fear from this.

There are fringe benefits to Affirmative Action. Equal pay is equal for men as well as women. At the University of Houston, two years ago when a "red circle list" was made of faculty members whose salaries were to be evaluated for equity, not all the red circles were women. There were several male "red circles," and equity adjustments were made in these cases, too.

I would also like to dispel the myth that to attract minorities and women it is necessary to pay a "premium" rate. If you find it necessary to pay such a rate, perhaps your standards for minorities and women are higher than those for white males. It is not necessary to hire a Thurgood Marshall for your law faculty minority member . . . any more than you must look for a Potter Stewart as a white representative.

True, we hear again and again that when we have spent time and efforts to acquire minorities and women they are "pirated away" by other institutions who offer more money or higher positions. Of course this happens . . . and will continue to happen! White males have been moving onward and upward for years and are expected to do so. If we fulfill our responsibilities, women and minorities will have the same opportunities. However, as more and more of the protected classes are brought into the job market, "pirating" will become less of a problem.

Above and beyond this . . . Equal Opportunity and Affirmative Action are the law of the land, a law enacted to reinforce that part of our Constitution which should have needed no reinforcement . . . that portion which says that "All men are created equal." We have fought wars to protect that thesis. We have let our young men of all races and colors die for that premise, and we have been completely non-discriminatory in letting them die. No one has denied them the right to die to prove that "All men are created equal." We owe them and ourselves the right to *live* under the same premise.

We are fortunate, I think, to be living in times that will require us to examine our own standards, to revise our own cultural training, to test our own intellectual capacity to make judgments.

We have come a long way since the Civil Rights Act of 1964, but let us remember that we have a long way to go. When armed guards in this year of 1974 must accompany school buses in Boston, we cannot allow ourselves the delusion of complacency. When young women still equip themselves with the secure training of typing and shorthand to ensure that they will be employed, or when a Mexican-American accent is considered a cultural liability while a Harvard accent is the talisman in vogue, we cannot say we have reached the highest level of intellectual non-bias.

We are living in exciting times. We all desire that our children be more informed than we. We all hope that they will be less burdened by bigotry than we are. With our help they will be. We can be thankful that we are living during a time of social and oral change. We can contribute to the acceleration of that change. We will benefit from it. After all, it was not until the late 17th century that women were permitted to participate as professional members of ballet troupes. Prior to World War II, the audience in Constitution Hall was denied their right to hear one of the outstanding Black singers of the world, and the Metropolitan Opera maintained that there was no incongruity in a 200-pound soprano playing a consumptive Mimi so long as she was white. Without social and legislative changes we would have denied ourselves the grace of a Margot Fonteyn, the grandeur of a Marion Anderson, the vibrance of a Leontyne Price . . . and we and the world would be worse for it.

Happily, we are past some of that danger of denial and can see over the hill and time when there will be no more Affirmative Action Laws and no more need for Affirmative Action Offices or Officers. The primary and sole goal of any truly committed Affirmative Action Office should be to phase itself out of business. Equal Opportunity should become such an ingrained part of our psychological and mental processes that we practice it without being monitored. Ideally, there will come a time when the various regulatory agencies will become as extinct as the OPA or the dinosaur, simply because there is no longer any use for them . . . they will have fulfilled their purpose.

AFFIRMATIVE ACTION

KENNETH A. KEELING
Lincoln University

One of the problems in assigning names to important social issues is that such names very quickly become "dirty words," particularly when the issues involved are concerned with the abolition of long standing traditions. Such, I believe has been the case with the implementation of a program which would require Federal contractors to hire qualified persons without regard to race, sex, religion or national origin. When title VII of the 1964 Civil Rights Act was enacted, the intent was to insure that contracting institutions which made use of funds contributed by *all* American taxpayers could not make use of those funds in a way which would perpetuate the system of discrimination in hiring so adversely affecting a segment of the taxpaying public.

Further, the Federal Government rightly felt that having contractors merely pay lip service to a policy of non-discrimination would do little to insure that more racial minorities and women were hired. The decision was made to accent the positive or "encourage" employers to *seek* rather than wait for qualified applicants.

Thus, the term Affirmative Action was coined and a program was set up requiring reports on the progress of institutions in improving their hiring practices as regards ethnic and sexual percentages. Most educational institutions of higher learning have been affected by this program, and many an administrator has come to regard it as "a thorn in the side." Why are so many educational administrators negative toward Affirmative Action? Is the term really such an objectionable one? Could it be that they are focusing on the term itself rather than considering the urgent need for a program which would achieve the purposes to which the term addresses itself?

Our government is peculiarly adept at giving names to issues or problems which have sweeping social impact. Such terms as recession, integration, inflation, cultural deprivation and the like are constantly thrown at us. We cannot read a newspaper or listen to a news broadcast without being confronted with such words. There is no escape from encountering them; they follow us wherever we go. Perhaps, this is bad, since with constant use, words develop connotations which kindle emotional responses and cause negative reactions. Perhaps, in fact, it would be better if time limits were to be placed on the use of such terms and substitutes employed before the period of positive action is passed. Since most of us know that this will not be done, we accept the term and proceed to deal with the issue which it represents, however difficult it may be.

Similarly, I believe that those of us who hold administrative positions which influence the recruitment and hiring of qualified applicants should accept the term "affirmative action" and concentrate our efforts on correcting the inequities in hiring of women and minorities which still exist on college campuses. Certainly, none of us enjoy being told we must hire blacks or whites or women; however, years of passive attitudes and neglect have made it necessary that emphasis be placed on achieving a more representative cross section of the academic society on our college and university campuses. Our own personal background of social experience and association may make this pill a difficult one to swallow, but the responsible posts with which we have been entrusted make it important that we function in terms of a much broader background of thought. "To whom much is given, of him much will be required."

Affirmative Action seeks to force us to accomplish something which we should have sought and achieved long ago—the creation of academic communities which place our students in contact with competent professors of both sexes, and a variety of backgrounds as regards races, cultures, and beliefs. One might well argue that laws are not the most appropriate method of achieving this goal, but there can be no question that the alternatives have been given sufficient time to prove their effectiveness.

Lincoln University in Jefferson City, Missouri, has had a policy of equal employment opportunity for a number of years. Before 1954 it was a state-supported institution for Blacks with virtually an all-Black faculty, staff and student body. After the Supreme Court Decision of 1954, a fairly rapid change developed in the percentages affecting all segments of the university to the extent that at present Lincoln has an approximate ratio of 50-50.

EQUAL EMPLOYMENT OPPORTUNITY PROGRAM

Administration of Program

1. By committee on Equal Employment Opportunity.

2. Committee Charge: Establishment of Affirmative Action Programs and their implementation.

3. University also has an Affirmative Action Officer.

Dissemination of Lincoln's Program

1. All employees kept informed about program through appropriate publications.

2. Copies of program are made available to schools, news media, recruiters, contractors and subcontractors.

3. Program disseminated periodically to faculty and staff.

4. Periodic meetings conducted with Administrative Council and Division personnel.

Responsibility for Implementation of Program

1. Administrative officers and other supervisory personnel.

2. Equal Employment Opportunity Committee and Affirmative Action Officer will draw up guidelines for continued development of the program.

3. Committee also establishes guidelines for implementation. This includes time schedules or progress and should be up-dated annually. Each area of employment should be looked at and evaluated relative to what has been done and what should be done further to achieve desired results.

Recruitment and Placement

1. Both public and private recruitment sources are made aware of our policy and commitment to equal employment.

2. No advertisement carries any statements relative to sex unless the position has been cleared for bona fide occupational qualification.

3. In recruting academic personnel, we actively seek to identify qualified women and applicants and make them aware of openings and encourage them to apply. The same applies to non-academic and support staffs.

4. Our employment tests (and applications forms) are not used to eliminate on the basis of race or sex. We make every effort to see that they are not discriminatory and are valid.

Development and Training

1. Selection of employees to participate in various training and educational programs sponsored by the University including apprenticeships, is to be without regard to race, color, religion, sex or national origin.
2. Each department head and supervisor is responsible for identifying women and minority group employees with advancement potential and to encourage such employees to participate in training programs in an effort to improve their employment status.
3. The University will continue its efforts to establish such training as is necessary to improve applicants for employment and improve skill levels of employees to aid efficiency and promotion.

Promotions, Transfers, Demotions, and Related Personnel Actions

1. *Teaching and Research Personnel*

   All promotions, salary increases, renewal of contracts, and the granting of tenure are to be in accordance with University procedures without regard to race, color, religion, sex or national origin.

2. *Service and Support Staff*

   A. Positions announced through the job posting procedure will be described so as to indicate duties and responsibilities and the qualifications required, along with a filing date for consideration. Applications will be accepted and evaluated from all interested employees, provided that vacancies occurring in the maintenance or power plant departments shall be filled according to provisions set in the agreement between the University and Stationary Local No. 2, International Union of Operating Engineers, AFL-CIO.

   B. For the purposes of promotions, demotions, layoffs, recalls from layoffs, transfers and filling temporary openings, the employee's qualifications, including ability to perform the work and physical fitness and service, are to be considered without regard to race, color, religion, sex or national origin.

Compensation and Benefits

All University compensation and benefit programs are to be administered without regard to race, color, religion, sex or national origin.

Faculty and Staff, 1954
TOTAL - 85

	Number	Percentage
Women	28	32.94
Men	57	67.06
Whites	4	4.71

Faculty and Staff, October, 1973

TOTAL - 459

Women	199	43.36
Men	260	56.64
Minorities.	276	60.13
Whites	183	39.87

BREAKDOWN
Non-Academic Staff
TOTAL - 198

Women	110	55.56
Men	88	44.44
Minorities.	123	62.12
Whites	75	37.88

Academic Staff
TOTAL - 178

Women	64	35.96
Men	114	64.04
Minorities.	96	53.93
Whites	82	46.07

Department Heads (Count *is* included in above.)
TOTAL - 28

	Number	Percentage
Women	5	17.86
Men	23	82.14
Minorities.	20	71.43
Whites	8	28.57

Administrative
TOTAL - 17

Women	2	11.76
Men	15	88.24
Minorities.	17	100.00
Whites	0	0

Sub-Administrative and Professional
TOTAL - 66

Women	23	34.85
Men	43	65.15
Minorities.	40	60.61
Whites	26	39.39

The above outline of our program and resulting statistics are presented not as ideal models which should necessarily be followed by others, but merely to show that significant progress towards the objectives implied in Affirmative Action can be made when a positive attitude is adopted towards recruting from all segments of the academic population. Our students ultimately will be the greatest recipients of the positive and wide-ranging benefits which are derived from an affirmative approach to the action of *seeking* and *hiring* competent and stimulating professors, a substantial number of whom happen to be not of our race or sex.

THE GREEK CONNECTION

Alan Adams
Phi Mu Alpha Sinfonia

It'a a privilege for me to share this platform with such eloquent spokespersons as are here today. I recognize that our time is limited, but I can't resist reminding you of an incident which took place here in Houston and which may well have been a prime contributor to the advancement of the concerns we face today.

I'm referring to the astronaut who, in the early days of the space program, returned from his solo excursion into uncharted space and announced to the listening world that he had come face-to-face with God. He was reluctant to say more, but the television interviewer pursued relentlessly and finally prevailed, convincing the astronaut to describe what God looks like. "Well," he said, "to begin with—she's Chinese."

Now, I believe that Ms. Schneider's mission under the mandate of the 1964 Civil Rights Act and with the reinforment of Title IX of the 1972 Education Amendments is to explode, as did the astronaut, some of the indefensible sex role stereotypes which constitute a shameful misappropriation of talent and ability.

But my role this morning is to illuminate a new area of concern spawned neither by social evolution nor by the marketplace nor, in fact, by any of the persons or institutions whose lives have been complicated by its presence. I refer to the relationship of private single sex membership organizations, such as Phi Mu Alpha, to the institutions of higher education on whose campuses our collegiate chapters function, and the very difficult position in which those institutions may be placed if pending proposed regulations developed by the Department of Health, Education and Welfare are made final without first clarifying the multitude of ambiguities which they contain.

Let me set the stage: Title IX of the 1972 Act says, "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education programs or activities receiving federal financial assistance . . ."

Bravo! What reasonable person could misunderstand the intent of that language or disagree with its commendable principle?

But it doesn't necessarily follow that we are dealing with reasonable persons. Implementation of that well-intentioned act became the responsibility of the Department of Health, Education and Welfare and here is the first draft of what the Department has interpreted to be the intent of the Congress; "No person shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any academic, extracurricular, research, occupational training, or other educational program or activity operated by a recipient which receives or benefits from federal financial assistance."

This is part of the proposed regulations. It is still understandable and appears still to apply to programs or activities operated or supported by recipient institutions. But now we come to the guidelines and examples pertaining to the implementation of the regulations—and here a whole new angle is exposed as the bureaucrats tell us what *they*— not the Congress—really mean!

"§86.31 (B) (7) prohibits a recipient from assisting another party which discriminates on the basis of sex in serving students or employees of that recipient. This section might apply, for example, to a community recreational group or to official institutional sanction of a professional or social organization. Among the criteria to be considered in each case are the substantiality of the relationship between the recipient subject to the regulation and the other party involved, including the financial support by the recipient, and whether the other party's activities relate so closely to the recipient's educational program or activity, or to students or employees in that program, that they fairly should be considered as activities of the entity itself."

Now that's a modulation to a pretty distant key from ". . .education programs or activities receiving federal financial assistance." As you might expect, this has raised a number of questions, some of which we have posed to an assortment of people in the government who we hoped would clear away some of the fog.

Here is an example of the result:

Question: For purposes of this regulation, what constitutes support?

Answer #1: (From the director of the Office of Civil Rights) "Organizational use of copying machines, secretarial services, or similar services does not constitute the type of support necessary to take an organization out of the scope of protection offered by [The Waggoner Amendment]."

For your information, The Waggoner Amendment is part of the 1965 Civil Rights Act which ways that nothing contained in that act or any other act may be construed to authorize any department, agency, officer, or employee of the federal government to exercise any direct supervision or control over the membership practices of any fraternal organization, fraternity, sorority, private group or religious organization at a higher education institution providing the organization is privately financed and its facilities are not owned by the institution.

Answer #2: (From an assistant to the Director of the Civil Rights Office) ". . . we look at the substantiality of the support together with the nature of the activity and its relationship to the educational mission of the institution . . . just giving the Boy Scouts, the Girl Scouts, the AAUW and other organizations the use of the school auditorium wouldn't be enough . . ."

Answer #3: (From a District Representative of the Civil Rights Office) "To my mind, if an institution lets a discriminatory organization use a corner of a notice board to post a message, that's support."

With such divergence of interpretation of a regulation among that regulation's own authors, I leave to your imagination the variety of interpretations we have experienced in more complex areas of the regulations.

In short, it has become very difficult to tell who's trying to clear the fog and who's just blowing smoke!

But how does all this relate to the human rights issues discussed by Ms. Schneider and the others? I suggest that it is a direct result of the increasing tendency of the federal government to attempt to treat some very real injustices by massive applications of general anesthesia rather than concentrated, controlled dosages of effective medication.

While I'm confident that equal opportunity and equal compensation for women *must* ultimately be knit into the fabric of human rights within our society, I'm equally confident that responsible advocates of these principles would hesitate to press their victory at the expense of the constitutional rights of women—or men—to associate freely with a private membership organization or with *any* group of people of their choice without conforming to governmentally prescribed criteria for such association and to receive equal protection and due process under the law should those of opposing philosophy wish to challenge that right.

The question is *not* whether single sex college fraternities or sororities should become co-ed, although that is the announced goal and sole solution prescribed by HEW. The question *is* whether privately funded membership organizations have the right to determine their own membership criteria, regardless of basis, through their own internal democratic processes *without* fear of jeopardizing their host institutions' federal funding and *without* the intimidating probability that official recognition of the organization will be reluctantly withdrawn by the institution should the organization disagree with the philosophy of a government agency.

History records countless martyrs put to the rope, the torch, or the cross rather than renounce an idea or a friend. The rope is now poised above every institution receiving federal dollars. And no school can be expected to become a corporate martyr—yet!

College students have not created this issue—for they're bound to be the eventual losers. Certainly the institutions themselves haven't created it, but they'll be the parties caught in the squeeze between dollars and people. Where then was it born? I suggest that it was born in the bowels of Washington's bureaucracy which has once again succeeded in bringing a social issue to radiant bloom in ground where not so much as a single sprout had previously broken the surface. Well, I suppose that they have the fertilizer to do it!

But such men as Senator Birch Bayh, who authored the original legislation; Congressman Albert Quie, the ranking minority member of the House committee on education and labor; eleven other members of that committee; and many others in the legislative branch have expressed their intentions to work either administratively or legislatively to exempt specifically such private organizations as fraternities and sororities from the provisions of Title IX.

Perhaps when that's accomplished—and it *will* be accomplished—then, the nation's attention can be turned back to the substantive issues of human equality which are at hand without distraction by the almost daily examples of the absurd extremes which almost certainly will be forced upon us if we fail now to serve notice that we will be governed by laws, and not by bureaucratic fiat.

In closing, let me admit to a streak of de facto male chauvinism which will be very difficult to purge. I don't believe my psyche will completely accept the relationship of sex roles illustrated so openly not long ago when my son the cub scout came home from school one day and announced that his teacher had instructed the class to get plenty of fresh air and exercise over the weekend by playing football or cowpersons and Indians!

AFFIRMATIVE ACTION TODAY

THOMAS GORTON
University of Kansas

Governmental funding has always been done with strings attached. The trouble is that well-meaning Congressmen (or is it Congresspersons?) approve the spending programs and then the bureaucrats pull the strings and expect agile puppetry.

For example:

> Congress decides that women should have an equal opportunity. Result: the bureaucrats go to such absurd lengths as attempting to homogenize boy scouts and campfire girls, or to demand equal athletic facilities and funding for the sexes. Who's going to fill a 20,000 seat fieldhouse to see a women's basketball team?
>
> Congress decides to support the arts through the National Endowment and the state arts councils. Result: the bureaucrats decide that only "professional" groups are worthy of support. Street theatre gets funding; university opera workshops do not.
>
> It is demanded that there be no scholarships awarded which are designated by sex. This contravenes in many cases the expressed desires of alumni and others who have made such provisions in bequests. Institutions will be forced to resort to lengthy and expensive judicial processes in order to amend the trusts in their endowments.
>
> Congress moves to improve education. Result: the bureaucrats decide that only innovative programs, no matter how far-out or meretricious, will be encouraged, but not one penny will be spent for strengthening or expanding existing programs.

This has happened all too clearly in the area of anti-discrimination.

The laudable purpose of the Congress was to see that women and minorities get a fair shake. Affirmative Action is the bureaucrats' solution. It involves unwanted and unwonted interference with the operation of higher education. Its approach is that of the blackmailer. The bubreaucrat says: "You do this or that, or we'll stop your computer, cut the gas off your Bunsen burner, and send you to the poor-house! Besides that, brother, we'll sue the pants off you and hold you up to public ridicule."

An exorbitant amount of paper and time is expended in frivolous reporting. One is asked to report sex and race of candidates for faculty positions but is not allowed to ask them for information on sex and race.

It is demanded that goals and timetables be set for "affirmative action." In reality, what is meant are quotas and deadlines.

The most creative aspect of university administration and the reason why music executives accept the heavy duties is the challenge which lies in shaping a faculty to carry out an educational mission. This is a long-term project and its successful solution brings a well-balanced, talented faculty team together.

But now the dean or chairman no longer possesses the power to do this. The question becomes not whether this is the best person available but, rather, whether the "correct" faculty profile, pre-determined by Affirmative Action is being achieved.

And, if the mills of the Affirmative Action gods grind small, they also grind exceedingly slowly. In many institutions where the Affirmative Action board has veto power over faculty appointments the delays encountered in the system mean the loss of many a brilliant potential faculty member who gets tired of being dangled and accepts another position.

The arts have, in general, been in the forefront of giving equal opportunities to women and minorities and have recompensed them well for their abilities. A Beverly Sills or a Leontyne Price does not ask for, nor need, special affirmative action treatment.

At my institution a woman served as chairman of one of our art departments for twenty-five years. During that time she was the highest paid professor in the School of Fine Arts. This was in recognition of her marked artistic and administrative ability and not because she had to be paired with a male colleague for salary equivalency.

In connection with discrimination I think often of my dear late friend, Warner Lawson, who would have served as president of the Association had it not been for his untimely death, and of the position which he always took in Commission meetings when music programs of Negro colleges came up for review. When some of us had indicated a desire to judge these under-funded, developing institutions on more lenient standards, Warner was insistent that they be given equal, not favored, treatment. He maintained that this was the only path to excellence for them. I believe that therein lies a lesson for the Affirmative Action people.

In commenting on the proposed regulations which HEW has drawn up for implementation of Title IX provisions, the American Council on Education suggested that "reasonable latitude (should) be given institutions to carry out diverse educational processes in a variety of settings and to meet the demands of both parents and students. Diversity, one of the strengths of higher education in this country, should be fostered by Federal legislation as being in the national interest. Title IX regulations should not be utilized as a means of effectuating the homogenization of higher education, but as a mechanism for establishing equality of treatment between the sexes within the prevailing heterogenous community."

This is an approach to which we can all subscribe.

And let's get away from such inanities as "freshpersons" being admitted to the music department by "chairpersons". This might avoid later demands that, instead of using "manure," the Kansas farmer should nourish his crops with "personure."

THE 31 NOTE EQUAL TUNING OF NICOLA VICENTINO

EASLEY BLACKWOOD
University of Chicago

Of great interest to composers, historians, and theorists, is the behavior and expressive capability of what is commonly termed microtonal music. *Microtonal* generally denotes a tuning, equal or unequal, containing more than twelve notes, and resulting necessarily in certain intervals which are smaller than an equal tempered semitone. "Quarter-tone" is a word that comes immediately to mind, although it is clear that microtonal, as defined, includes many other tunings as well. Until recently, investigation of microtonal scales and tunings could be carried out only with difficulty and uncertainty. Modern techniques of electronic music synthesis make it possible now to explore the area of microtonal tunings with much less effort and much greater precision. It can be confidently predicted that practical and theoretical knowledge of microtonal tunings will increase enormously.

The universal application of twelve-note equal tuning to keyboard instruments has been a musical fact of life for so long that modern musicians, with very few exceptions, are unable to imagine other possibilities. However, as is well documented historically, the adoption of twelve-note equal tuning by all fixed tuned instruments was a gradual process, extending over at least three centuries, and arrived at mainly by trial and error. During this early period, a vast repertoire of non twelve-note music was composed, and many tunings, different from each other by not inconsiderable amounts, were proposed for its execution. This repertoire now takes on a new interest.

It is helpful at this point to recall the broad outlines of historical development regarding tunings. During the twelfth century, the tuning universally employed for polyphonic music was Pythagorean tuning, if theorists of the time are to be believed. There is little reason to doubt that this was the case, since the music of that period conforms to the limitations inherent in the tuning itself. Specifically, perfect fifths and perfect fourths are regarded as consonances, and thirds and sixths are regarded as dissonances. This is not to say that the latter are not used—they are merely regarded as being unsuitable combinations on which to terminate a phrase. There is ample evidence that composers regarded as expressive and desirable the progression from a dissonance to a consonance.

The next four hundred years sees the gradual tendency toward an increase in the frequency of the use of major and minor triads, and their treatment in cadences as semi-consonances, and ultimately as consonances. During this period, there is a gradual abandonment of Pythagorean tuning as the standard, made necessary by the dissonant effect of Pythagorean triads. The problem is more acute in music of three or more parts, since the effect of a Pythagorean triad is much more dissonant than that of a Pythagorean major third. It is interesting to observe why this is the case. If middle-C is tuned to 264 Hz, [1] the frequency of E next above is 264 x 81/64 Hz. (81/64 being the ratio of the frequencies forming the Pythagorean major third), this amounting to 334.125 Hz. When these two frequencies are played together, a beat frequency is produced, which is the difference between the fourth harmonic of E and the fifth harmonic of C. This amounts to 4 x 334.125 - 5 x 264=16.5 beats per second, too slow to be perceived as a tone and too fast to be perceived individually, but imparting a distinct roughness to the interval. If a G is now added, a perfect fifth higher than C, its frequency is 264 x 3/2 =396 Hz. Another beat frequency is now produced by minor third EG: this frequency is the difference between the sixth harmonic of E and the fifth harmonic of G, and amounts to 6 x 334.125 - 5 x 396 = 24.75 beats per second. It will be observed that the two beat frequencies are exactly in the ratio 3/2, since 24.75/16.5 = 3/2; and this has the effect of producing, subjectively, a single beat frequency which is the difference of the two, or 8.25 beats per second. This beat frequency is heard much more distinctly than the beats associated with either interval played alone. In view of this, it seems reasonable to conclude that the development of multi-part music accelerated the trend away from Pythagorean tuning.

An essential feature of any tuning that can be conventionally notated, is the assumption that all intervals in the tuning are the sum of an integral number of octaves and perfect fifths, ascending or descending. This is inherent in the names of the notes, which, in substance, place the notes according to their distance on an extended line of perfect fifths from a fixed reference point. In particular, a major third is depicted as having its notes separated by four positions on the line of fifths, which is the same thing as saying that a major third is equivalent to the sum of four perfect fifths ascending, and two octaves descending. It is important to realize that this is tantamount to disregarding, or even denying, the significance, or existence, of the syntonic comma. It also has the effect of insuring that the tuning must contain some beating intervals. It further means that if all the perfect fifths in the tuning are changed slightly in size, a change four times as great will occur on all the major thirds. During the sixteenth century, many different tunings are proposed, all amenable to conventional notation and nomenclature, and all seeking to adjust the impossibility of obtaining a beat-free tuning of both perfect fifths and major thirds. The amount by which the fifths were to be reduced is generally given by theorists in terms of fractional parts of a syntonic comma. If the fifths are reduced by 1/4 comma exactly, the major thirds are tuned purely in the ratio 5/4, and the perfect fifths will be in the ratio 5 1/4 : 1, or 1.495349. This meantone fifth is dissonant to about the same degree as a Pythagorean major triad. If middle-C is 264 Hz, G a meantone fifth above is 394.772 Hz, and a beat will result which is the difference between the third harmonic of C and the second harmonic of G, amounting to 2.456 beats per second, or roughly five in two seconds. These beats are more prominent than in the case of a Pythagorean major third, since they are produced by the interaction of lower pitched harmonics. The addition of E a pure major third above C improves the situation considerably, as the smoothness of the third tends to mask the beating fifth. There can be no denying that a meantone major triad is much more consonant than a Pythagorean major triad. On the other hand, a combination containing a perfect fifth, but no major third, is more discordant in meantone tuning. Consider, as an illustration, the following cadence, very common in medieval music:

When executed in Pythagorean tuning, the progression is from the dissonant major triad to the consonant fifth and octave, purely tuned. In meantone tuning, the situation is reversed—the smooth major triad is followed by the beating bare fifth. As this is at odds with what is described as desirable, we must conclude that meantone tuning is inappropriate for music in which major thirds are considered dissonant—practically the entire medieval repertoire.

By the end of the sixteenth century, bare fifths have virtually disappeared, with nearly every harmonic combination containing a major or minor third. Three-part compositions typically end either on bare octaves, or on combinations containing a major third but no fifth. In other words, composers tend to choose the most consonant combinations on which to end their works. This suggests that the appropriate tuning for a given composition can be deduced accurately from the composition itself, particularly by an inspection of the cadences.

There are, however, further complications. Meantone tuning by its nature is far less critical than twelve-note equal tuning, since there is no closed circle of twelve fifths, and some of its intervals are badly out of tune anyway. Thus the exact amount by which the fifths are tempered is relatively unimportant. Barbour [2] lists a number of these tunings along with their sources, the perfect fifths covering a range of 694.786 cents (flattened by 1/3 comma) to 699.804 cents (flattened by 1/10 comma). The extremes were limited to theory only, the practice, apparently, being to temper between 1/6 comma (Silberman's tuning) and 1/4 comma (Aron's tuning). Under these conditions, the perfect fifth might be anything between 698.371 cents and 696.578 cents. All varieties of meantone tuning described have in common the feature that the diatonic genus produces a scale consisting of five equal major seconds and two equal minor seconds, their sum adding to one octave exactly.

Silberman's 1/6 comma tuning is a compromise, as its major thirds are impure, third middle-CE beating approximately 5.5 times per second. Perfect fifth middle-CG beats roughly five times in three seconds, hardly an improvement over 1/4 comma meantone tuning. It is natural to wonder why such a tuning would be used. The answer lies in the tuning requirements of the scale, rather than the harmonies. Aron's diatonic semitone of 117.108 cents is too large for the ideal melodic effect associated with this interval. In Silberman's tuning, the diatonic semitone contains 108.147 cents, a marked improvement. This suggests that an ideal tuning of the scale and the major triads cannot be obtained simultaneously. It is interesting to observe that this difficulty does not exist in Pythagorean tuning, as its diatonic semitone is the desirably small limma of 90.225 cents.

To complicate matters further, there is evidence that twelve-note equal tuning was in use during the sixteenth century and before. This tuning was applied to fretted stringed instruments from the very beginning, more as a convenience to instrument makers than in response to musical requirements. The essential point is that sixteenth century musicians were familiar with the properties of twelve-note equal tuning from both a theoretical and a practical standpoint, even if they preferred meantone tuning for keyboard instruments.

If we consider the diatonic meantone scale, starting on C, and call the whole step (major second) w and the half step (diatonic semitone) h, we have the following very familiar distribution of intervals:

C		D		E		F		G		A		B		C
	w		w		h		w		w		w		h	

The statement that the sum of five whole steps and two half steps adds to one octave—1200 cents—is depicted symbolically by the equation $5w + 2h = 1200$. This single linear equation involving two variables admits of no single solution, but if another linear equation connecting w and h may be found, they may be completely determined. Furthermore, if h lies within the range of 108.147 cents to 117.108 cents, the tuning is one that would be considered acceptable by sixteenth century musicians. In most cases, neither the music nor the theory gives enough information to deduce a second equation connecting w and h. There is an exception, however, which demonstrates how the abstractions of tuning theory may be used to produce practical conclusions of the greatest interest.

The remarkably original composer Nicola Vicentino (1511 - c. 1576) has left a legacy of theoretical writings and musical examples which will illustrate the process. The following discussion is based upon the excellent critical biography of Vicentino by Prof. Henry Kaufmann, [3] in conjunction with the invaluable published reproduction of the original printing of Vicentino's treatise, edited by Prof. Edward Lowinsky. [4]

Vicentino describes the diatonic and chromatic genera as conventionally understood and practiced, and adds a third genus called "enharmonic", which he describes and justifies by a lengthy historical and theoretical disquisition, making reference at times to Greek theory. Of much greater interest, he illustrates the enharmonic genus with several fragments of music, presented as four-part madrigals with texts. In these illustrations, sharps and flats are used conventionally, and a new accidental—a dot over a note—is introduced. In order to understand the illustrations, it is necessary to determine the meaning of the dot. I propose to show that this may be done without undue difficulty, based solely upon what Vicentino himself says regarding the relations between intervals and the behavior of accidentals. At first glance, his statements are discouragingly confusing, as his terminology is cumbersome. For this reason, I list the relevant statements below, numbering them for convenience, along with citations from Kaufmann, and my comments.

1. "The minor semitone or major enharmonic diesis will consist of two minor enharmonic dieses." (p. 120)

Statement 1 declares that there exists an interval which is the sum of two minor enharmonic dieses, and which may be called either a major enharmonic diesis, or a minor semitone.

2. "The major semitone (will consist of) three minor enharmonic dieses."

Statement 2 is straightforward, and needs no further explanation. Neither statement defines a minor enharmonic diesis. The semitones referred to in both statements are the common diatonic semitone, such as EF, and chromatic semitone, such as FF#. It will be found that the diatonic semitone is greater than the chromatic semitone in all varieties of acceptable meantone tuning, hence Vicentino's minor semitone is chromatic, and his major semitone is diatonic. Much more can be deduced from these statements. Since a whole tone is the sum of a diatonic and a chromatic semitone, it follows that Vicentino's whole tone contains five minor enharmonic dieses, and that his whole step and major (diatonic)semitone are therefore in the ratio 5/3. This suggests that $w/h = 5/3$, and this, along with the equation $5w + 2h = 1200$ is sufficient to determine w and h uniquely. Before solving these equations, we must examine other stated relations to see if there are inconsistencies, and also try to determine precisely what is meant by the term "minor enharmonic diesis."

Small intervals occurring in just intonation are generally called *commas,* with special names for the ones which occur most frequently. Thus *syntonic comma, Pythagorean comma, schisma,* and *diaschisma* refer to specific intervals. The use of the word *diesis* is used with less precision. The word is frequently modified by an adjective, such as "major diesis," "minor diesis," "enharmonic diesis," "chromatic diesis," etc. The term "diesis" may also be applied to an accidental, usually a sharp. Vicentino himself calls a sharp a "chromatic diesis." When "diesis" refers to a comma of just intonation, it may be applied to any of the following: ratio 3125/3072 (29.614 cents), 128/125 (41.059 cents), or ratio 648/625 (62.565 cents). "Diesis" is also used to denote the interval in meantone tuning which vanishes in twelve-note equal tuning, such as, for example, AbG#. This interval varies in size from 41.059 cents in Aron's tuning to 19.553 cents in Silberman's tuning.

A precise meaning of "diesis" cannot be determined by studying the history of its use.

3. "The minor tone (will consist) either of two minor semitones or two major enharmonic dieses . . .

4. "or of a major semitone plus a minor enharmonic diesis."

Statement 3 reaffirms the equality of a minor semitone and a major enharmonic diesis, as set forth in Statement 1. Statement 4 declares that a minor tone contains four minor enharmonic dieses, grouped as $3 + 1$, whereas Statement 3 in combination with Statement 1 says the same thing, but groups the minor enharmonic dieses as $2 + 2$. Statements 3 and 4 are perfectly consistent with each other, and with Statements 1 and 2, but provide no further information except to introduce a new interval called a "minor tone."

5. "The natural tone (will consist) of five minor enharmonic dieses."

Statement 5 declares specifically what was deduced from Statements 1 and 2. This reaffirms the validity of the equation $w/h = 5/3$.

It is convenient to denote an octave by a, so that the exact fractional divisions of an octave can be seen at a glance. Now in order to determine exact values for w and h, it is only necessary to solve the equations

$$5w + 2h = a$$

$$w/h = 5/3$$

From the second equation, $w = 5h/3$, and if $5h/3$ is substituted for w in the first equation, the result is:

$$25h/3 + 2h = a,$$

from this, $31h/3 = a$, and finally

$$h = 3/31\ a.$$

From the second equation, it follows at once that $w = 5/31\ a$. And since a minor enharmonic diesis is one third of h (Statement 2), or one fifth of w (Statement 5), the size of this interval is $1/31\ a$. In this system, then, an octave consists of 31 minor enharmonic dieses, and so the tuning Vicentino describes is actually an equal tuning of 31 notes. The size of the minor enharmonic diesis is $1200/31 = 38.810$ cents, a thoroughly plausible figure.

Since Vicentino specifically reaffirms the normal composition of a "diatonic fifth" as three natural tones plus a major semitone (p. 136), it follows that a diatonic fifth contains $3 \times 5 + 3 = 18$ minor enharmonic dieses, and is equal to 18/31 octave, or 696.774 cents. This is within the range of acceptable meantone tuning, and, in fact, differs from a 1/4 comma meantone fifth by only .196 cent. To complete the picture, the chromatic minor (semitone, 2/31 octave, contains 77.419 cents; the diatonic (major) semitone, 3/31 octave, contains 116.129 cents; and the natural tone, 5/31 octave, contains 193.548 cents. The natural major third is that occurring between *ut* and *mi* (p.120), and hence is the sum of two natural tones. This establishes the size of this interval as 10/31 octave, or 387.097 cents, differing from the pure major third (386.314 cents) by only .783 cents. It may be shown that this tuning possesses the property that a major third is the sum of four ascending perfect fifths and two descending octaves. This follows directly from the equation $10/31\ a = 4\,(18/31\ a) - 2\,(31/31\ a)$.

Vicentino attempts to find a just intonation for his tuning, giving the following ratios for the intervals he has named (pp. 118-119):

name	ratio	size in cents
minor semitone, or major enharmonic diesis	$\frac{21}{20}$	84.467
major semitone	$\frac{14}{13}$	128.298
minor tone	$\frac{13}{12}$	138.523
natural tone	$\frac{10}{9}$	182.404

It will be quickly seen that these correspondences are totally inconsistent with the relations described by Statements 1-5. Since Vicentino gives no ratio for the minor enharmonic diesis—a fact interesting in itself—there is no way to translate Statements 1, 2, 4, or 5 directly into numbers. However Statement 3 declares that $13/12 = 21/20^{2}$, which is, of course, false. Statements 1, 2, 4, and 5 imply the following ratios for the minor enharmonic diesis:

Statement 1 implies (21/20) 1/2, or 42.234 cents;

Statement 2 implies (14/13) 1/3, or 42.766 cents;

Statement 3 implies the equation $13/12 = 14/13\ r$, and this gives $r = 169/168$, or 10.274 cents;

Statement 4 implies $(10/9)^{1/5}$, or 36.480 cents.

Vicentino's just intonation is thus only an approximation of the tuning he advocates. It is common practice for theorists to try to find a just intonation for any tuning, in order to put it on a "natural" foundation, in the tradition of Pythagoras and Boethius. The same approach may be found in the treatise of Rameau, and even in this century in the writings of Joseph Yasser.

Undoubtedly Vicentino was unaware that there is no just intonation for 31-note equal tuning, or any equal tuning, for that matter. If the equal tuning contains n notes, the smallest interval in it is 1/n octave, and this interval has a ratio equal to $2^{1/n}: 1$. Hence all intervals in the tuning have a ratio equal to $2^{m/n}: 1$, where m and n are positive integers, and this number is irrational unless m/n is an integer—that is, unless m is a multiple of n. Therefore, in any equal tuning, only octaves and their multiples have ratios which are rational numbers. This fact has become generally known only in this century. We may therefore disregard Vicentino's approximations as irrelevant, except to note that three of the values he implies are surprisingly close to the true value. This is the more remarkable, since he was surely unable to extract square roots, cube roots, and fifth roots.

There is other conclusive evidence that Vicentino was practically involved with 31-note equal tuning. It has recently been established that the 31-note keyboard instrument that he built, and described in great detail, was tuned in this manner. [5]

In order to interpret the notation of the musical examples, it is necessary to determine the meaning of the new accidental, the dot over a note. On this subject, Kaufmann says "A new symbol, a dot over a note, signifies one-half of the value of the minor semitone . . ." (pp. 115-116). This accidental, called *diesis enarmonico,* therefore alters a note by one minor enharmonic diesis. "Whenever the ascending major semitone is partitioned, the first diesis will be minor and the second major . . ." The example given is

and from this it is clear that the dot raises a note by a minor enharmonic diesis, or 1/31 octave (38.910 cents).

It is easy to assign the notes C, D, E, F, G, A, B their proper positions in 31-note equal tuning. If we count the initial note C as 0, and the C an octave above as 31, we have only to count ahead 5 for each whole tone and 3 for each semitone to obtain

	w	w	h	w	w	w	h
C	D	E	F	G	A	B	C
0	5	10	13	18	23	28	31

The placement of sharps and flats follows from the definition of the minor semitone as 2/31 octave. For example, F# is higher than F by that amount, and so F# belongs in position 15. It will be observed that DF# is equal to 10/31 octave, and, like CE, is a natural major third. This corroborates the deduction that the major semitine is diatonic, and the minor chromatic.

The division of a natural tone into five equal parts, and the names of these notes according to Vicentino's scheme, is shown below, using major second CD as an example.

names	C	$\dot{C}$	C#	$\dot{C}$# Db	$\dot{D}$b Cx	D
position	0	1	2	3	4	5

From the definition of the dot, $\dot{C}$ is in position 1. C#, higher than C by a minor semitone, is in position 2. Db, higher than C by a major semitone, is in position 3. As an alternative this note may be written $\dot{C}$#, but Vicentino always uses Db for this note in his musical examples. The other whole tones are divided similarly, with analogous notation. In conventional notation, without the innovative dots, the division of CD would be written

name	C	Dbb	C#	Db	Cx	D
position	0	1	2	3	4	5

In 1/4 comma meantone tuning, this division is almost, but not quite equal.

We find that

C - Dbb contains 41.059 cents
Dbb - C# contains 34.990 cents
C# - Db contains 41.059 cents
Db - Cx contains 34.990 cents
Cx - D contains 41.059 cents.

Prof. J. Murray Barbour's assertion that "the amount of tempering is not specified, but was the same as that of common practice. The common practice was the ordinary meantone tuning in which major thirds are perfect. This is undoubtedly what Vicentino used." [6] This appears to be incorrect, if we are to believe what Vicentino himself has to say on the subject.

There remains only the question of the madrigals themselves. The facsimile of the printed version of the original treatise is perfectly clear and unambiguous. I have used this to make new transcriptions, as those of Kaufmann contain many errors, mainly dots left out, or placed over the wrong note. These are trivial matters, easy to correct, and need not detain us. There are, however, a number of mistakes in the original, and these merit a closer scrutiny.

It is established that Vicentino did not approve of "false fifths and not good thirds" (p. 28) when used as harmonies. Hence we may assume that he would avoid the many highly discordant combinations occurring in 31-note equal tuning, such as a perfect fifth, major third, or octave increased by a minor enharmonic diesis. Thus the minor enharmonic diesis is suitable only as a melodic interval. When it is used in this manner the dots appear simultaneously in all four parts, except that F# appears as Gb, $\dot{\mathrm{C}}$# as Db, and $\dot{\mathrm{G}}$# as Ab. Herein lies the key to correcting errors in the original.

Madrigal No. 1 is found in Kaufmann pp. 140-141. The original differs from the transcription in the following details:

Bar 4 The dot for F in the soprano is missing.

Bars 6-8 The second C in the bass has a stem which is incorrect.

Kaufmann interprets this to read

mistakenly assuming a rest to be missing, and the stem to be correct. Vicentino does not combine Db with C, nor does he make use of minor sevenths as harmonies.

Bar 9 A dot is missing from the second A in the bass.

Bar 12 A dot is missing from the second D in the soprano.

It should be borne in mind that the improbable looking combinations DGbA, ADbE, and EAbB are in reality consonant major triads, containing a natural major third (10/31 octave) and a diatonic fifth (18/31 octave). See bars 9, 10, 12, 13, and 14.

Madrigal No. 2 is in Kaufmann pp. 141-142. The original contains the following errors:

Bar 9 A natural is missing from B in the soprano.

Bar 24 A rhythmic dot is missing from the first Ab in the tenor.

Bar 33 A dot is missing from Bb in the bass.

Bar 36 In the alto, the first E has a dot, the second has none.

Bar 38 The second A in the soprano has a dot, D is undotted.

A rhythmic dot is missing from D in the soprano.

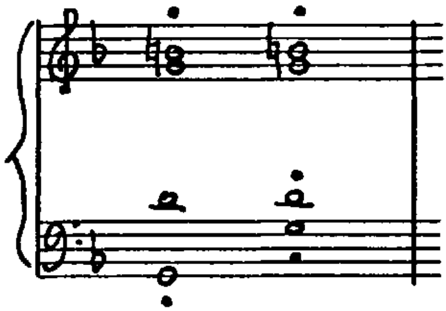
Bar 39 A dot is missing from C# in the soprano. Vicentino's preferred name for this note is Db.

Bar 40 D in the soprano has a dot.

Bar 41 A dot is missing from C in the alto.

Bar 42 Bb in the soprano has a dot.

Bar 44 The text reads



It is clear that a dot is missing from the second G in the alto, since the other three notes in this harmony have dots. In the first chord, there is no way to be sure, as half the notes are dotted, and half are not. It is my opinion that the second chord should have dots, but not the first.

Bar 46 A dot is missing from C in the soprano, and the second soprano C# is undotted.

Bar 47 A dot is missing from A in the alto.

Madrigal No. 3 is in Kaufmann pp. 143-144. The original contains the following errors:

Bar 7 A dot is missing from C in the alto.

Bar 16 The alto text is somewhat unclear, as there may be a dot Bb. This cannot be correct, as there are no dots in the other parts.

Bar 17 The first note in the tenor is given as BB. This must be wrong, as it makes consecutive unisons between the alto and the tenor.

As there are very few chords containing no major thirds to be found in the examples, it seems likely that either the alto or the tenor should have G at this point. The tenor should read G rather than the alto, for otherwise the alto would descend a minor seventh, something which occurs nowhere else.

Bar 18 B in the soprano has a dot.

Bar 21 A stem is missing from B in the alto.

Madrigal No. 4 is in Kaufmann pp. 145-146. The original contains the following errors:

Bars 7-8 A dot is missing from the second G in the alto, and the first G# has a dot. The dot has been displaced by one note.

Bar 27 A dot is missing from D in the alto.

Bar 31 The Eb in the soprano presents a problem. BEb exceeds a major third by a minor enharmonic diesis, producing an unacceptable dissonance.

Nor is $\dot{\mathrm{E}}$b the correct reading, as this would add yet another diesis. The correct reading, consistent with all the other triads, is D#. I can find no explanation for the avoidance of D#, since it is used in Madrigal No. 2, Bar 27. The Eb must be a mistake—the only one of its kind in all the examples.

Vicentino's dotted notes may be translated into the conventional names of notes by the following correspondences:

Vicentino's name	$\dot{\mathrm{G}}$#	$\dot{\mathrm{C}}$#	$\dot{\mathrm{F}}$#	$\dot{\mathrm{B}}$	$\dot{\mathrm{E}}$	$\dot{\mathrm{A}}$	$\dot{\mathrm{D}}$	$\dot{\mathrm{G}}$	$\dot{\mathrm{C}}$	$\dot{\mathrm{F}}$	$\dot{\mathrm{B}}$b	$\dot{\mathrm{E}}$b	$\dot{\mathrm{A}}$b
conventional name	Ab	Db	Gb	Cb	Fb	Bbb	Ebb	Abb	Dbb	Gbb	Cbb	Fbb	Bbbb

It will be found that Vicentino's examples use all the notes on the line of fifths from D# to Bbbb, a total of 26 out of the 31 notes. The actual breakdown in each example is of interest—

Madrigal No. 1 uses C# - Abb, but not Ab, B, or F# (16 notes).

Madrigal No. 2 uses D# - Cbb, but not G# (23 notes).

Madrigal No. 3 uses C# - Bbbb (24 notes).

Madrigal No. 4 uses D# - Cbb, but not Ab (23 notes).

When these compositions are played on an instrument accurately tuned in 31-note equal tuning, they are thoroughly believable and musically convincing, even if strange. When listening to the purely diatonic passages, it is hard to believe that the tuning is actually 31 equal. The chromatic passages are very bold, and the enharmonic parts seem like expressive inflexions, constantly pressing in an upward direction. There seems little doubt that such music is perfectly performable by singers, especially with the archicembalo to help along in rehearsals or performances. We owe Vicentino a debt of gratitude for having shown how narrow and confined modern musical habits actually are.

NOTES

(1) This frequency gives A=440 Hz. in just intonation.

(2) J. Murray Barbour, *Tuning and Temperament*, Michigan State College Press, 1953.

(3) Henry William Kaufmann, *The Life and Works of Nicola Vicentino*, American Institute of Musicology, 1966.

(4) Nicola Vicentino, *L'Antica Musica Ridotta alla Moderna Prattica*, Faksimile-Neudruck, herausgegeben von Edward E. Lowinsky, Barenreiter Kassel, Berlin, London, New York, 1959.

(5) Henry W. Kaufmann, *More on the Tuning of the Archicembalo*, Journal of the American Musicological Society, Vol. 23, Spring 1970, pp. 84-94.

(6) Barbour, loc. cit. p. 118.

Taped examples are available through:
Motorola Scalatron, Inc.
3034 Malmo Drive
Arlington Heights, Illinois 60005
Attn: Michael R. Marrs
(312) 593-8280

Musical Examples Follow.

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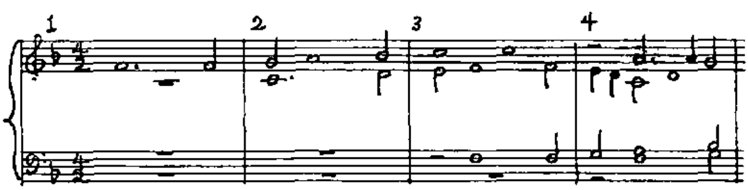
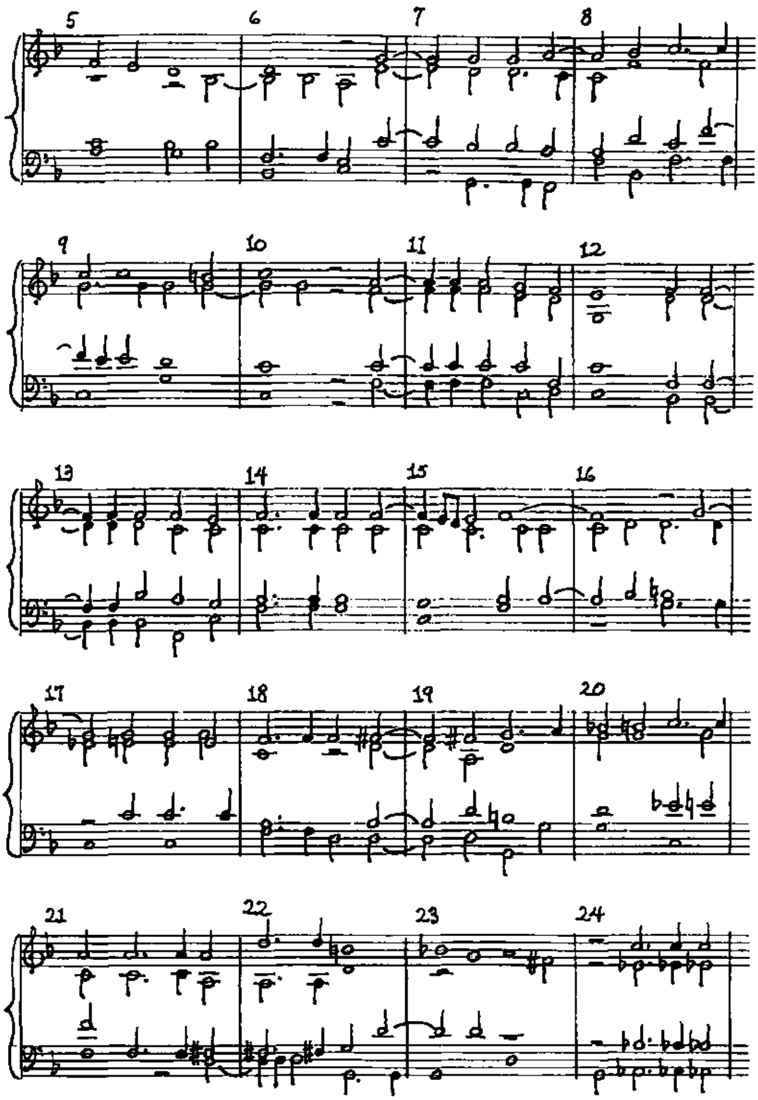
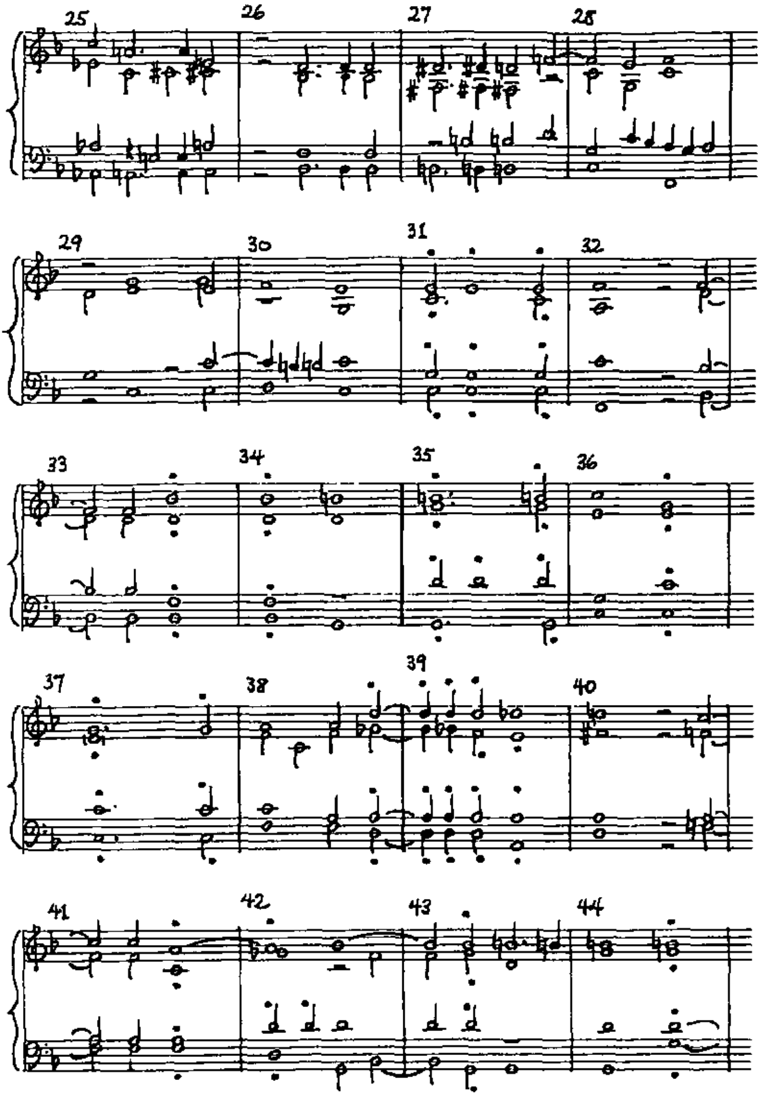
No. 2







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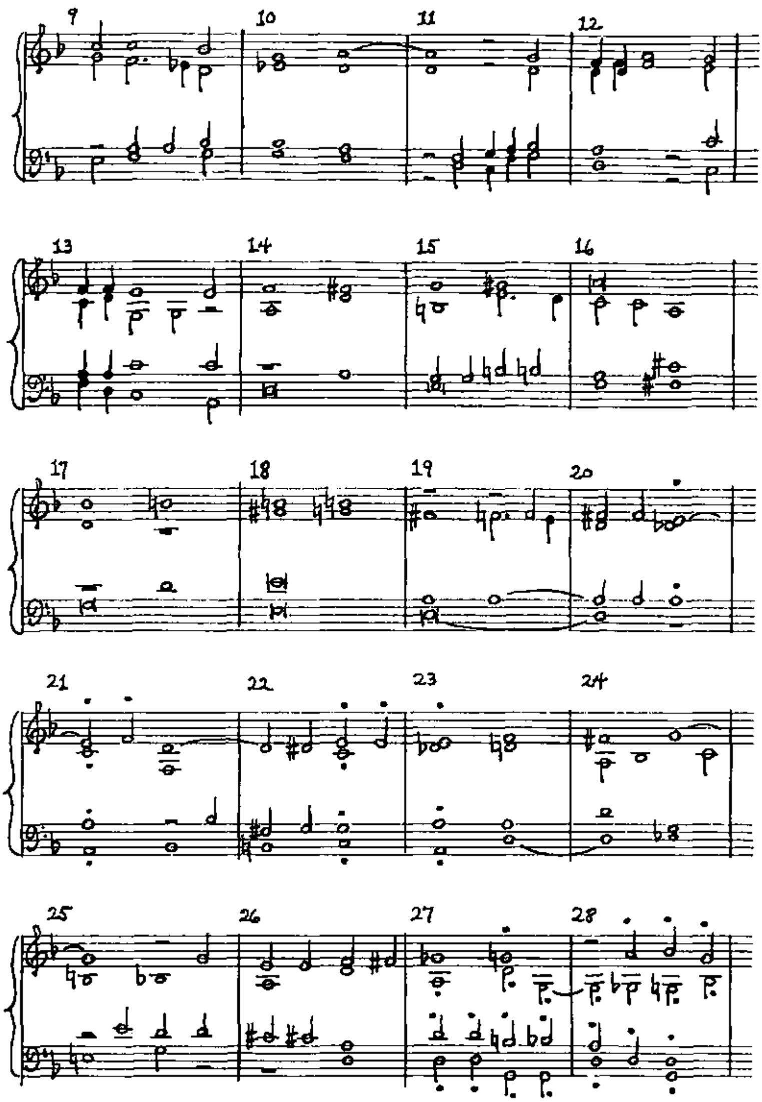
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QUESTIONS YOU ALWAYS WANTED TO ASK ABOUT ADMINISTRATION BUT WERE AFRAID TO KNOW

ROBERT HOUSE
Southern Illinois University, Carbondale

Talking on music administration to a group of experienced music administrators is somewhat like speaking on food preparation to a bunch of hungry cannibals. The wisest approach is to make the idea seem as unappetizing as you can, or at least to arrange to be absent when the cooking begins.

My point is that, like the cannibals, most of you are sufficiently experienced in this business. Detailed review of your task would be redundant. So I will not do that, but rather attempt to outline a general theory of administration which might result in a broader perspective—at least for the less experienced administrators among you.

From my observation of the membership since I first attended NASM conventions in 1955, we are an unusually pragmatic group—comparatively tough-minded in fact—used to assessing situations and acting with considerable force and dispatch. This mode of behavior is probably both a cause and an effect of our being administrators in such a field as music. We all know, although others often do not see it, that music programs offer unusual problems in organizational complexity and decision-making. Our days are full of dealing with insatiable needs, deadlines, and downright crises. For this reason, it has seemed strange to me that there was very little written on the topic of music administration. So I wrote a book, entitled *Administration in Music Education*, which was published by Prentice-Hall in 1973.

Since I'm sure that I write far better than I speak, I recommend that you read the book if you want to understand my basic theory. All I hope to do here is to whet your appetite.

Before proceeding further, I should mention that the book is directed at a rather wide group of readers — (1) music supervisors and department heads in the secondary and elementary schools as well as in collegiate institutions, (2) other music teachers who feel the need to understand the administrative task and who might some day become administrators, and (3) non-music administrators such as deans and principals and superintendents who have music units in their charge. Each of these individuals is supposed to be able to perceive administrative tasks as they would relate to his own role. But since this audience today represents a very specialized group, I will tttttempt to al with the topic from our eyes as music executives in institutions of higher education.

The essential ingredients of an educational institution are students and a subject or subjects which they are expected to study. Then, in order to proceed, objectives must be determined, courses delineated, qualified instructors secured, teaching space and equipment procured and assigned, class schedules developed, and all arrangements for handling personnel and equipment to produce effective instruction must be set in motion. Note that the primary school function is instruction—and the administrative role is simply to provide the *means* to instruction. As a corollary, the administrative effort is finally measured by the same yardstick as the work of the instructor—that is, collectively, how well have the students learned what they are supposed to have learned?

But this definition of the administrative function is extremely comprehensive and deceptively simple. We all know that the task is complex: there are various administrative sectors, levels, and techniques—and these apply in various types and kinds of schools. These differences involve some details which require our discussion.

Except in our preparatory departments, most of us do not deal directly with elementary and secondary education. Nor do we specialize in preparing ministers, doctors, lawyers, or debutantes; if we did, our administrative task would need to be defined appropriately to the particular clientele we would serve. Instead, we are concerned with musical instruction at the collegiate level. Ordinarily, this involves a two-fold role: (1) preparation of students who have elected to pursue specific musical careers, and (2) improvement of the musical perception and tastes of other university and college students *not* specializing in music. Unfortunately, the responsibility for this second role is often taken too lightly.

We will touch later on the necessary curricular arrangements. But at this point, we stress the fact that the resources of the music program are logically directed to the goals I have just mentioned. Whatever the size and type of music unit, it becomes necessary to organize and control its effort to meet these responsibilities in the most effective manner. Vital energies must not be frittered away by faculty members jockeying for their individual interests and triumphs. Neither must the unit be misled into the pursuit of extraneous goals such as collective reputation or prestige. The only authentic payoff, again, lies in the actual kinds and amounts of musical learning achieved by our students. This fact does not belittle the corollary effects of useful research and performing and creative activity on the part of the faculty, and of favorable audience reactions and public relations which may be generated.

In any case, the music executive's job in providing the means to achieve certain ends implies continuing control and direction of those facilities. In short, (1) he is concerned with the kind of curriculum that is developed and how it is applied, (2) he is concerned with the kind and quality of students that are to be taught and their behavior while in residence, (3) he is concerned with the types and qualifications of teachers to be hired and their on-the-job performance, (4) he is concerned with utilization of the space and equipment and services needed to carry on instruction, (5) he is concerned with developing favorable relationships with other school personnel and with non-school personnel who may have an influence on the program, and (6) he is concerned with funding, buying, and protecting the goods and services required to do the job.

This is a massive job, even in a small institution. You will note that it has much similarity to the task of a corporation executive. The corporation executive's objective is to make a profit—and he manages people and money and goods and services to that end. Likewise, the army general's goal is to win the campaign, and he must manage his resources in troops and supplies to achieve his goal. Educational administration has learned and can apply many useful principles and techniques from the military and the business world.

One of these is the principle of planning. We here are all well acquainted with that task. Good planning is simply ascertaining purposes, discovering the relevant facts, uncovering ways and means, determining consequent actions to be taken, and assigning responsibilities. It is an almost unconscious necessity in dealing with any serious problem. Yet how many times can failure be traced to inadequate planning! And planning assumes further contingency plans in order to adjust quickly to unanticipated variables. My own faculty has learned, with much apparent amusement, to ask "Are we now following Plan B, or Plan C?"

A policy is simply an agreed plan which has been proved adequate to deal with recurring situations and problems without need for further study. The policy says, simply, "when this particular kind of problem comes up again, this is the plan to follow."

Planning implies the establishment of certain roles within the organization. We have all seen the troublesome results of confusion in this regard. It is called "not going through channels." The fact is that there *is* a natural chain of command. Authority flows from the public or a particular group which supports the institution, to its governing board, to the president, to the chief academic officer, to the dean, to the music executive, and to the faculty and students. This is based upon the premise that the primary job of the institution is the instruction of students, which must be done within separate but related disciplines. This is the "line" organization. But many other necessary services—admissions, housing, purchasing, buildings and grounds, etc.—are entrusted to specialized personnel. These are "staff" functions. As music executives, we often deal with these staff officers to explore and set up certain activities. But the final signal to begin properly comes from our immediate superior. He is responsible for our total activity, as the faculty is properly responsible directly to us.

In a larger sense, of course, we all work for our students and in the public interest. And, in these days of student activism and direct public concern with educational outcomes, it is easy to be misled. But the fact remains that our music units are and should be operated within clearcut lines of authority.

This discussion raises the issues of authority, responsibility, and accountability. Authority, or the right to act, as I have just maintained, comes from the taxpayers or supporting body of the school, through the board, and downwards. Responsibility properly follows authority. That is, given the *authority* to manage and conduct the music program, we are *responsible* to take the necessary actions. And we may delegate certain responsibilities to others—if we likewise delegate the necessary authority to get that job done. We remain *accountable* for all the responsibilities we have undertaken or have delegated; that is, we must be able to explain how and why certain results have been obtained.

There are several fine points here which need reinforcing. Note that we are not responsible for failure to produce expected results where necessary resources have been unavailable; we can only account or explain the reasons for that failure, similarly, as music executives, we are responsible for hiring a teacher, but not directly responsible for any and all subsequent misdeeds performed by him. We may be called upon to account for his actions, and we remain responsible to assist, correct, or fire him as necessary. But we can not be expected to do his job for him.

This leads to the third aspect of the administrative management process, which is *control*. If the goals of the music program are to be realized, as tasks are planned and organized, proper control must also be exercised. This implies a certain amount of direction, coordination, and supervision of the music faculty and students as they go about their business. This is why we must prepare schedules and distribute forms and memos, and observe rehearsals and recitals. Committees need to be appointed and charged, deadlines set, orders given, and results evaluated. The larger the operation and the more responsibility that is delegated, the more necessity for supervision and control.

As we have described the magnitude and many facets of the music administrator's job, one may wonder what qualities are necessary for the task. It is not easy to describe the potential music administrator, because no single profile could define a person to fill the special needs of all the various music programs. Some faculties are filled with dissension, needing a smooth conciliator or perhaps a firm taskmaster. Some institutions sorely need one who will simply work incessantly and keep the desk clean; others need good money raisers, and others most need someone with innovative ideas and vision. I think those represented in NASM show all these abilities in varying degree.

By and large, I suspect that most successful music executives have grown into their jobs. As young teachers, they have developed professional stature and a broad interest in various phases of the curriculum. They have not ducked responsibility. They have legitimate goals and they have achieved the respect of their colleagues. Thus, when a vacancy occurred, they seemed fitted to the task. And those who have survived have learned to adjust to reality and to roll with the punch. Many have grown on the job and moved to other locations, where their general intelligence, philosophy, and know-how have enabled them to meet new problems. To me, a good potential music executive is simply wise, stable, resourceful, and hard working.

And what operational problems does he face? I think that natural priority goes to curriculum development, ahead of personnel and physical facilities, since it is the curriculum itself which actually generates musical learning.

The term "curriculum," it must be remembered, is not synonymous with "course offerings." My experience as a long time NASM examiner is that course offerings are remarkably similar among our member institutions. The essential differences in curricula lie in the type and level of students enrolled, the actual course content, musical materials studied, teaching style and procedure, the attitudes and activities surrounding instruction, and the standards which evolve. All these matters, of course, derive principally from the objectives which govern instruction.

It is not the job of the music executive to define the objectives nor the consequent instructional program. Historically and practically, these are faculty responsibilities. But it *is* his job to initiate, guide, and expedite their decisions in a helpful way. In short, he stimulates constructive attention to the ends and means of instruction. This is done through committees, faculty meetings, individual conferences—and especially by his own attitudes and actions in support of useful curricular innovation.

The general shape of the curriculum, as we have said, is no longer much of an issue. The NASM outlines provide a very practical guide to the professional music programs. What must be guarded against, in most cases, is too broad an effort. Most of our schools do not possess the inherent size and resources to offer all of the graduate and undergraduate programs in performance, theory-composition, history-literature, music education, music therapy, church music, liberal arts, and so on. The good music program is the one which comfortably provides the full range of educative experience in those fields elected by significiant numbers of the music students. Other programs should be left to other institutions.

This selectivity is not true of music offerings designed for general students. Most of our schools probably are doing much less than they should in this field, having directed their major effort toward the professional programs. And it is true, selfishly, that music enrollments by non-majors is where the major possibilities lie for the credit hour production that would save our music schools from cutbacks in this time of budget pinching.

This means creative imagination in discovering courses and teachers that offer the non-major an attractive alternate to other electives. Besides the time-honored music appreciation course, there may be courses in jazz history, contemporary styles, musical creativity, acoustics, beginning instrumental classes, etc., as well as various performing ensembles open to non-majors. Part of the effort, too, should be devoted to increasing audiences for music presented in concerts and through the media.

Manifestly, whatever curriculum evolves will require administrative support in terms of arranging for necessary space and equipment, effective class scheduling, student advisement, concert scheduling and publicity, office and secretarial assistance, and program evaluation. These are all large and intricate subjects but fairly routine, and I will not deal with them here. Please read the book.

But a few words must be said about faculty development. You know, of course, that a good faculty is the key to one's success as an administrator. Unfortunately, we usually inherit our faculties—good and bad—and any significant improvement is a process involving five, ten, or twenty years. Thus, each addition or replacement must be considered as an opportunity not only to fill immediate needs but also to upgrade and adjust faculty balance. The strong faculty has competence in every area of instruction, and certain balances are generally desirable as regards degrees and rank, type and location of training, age, sex, and race.

These factors help determine the job descriptions employed in the search for new faculty. Too often, in my observation, the notices tend to be too specific, so that many candidates who might be excellent prospects are discouraged from applying because it appears that the job and the qualifications are inflexible. Then too, the position is often not sufficiently advertised to attract all of the potential applicants.

In making the final selection, I would say that the greatest danger lies in discounting a fine job record on the part of an applicant, in favor of one with a good tape and an impressive personality during the job interview. Usually, I have found, the strongest recommendations, if read perceptively and confirmed by phone, will indicate the best choice.

The most delicate job, however, is working with the faculty—to orient them to the job, to assign them to appropriate and equitable loads, to foster good teamwork and communication, and to evaluate objectively their strengths and weaknesses in order to make valid recommendations on tenure, salary, and promotion. Anyone who can create and maintain "a happy shop" deserves a crown in heaven—and can incidentally be assured of a solid bastion against any administrative witch hunting.

Similarly, the music executive has an important role with students. He is obviously concerned with their recruitment, with their proper advisement and counseling, and with the provision of necessary resources such as instruments and their storage and maintenance, practice facilities, music listening and study facilities, accompanying and recording services, and the like. The music executive is also responsible for measures to properly evaluate students' work, to keep records of their activity, and to stimulate their progress through adequate recognition. More importantly, he has a great stake in securing favorable student attitudes and in avoiding and correcting any serious misconduct, as well as in achieving a strong sense of *esprit de corps*. All this requires that the music executive take an active role with students and their concerns. He must not see them only through the eyes of their instructors.

Throughout our discussion, we have spoken of the need to hire people to do things, and to secure space and equipment demanded by those assignments. This, of course, leads to the necessary discussion of the material side of management. This has been called the "nuts and bolts" of administration. Many consider this to be the chief role of administration.

The sources of funds, of course, vary with the type of institution. Those of us in state supported institutions rely chiefly upon tax funds appropriated to our institutions, together with gifts, fees and tuition charges, and various receipts. These funds are then allocated to the various units by higher administration, usually based upon past history and demonstrated need. Privately-supported institutions must reply more specifically upon tuition, gifts, endowments, and grants from foundations and other organizations.

Thus, the music executive may be directly or indirectly concerned with fund raising. We can not deal here with the various techniques involved. Obviously, one wants to avoid the risk and extraneous effort required in directly generating funds to support the music program, in favor of the system of allocations made and received from institutional sources. In the latter case, the job becomes less that of publicity and salesmanship, and more a matter of claiming and demonstrating need. Today, this process seems to be increasingly tied to the credit hour production syndrome. That is, we count the credits in which students enroll in music courses and divide that total by the number of faculty. This figure is then compared with other units on campus, or with last year's figure, or with other comparable music units.

You all know that music is in a serious bind in this game everywhere, simply because our individual instruction and our performing groups do not produce credits commensurate with the faculty loads involved. Part of the answer may be to redesign our instruction, but I believe we can never succeed in bringing our credit hour production up to the level of most disciplines. We will always be comparing apples with oranges. Instead, we must insist that valid comparisons are only possible with our own previous years' figures, or with those of our sister music units.

We are all acquainted with budgeting. It is simply the process which predicts and balances expenditures with revenues. The job of the music executive is to ascertain needs and costs, to set priorities, and to justify his budget request. Normally, this is done in terms of budget "lines," which define and restrict the specific categories of expenditure.

Whatever the final allocation, it becomes the basis for an account, from which the fiscal officer orders goods and services by means of the forms and procedures used in his institution. Obviously, careful purchasing is the key to stretching funds. Faculty should not be given a blank check. Instead, each item purchased must bear a demonstrable relation to instructional need and must be controlled so as to ensure that every vital activity will acquire its necessities but not wallow in luxury at the expense of equally critical activities.

Accounting is the process by which the fiscal transactions are recorded and summarized, and then used by the fiscal officer in regulating his subsequent orders and requisitions. For most, accounts are terminal—that is, the allocations must last throughout a specific period; no red ink is allowed and any balances revert.

The music executive's responsibilities do not end with the acquisition of equipment. He is concerned with inventory, distribution, storage, maintenance, and security. Various systems must be developed to handle these matters, which we can not cover usefully in the allotted time.

Similarly, we are not able to cover the topic of space as we would like to. This is obviously a critical matter to music instruction largely because of music's unusual requirements in terms of room sizes and acoustics. Chiefly, we are concerned with the adequacy of performance halls, large rehearsal locations, classroom and studio spaces, offices, individual and group practice rooms, and special facilities for music listening, electronic laboratories and audio equipment, instrument repair, storage, and the like. In all of these, special provision must be made for security as well as for lighting, temperature, and humidity control. But, since we deal in sound, the most crucial problems are (1) the enhancement of the quality of sound *within* rooms, and (2) the reduction of sound transmission *between* rooms.

The music executive needs to know something about how these factors are controlled. He needs to understand how proper reverberation time relates to room size and function—and how the reflective and absorptive values may be adjusted. He also must understand how construction can be designed or modified in order to help isolate sound and attenuate its transmission between rooms.

This know-how is used to help him in the assignment of spaces, and in diagnosing and remedying acoustical problems. Such expertise is important in justifying the conversion of space to musical instruction and in planning for new facilities.

Finally, I must mention the music executive's responsibility in public relations and continuing education. It is rather obvious that our music programs are not carried on in isolation from society and that steps need to be taken to extend the influence of the program as widely and deeply as possible into the schools and community served by the program. In some cases, the area to be served is defined rather strictly, while some schools regard their area to be much larger and more national in scope. Especially in regard to its alumni, the larger limits should apply.

This effort is carried on in terms of extension offerings, clinics and workshops on campus and taken to the schools, openhouse, news stories and advertisement in the media, brochures and other mailings, advertising the program, local performances and concert tours, consultant services, alumni bulletins and homecoming activities, sponsorship of community instrumental and choral groups, scholarship auditions, job placement services for graduates, faculty participation in professional organizations, and the like. The idea is three fold: (1) to extend the program's educational and aesthetic benefits as far as possible, (2) to find and attract talented music students, and (3) to engender support for the program.

In conclusion, as I have tried to outline my concept of the role and tasks of the music executive, it seems to me that the job is indeed comprehensive. The fundamental task is simply to provide the total facilities for music instruction and to see them properly applied in producing the strongest improvement in musicianship. The techniques, I believe, are essentially those of good business management, but dealing with problems in curricular development, faculty and student relationships, and physical and fiscal support. In short, my discussion has followed the design of my book. I suspect that your own experience as music executives will suggest points which can now be explored with and through our colleagues on the panel.

SOME IMPLICATIONS OF THE EDUCATIONAL SCIENCES FOR MUSIC IN HIGHER EDUCATION

Ernest Harris
University of Tennessee at Martin

Susanne K. Langer concludes the preface to the first edition of *Philosophy in a New Key* with an observation borrowed from J. M. Thorburn which seems particularly suitable here. "Thorburn, has said—that 'all the genuine, deep delight of life is in showing people the mud-pies you have made; and life is at its best when we confidingly recommend our mud-pies to each other's sympathetic consideration.'" Hopefully the mud-pies fashioned in this presentation will share at least the spirit of Langer's earlier observation that: "As every shift of tonality gives a new sense to previous passages, so the reorientation of philosophy which is taking place in our age bestows new aspects on the ideas and arguments of the past. Our thinking stems from that past, but does not continue in it in ways that were foreseen. Its cleavages cut across the old lines, and suddenly bring out new motifs that were not felt to be implicit in the premises of the schools at all, for *it changes the questions of philosophy.*"

Clearly, many of the mud-pies thrown into the educational arena by the College of Education species of educators have been made of sand and, for lack of viscosity or substance, have disintegrated upon impact. Academic scholars may be justified in the sometimes intense skepticism directed from Colleges of Arts and Sciences toward education professors.

This writer recognizes that any claim for something new in education probably should be approached with substantial caution. Nonetheless, it is hoped that the mud-pies presented here have the substance to stimulate some modulations or even transpositions in the tunes we hum as teachers and administrators. There could be those who purport to hear a different drummer and may perceive the distant strains of some new tonality.

This paper is divided into two sections, The first section provides a general introduction to the fundamental assumptions of the Educational Sciences. Observations on some implications of these Sciences for music are contained in the second section.

I. Introduction to the Educational Sciences*

Activity in the Educational Sciences had its inception in the 1950's. Yet, only in the last ten years have doctoral studies and papers been forthcoming on a significant scale. As a matter of fact, the American Educational Sciences Association has been in existence only since 1971. As the Educational Sciences have become more highly developed, the geographical influence of the movement has spread from southeastern Michigan to all parts of this country, into Canada, and now even to Europe. Particularly intensive activities are located in Dallas, in several Florida institutions, and in the State of New York.

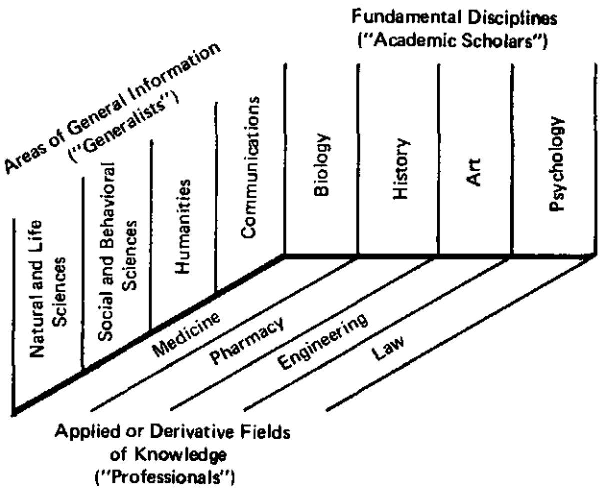
The use of existing knowledge in a systematic manner in order to solve practical problems in the applied field of education has been a primary focus of the Educational Sciences to date. The Educational Sciences have developed a conceptual framework and a technical language which facilitates the application of concepts and paradigms developed by academic scholars toward the more efficient accomplishment of educational objectives.

It would be useful at this point to make a clear distinction between what is meant by an applied field and what is meant by an academic discipline. An applied field borrows its terms and methods of inquiry from academic disciplines. Professionals in an applied field are concerned with practical matters. The educator is not and should not be constrained by the parameters of the scholar. The scholar is concerned with producing pure and distinctive forms of information which are not necessarily practical. As a pedagogue, the educator is concerned with the advancement of learning, not necessarily with the advancement of knowledge. Likewise, the medical doctor applies himself to the practical problem of healing the patient in his office. He is not concerned with advancing knowledge in the field of biology or any other discipline. Yet the medical doctor will certainly utilize knowledge which has been generated by biologists, chemists and others as he endeavors to provide succor for his patient. This is not to say that the professional can not also be a scholar in one or more of the disciplines. The fundamental

*Many of the ideas presented in this section are paraphrased from unpublished works by Dr. Joseph E. Hill with his permission. Dr. Hill is the seminal thinker and driving personality behind this movement.

distinction between the educator as a practitioner and the not very practical academic scholar sometimes seems clouded in academe, even in Schools of Music.

On the diagram below, the fundamental disciplines of biology and others are examples of fields in which we would find academic scholars. The lower part of the chart has medicine, engineering, etc., as representative of the professions or applied fields which borrow knowledge from the fundamental disciplines and apply this knowledge to practical considerations. The third part of the diagram includes general education. It is about the structures and functions of the other areas.



In several of the applied fields, a conceptual framework and technical language is pretty much agreed upon by the professionals. An engineer in California can communicate highly technical professional concerns with another engineer in Texas with a reasonable expectation that a common language is shared as a basis for understanding. There is as yet no such common language or conceptual framework in education. Yet, there has been for many years a basis for developing these elements to be found in the fundamental disciplines, especially psychology. By drawing from the literature, the Educational Sciences have been able to construct a conceptual framework and technical language based on the following assumptions:

1. Education is the process of searching for meaning.
2. Thought is different from language.

3. Man is a social creature with a unique capacity for deriving meaning from his environment and personal experiences through the creation and use of symbols.

4. Not content with biological satisfactions alone, man continually seeks meaning.

Since the Educational Sciences are open-ended, in that new scholarship could change significantly some part of the whole, the fields of thought into which the sciences are divided are subject to modification as is the content of each of the seven fields. These are the seven Educational Sciences:

1. Symbols and their meanings.
2. Cultural determinants of the meanings of symbols.
3. Modalities of inference.
4. Memory-concern.
5. Cognitive styles of individuals.
6. Teaching styles, administrative styles, counseling styles and student styles.
7. Systematic analysis decision-making.

These seven sciences form the outline for the discussion of implications for music in higher education which follows.

II. Music and the Educational Sciences

There is a potential danger that the concise, powerful conceptual framework of the Educational Sciences can seem so clear and persuasive that its implementation might appear to be easily accomplished. Nothing could be further from reality. Patience and circumspection are required when attempting to put into operation these new educational concepts. There are significant benefits to be gained from the effort. But the task of implementation is not simple.

First let us look at the fifth science mentioned above, cognitive style. The first four sciences taken together—symbols and their meanings, cultural determinants, modalities of inference, and memory—form cognitive style. At the present time, however, there is not enough information available from the fundamental disciplines supporting the fourth of these, memory, so that practical applications in the applied field of education might be productive. Hence the discussion below will concentrate on the first three seiences.

1. Symbols and their meanings. Symbols are created and used to gain knowledge and meaning. Theoretical symbols (words and numbers) are experienced visually or aurally. Theoretical Auditory Linguistic, T(AL), symbolic information is very important to teachers and administrators. If vice presidents, faculty, secretaries or students with whom the music executive deals are strong in this cognitive style element, conditions favor the use of the spoken word in administration or teaching. However, if these persons do not rely heavily upon T(AL) in gaining meaning from their environment, it may not be productive or wise to rely heavily upon the spoken word. For example, it happens that the music secretaries at the author's university are T(VL), Theoretical Visual Linguistic, and hence rely primarily upon the written word. If the chairman ignores this and depends exclusively upon spoken instructions, T(AL), the chances are very good that the tasks assigned will not be accomplished.

Not all information we obtain is through words or numbers. We also learn from direct experiences or from so-called Qualitative Symbolic information. Sensory stimuli, cultural codes and programmatic effects are included in this category. One sensory stimulus source is the sense of hearing. Qualitative Auditory, Q(A), can be very important to administrators, teachers and students. How very important it is to us all to be able to pick up the subtle aural nuances in speech and music!

Qualitative Code Ethic, Q(CET), is a cultural code involving commitment to a set of values or principles. Qualitative Code Ethic does not imply morality, just commitment. Students high in this quality might do quite well in independent study, if all other factors are favorable. On the other hand, students low in this characteristic are likely to do poorly in areas requiring a high degree of personal commitment, however brilliantly they might perform in another context.

A programmatic quality is Qualitative Proprioceptive, Q(P). Included here are such things as playing a musical instrument or typewriting: acts which require the synthesis of several symbolic inputs into complex performance tasks.

The instrumentalities now in use to evaluate cognitive style include level of educational development, reading level and the twenty-seven elements of cognitive style. Of these, twenty are included in the first set, symbols and their meanings. Four are theoretical and sixteen are qualitative. It is important to keep in mind that no single element in the cognitive style profile has independent significance. Without an awareness of the other elements and the interrelationship between all of them, it is not possible to make meaningful assessments.

2. Cultural Determinants. The cultural context of an individual often has very strong influence upon the meaning which that individual obtains from a given symbolic input. If we are aware of the cultural set of the persons with whom we interface, we can present our ideas in a manner which will facilitate an understanding of our intended communications. With a female dean or vice president who leans toward women's liberation, it might be unwise for the music executive to treat that superior as one of the boys. The individuality of this person would probably be such that treatment as an associate might receive a negative reaction.

3. Modalities of Inference. Symbolic information is filtered through cultural perceptions and also is organized through distinctive processes. The Magnitude, M, modality of inference involves the use of categories or norms in classification of information. The 'M' makes good outlines. A music history course which requires names and dates, outlines of stylistic characteristics, and things of this sort, would be the type of course in which the Magnitude inference pattern would be important. A music history course which, by contrast, stresses essay examinations which require the synthesis of information might not be so easy for the 'M.' The Magnitude teacher and the 'M' student might provide a complete outline of all of the key information, but have difficulty in fleshing out that outline with illustrations or comparisons.

If an administrator's mind receives and sorts information in a fashion which is different from that of his superior, conflict or cognitive dissonance can easily develop. For example, the artist type often has a creative mind characterized by the Difference, D, modality of inference. The 'D' pattern involves the use of one-to-one contrasts or comparisons. Not content with navigating on the sea of institutional life on which he is expected to function, this free spirit questions even the nature of the water on which his course is charted. The music administrators who are predominantly 'D' in their modalities of inference will almost certainly come into conflict with presidents or vice presidents who function mainly as Magnitude types. It can be very disturbing to the high-level administrator when the musician/administrator has the audacity to question the neat categories or slots into which the high-level administrator has organized his thoughts for many years.

A music administrator who is predominantly Theoretical Visual Linguistic, Individualistic, and Magnitude inference pattern might easily find dissonance with a teacher, student or high-level administrator who is predominantly Theoretical Aural Linguistic, Group oriented, and Difference in modality of inference. The music administrator prefers in this case to have things in writing, his way, and outlined; while the other party in this illustration prefers verbal (aural) interaction, consensus, and contrasts or comparisons. Similar examples can be made with each of the other elements of cognitive style.

Music deans and department chairmen are generally among the most successful teachers and are often very adept administrators. Using largely intuitive and empirical procedures to identify the cognitive styles of persons with whom they interact, these individuals have attained quite a lot. Any effort to implement the conceptual framework, technical vocabulary, and other tools put at one's disposal by the Educational Sciences may well lead initially to uncertainty and to a certain degree of frustration. The process of trying out *any* new idea may lead to such feelings. In the crunch of everyday affairs it is frequently the new and untried which seems to fall aside. Hence, an effort to use these ideas must include an awareness that a slow, step-by-step procedure might be the most productive in the long run.

Knowledge of the fifth Educational Science, cognitive style, can assist the music executive in obtaining a better grasp of his functions as he interacts with other persons in a variety of circumstances. Yet, as rich as cognitive style is as a potential resource of enlightenment, there are many other aspects of the education profession which have not as yet been mentioned. The sixth Science includes teaching, counseling, administrative and student styles. All contain distinct variables in the educational environment. Only administrative style is discussed here. The seventh Science embodies a systematic procedure for organizing and executing the business of the applied field of education.

Administrative style includes three elements: demeanor, emphasis, and symbolic mode. Symbolic mode is complementary to the first set in cognitive style: symbols and their meanings. The administrator can depend predominantly either upon theoretical symbolic or qualitative symbolic data as his main source of information. There can be any degree of mix between the two and this can change with circumstances. The administrator who is predominatly theoretical will tend to focus on *what* is said while the person who has a qualitative orientation will attend to *how* it is said.

In demeanor, an administrator can be dominant, adjustive, cooperative, or passive custodial. Demeanor fluctuates to some degree with circumstances but the predominant style of the administrator is not likely to vary greatly over the long haul. The extremely dominant administrator is often admired for his strong leadership but despised for his domineering manner. At the opposite pole, the passive custodial administrator is extremely permissive. An illustration of the passive custodial person is the high school principal who was being visited by the North Central Association. The principal and a member of the visiting team were walking down the hall together and happened to pass the door to a classroom just as the teacher in that room was being hit by a student. In response to this assault, the principal quickly pulled the visitor into a nearby empty room and quickly indicated that he always insisted upon having his teachers work out their own problems. On the other hand, we sometimes like to have this type of administrator because he will stay out of our way and let us do our work.

Emphasis involves persons, properties and processes. Some administrators focus upon maintaining inter-personal rapport with their colleagues and do very little else. Others emphasize obtaining and maintaining buildings and equipment as an obsession. Some are passionately concerned with forms and procedures. When one of these areas is emphasized at the expense of one or both of the others, clearly, some part of the job is not being done. Most administrators are concerned with all of these factors to some extent. It is a matter of emphasis.

Awareness of one's own administrative style and cognitive style can assist in assuring that the assignments incumbent upon one's position are executed. By recognizing one's own areas of strengths and weaknesses, the music executive can make a positive effort to assure that he or some appropriate member of his staff accomplishes those jobs which might otherwise be slighted to some degree.

The seventh Educational Science is Systematic Analysis Decision Making. This process involves establishing overall goals and specific performance objectives for any part of the educational setting. Provisions for feedback and modification are built into the model. The basis for the seventh science is the assumption that careful planning together with a performance system which is responsive to needed changes are essential if any aspect of the educational structure is to work effectively and efficiently.

This brief presentation is but an introduction into the fascinating movement called the Educational Sciences. Attention is drawn to the attached bibliography, a short version of a much longer one which is available. The interested reader can find direction for further inquiry in this bibliography. If these mud-pies are shapely enough to stimulate the fires of the reader's intellectual kiln, they have served a useful purpose and the author rejoices with the reader in this accomplishment.

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COMPETENCY BASED TEACHER EDUCATION IN MUSIC

SAMUEL D. MILLER
University of Houston

In approaching the subject, "Competency Based Teacher Education," it seems appropriate to begin with a discussion of forces which have emerged and shaped educational thought during the past several decades. Only through such a process is it possible to view and understand the roots and missions of Competency Based Teacher Education.

Beginning in October 1957, when Russia successfully launched Sputnik I, the new cognitive-essentialist movement, in contrast to the older pragmatic-progressive movement, called for contracting rather than expanding the functions of public schools, and the development of purely intellectual powers of youngsters was given first priority through not only the demand of parents, in particular the parents of college bound youngsters, but also through monetary support provided by the National Defense Educational Act, the National Science Foundation, and the Ford Foundation's Fund for the Advancement of Education. The so-called "central-corps" of subjects—reading, mathematics, and science—were joined by foreign language study and other forms of structured knowledge and reasserted their dominant position in school curriculum.

Different forces, however, were also making themselves known and signaling new directions for the thinking of those directly involved in the education of the young. For example, after 1954, the year in which the Supreme Court issued its decision that segregation denied equal protection of the nation's laws, the process of desegregating the public schools was begun. With this process arose a vast host of problems for the teaching profession including not only the mechanical ones associated with busing, drawing boundary lines, and crossover teacher placement, but also the more critical and profound ones dealing with historically ingrained hostilities, cross-over teacher training and all of the ramifications thereof, classrooms filled with youngsters whose achievement and experience levels are diverse to say the least, and the whole new and vastly complex thrust called "multi-cultural education." So great has been the effect of this movement on preservice and graduate training for teachers, that institutions of higher learning have developed whole programs of study—often aided by federal support. Furthermore, numerous state legislatures have mandated at least one course in multi-cultural education, or set of educative experiences, as a certification requirement. Incidences of violence in and around the nation's public schools have taught us all too dramatically the fact that the acute problems arising from the merging of unlike cultures in our country, or what some have so aptly termed the "Second American Revolution," are not going to be solved easily, nor quickly.

Many more forces from the outside environment have affected the mainstreams of educational thought and could be explored. Among them are: (1) the influences of television and other forms of communication; (2) technology advancements which provide new forms of information storage and dissemination; (3) the move to combine education and training for the world of adult work with the world of organized public school education as we have known it. (This is a newly reinforced movement yet to be reckoned with, especially insofar as secondary public school music performance organizations are concerned. Essentially the plan as reported in the Washington Monitor arises from a massive combined effort of the Departments of Health, Education, and Welfare and Labor and Commerce to construct an educative program whereby all high school students—not just the minorities or the economically or socially underprivileged—work up to two days a week outside the public school environment); and (4) new laws pertaining to the sanctity, ownership, and privacy of student records. Each of these would merit exploration to some extent in its own right as one approaches the topic, Competency Based Teacher Education.

For the present, however, one other force which has had a staggering effect on teacher education and ultimately the public school program will be explored—the employment market for certified graduates. The decline in birth rate coupled with the overly zealous drive to produce teachers of central corps subjects and the demands for *society-centered* as well as *child-centered* emphases have all reshaped the supply and demand for public school teachers.

National Education Association research data collected over a period of recent years indicates clearly the emerging, changing school curriculum and the index of teacher supply and demand. There can be no doubt that substantially more teachers are being certified in numerous fields than there are jobs available. For the first time graduates are leaving campuses only to be thrust into a crowded job market, particularly competitive in large metropolitan areas. Colleges of Education now have a precedential opportunity and obligation to reflect carefully and devise new procedures for selecting candidates and individualizing or personalizing programs of study. Moreover, Colleges of Education have had to face the reality and necessity to devise deselection processes. The possibility and obligation to turn out teachers according to fixed quota systems is a subject of much lively debate and concern. In short, however, it is safe to assume that the era is past wherein vast numbers of virtually unknown students can take a discreet series of education courses, get certified automatically, and be assured a job. Indeed, the time for reflection is at hand, and the need to produce quality teachers is pressing.

Incidentally, yearly indexes of the past five years published by the National Education Association continue to show a good job market for music teachers at the elementary level. Out of twenty-five chartered teaching areas from kindergarten through twelfth grade, elementary music has repeatedly held its position amongst the top three or four subject areas, with a job market ratio averaging better than 2.5 positions available nationwide for each newly qualified teacher. On the other hand, the demand for secondary music teachers has been much lower, ranking about sixteenth and having a job market ratio averaging about .5 positions available for each newly qualified teacher.

Returning presently to the total field of professional education and taking into account the formerly discussed matrix of contemporary forces giving origin and foundation to innovative theories, one of the outstanding, noteworthy movements has been called "Competency Based Teacher Education," or "Performance Based Teacher Education." It attempts to provide some answers to the problems confronting education today, but above all it is concerned with producing quality teachers. Those endorsing this theory stress the vital need for teachers to be able "to do" rather than "to merely learn about" teaching. Moreover, since teaching is essentially a performance activity that can be analyzed and evaluated in terms of varying degrees of competency, minimal acceptable teaching behaviors are defined and made known to the candidate at the outset of his program. Emphasis is placed, therefore, upon successfully meeting the criteria initially set, and acceptable completion of the program, or any of its parts, is determined by accountability and demonstration of teaching strategies—sometimes with peers in the college classroom, sometimes with school youngsters.

Since human learning has been tested in many settings and found to be a highly individual matter, and since diversity in background among today's youngsters is obviously over-abundant in the school classroom, Competency Based Teacher Education recognizes these facts by placing great emphasis on individualization. This individualization is best carried out not only by way of traditional classes, seminars, library assignments, and the like, but also with the aid of learning resource centers wherein students have access to open stacks of printed materials, slides, film-strips, television tapes, video-taping equipment allowing instant replay, complete instructional programs, carrels, and tables for small group activity. Such centers are being built in numerous public schools as well as in Colleges of Education. Students are thus provided with numerous alternative ways to learn, rather than just the one traditional way—that is, with the teacher leading and central to all classroom learning activities.

Inherent in individualization is the fact that not all youngsters, or adults for that matter, learn at the same rate of speed. Thus, while maintaining certain essential time lines, Competency Based Teacher Education proponents would like to do away with, or at least greatly modify, traditional concepts of courses, credits, entrance qualifications, and restrictive time parameters. They prefer to hold all students accountable for meeting specified exit requirements, but the time needed to fulfill these requirements would by necessity be variable. This, they argue, is precisely opposite to the system generally imposed on students whereby time for meeting requirements is held constant but achievement varies.

Competency Based Teacher Education programs are to a large degree public school or field centered from the moment the student enters his first professional education course. In all-level certification programs students observe, teach mini lessons to youngsters, and participate in school activities at all levels—kindergarten through twelfth grade—for four consecutive semesters preceding graduation. Out of high school for two years, most of them have forgotten what schools and children are like and what teachers do. Feedback indicates that college students are actually surprised at how little they know, especially concerning matters pertaining to the lower grades. This early and continuing exposure to youngsters is a forceful significant type of reality training.

In any group of music majors, some will deselect themselves and decide that teaching in the public schools is not for them. Luckily, this usually happens early in the program before a great amount of time and money is invested. The vast majority of music majors, however, continue on and graduate. Interesting is the fact that most students of this group eventually become motivated and interested in teaching, at least on a part time basis, general music at the elementary or junior high school level. At the outset of the program nearly all music majors are exceedingly desirous of becoming senior high school choral or instrumental conductors. The reasons for this are rather obvious. The undesirability and impracticality of this are also rather obvious in the light of the employment situation today.

In addition to field experiences, Competency Based Teacher Education students go through a series of modularized programs which provide for alternative learning modes. These are usually organized into explicit objectives which outline rationale and define precisely what the student must learn or do to demonstrate success. Modules also state prerequisites, preassessments, instructional activities, postassessments, and remediation possibilities. Students might go through modules exploring the local, state, and national employment scene; they might study methods of planning school activities with behavioral objectives in mind; they might study multi-cultural and crossover teaching; stimulus variation techniques; teaching analysis techniques as applied to the study of video-tapes made of their teaching; child interview techniques; basic human growth and development; techniques for asking higher order questions; planning individualized instruction; and many more.

These topics are considered generic essentials for all teachers, regardless of the major. Evaluation of student competency typically takes place in several ways: by the traditional paper-pencil test, by peer or child teaching followed by fellow students and the university instructor acting as an assist-and-assess team, or by evaluation of the teaching product—that is, testing children to see exactly how much they have learned from instruction.

Once the music student begins his professional program, he is held accountable to know and demonstrate, where applicable, all generic skills in his music education classes and his student teaching. Thus, there is a close alliance amongst all phases of the professional training components. For example, all lesson plans written for methods classes or student teaching are in terms of behavioral objectives that signify the material to be studied, the method of teaching, explicitly what students will be able to do at the end of the lesson (in this case concerning music), and precisely what standards of success will be tolerated. This means then that no longer is the student teacher in a senior high school permitted to write a lesson plan simply outlining procedures and materials, and then teaching students by standing on a podium and telling them how to play so that not much more than a decent or even a fine product is achieved. Such a method provides intellectual and musical exercise for students, but it does little to develop them intellectually or musically—especially in terms of their growth toward attaining musical understanding and eventual independence. Thus, we see the fact that Competency Based Teacher Education places great emphasis on evaluating and designing sound educative *processes* as well as obtaining *products*.

In another instance the student teacher might plan to teach a listening lesson to a junior high school general music class. His first objective might be to bring the class to enjoy the beauty of the work, the sound, and the basic mood. This goal pertains to the affective domain of human learning, that is, exciting the emotions and calling forth pleasurable aspects of a mental process. It is, however, difficult to measure by conventional means. Taking into account the fact that all human beings take pleasure in perceiving and understanding, and that possessing knowledge about some topic usually conjures up pleasurable feelings, the student teacher may choose as his second goal the task of bringing the class to discover and understand certain features of the musical elements as utilized by the composer. Youngsters might discover through higher order questions and demonstrate by diagramming, hand show, or other more creative means, that they understand and comprehend the shape or design of the piece. Perhaps eighty percent or more of them might demonstrate clearly that they detect and recognize repeating, returning, and contrasting sections in the music. They might sing melodies and describe their patterns and characteristics. Likewise they might define and clap rhythmic patterns or describe harmonies. Basic instrumentation could be defined.

Perhaps not all of goal two will be covered in a given single lesson. The important thing, however, is that goal two is specific, the results in terms of musical knowledge and understanding can be measured, and the student teacher can be held accountable for meeting and choosing appropriate behavioral objectives.

Holding the teacher education candidate accountable, therefore, to carry out and manipulate teaching strategies so that successful, concrete results are obtained constitutes the central thrust of Competency Based Teacher Education. As we have seen, it places heavy emphasis on developing specific teaching modes and performances. It recognizes individuality in children's mental abilities, environmental backgrounds, and methods of learning. It takes into account newer technology made accessible through the new and hopefully all-embracing learning resource center. It is highly field- or public-school-centered, giving candidates numerous opportunities to teach class or individual lessons and conduct rehearsals while being video-taped. Emphasis is placed on the candidate analyzing his own performance objectively and skillfully so that he becomes sensitive to his strengths and weaknesses and can improve his teaching performance. Competency Based Teacher Education is usually, but not necessarily, structured in learning modules, and candidates typically progress at varying speeds but ultimately reach the same specified exit standards. And finally, it is reality training, thrusting candidates into various types of situations so that they are made aware quickly of the enormous import and responsibility attached to the teaching task.

Such reality training opportunities are particularly meaningful to the music teacher candidate, for they afford him an early chance to utilize and demonstrate the skills and knowledge he has acquired in theory, history and literature, functional piano, analysis, applied music, and conducting. These subjects take on new meaning as he synthesizes, coordinates, and demonstrates them, while, at the same time, being faced with children at various grade levels from Mexican-American, Black, Jewish, high and low income, and innumerable other backgrounds. He realizes immediately the fact that he has only begun to learn music materials, literature, and skills appropriate to children. Furthermore, he learns quickly that very often the key to successful teaching is the ability to select and simplify from his vast panorama of musical knowledge. This is at first one of his most difficult tasks.

The reality training he undergoes also teaches the music major that he must be interested primarily in youngsters, and that music makes valued and enriching intrinsic contributions to all of them—regardless of how extensive or restrictive their innate potentials and abilities happen to be. Thus, music education in the public schools is not solely for those youngsters possessing performance skills. Nor does it exist primarily for extrinsic values—that is, achieving the musical aspirations of the teacher or the winning of ribbons and trophies. These are of secondary import. He must instead receive fulfillment and satisfaction by seeing each child reach his musical potential, no matter what they may be.

Competency Based Teacher Education was born out of the melting pot of societal, child, environmental, and essentialist demands to influence the education of America's youth. Most of its existing programs are young and in developing stages, and its theoretical propositions are not yet tested substantially to conclude that it does what it purports to do. While certain Teacher Corps projects have been purely Competency Based Teacher Education in orientation, and feedback studies and analyses of these have been impressive, the uniqueness of these programs, the unusual maturity of the candidates, and the higher level of financial and faculty support they receive all tend to disqualify, at least partially, the glowing results as substantial or conclusive proof of merit for other more common settings of teacher training. Yet, numerous educators are claiming Competency Based Teacher Education to be the needed panacea, and as of 1973, fourteen states adopted administrative or legislative support for it, and eleven others were actively working toward it.

All of us are bound to be confronted with Competency Based Teacher Education, and we may endorse it whole-heartedly, oppose it and try to keep matters as they always have been, or we can be eclectic and adopt those attributes we find most promising and useful. It is resting on all of us as educators and musicians, however, to be knowledgeable of Competency Based Teacher Education so that we might make informed, intelligent decisions about training public school music teachers.

IMPLICATIONS OF THE REVISED NASM STANDARDS

EUGENE BONELLI
University of Cincinnati

At the annual meeting in November, 1973, the National Association of Schools of Music adopted revised standards for the accreditation of graduate and undergraduate programs in music. The revised standards were the result of several years of work by the Commissions and various *ad hoc* committees which included liaison members from various professional groups and active professional musicians. These revised standards represent the Association's continuing attempt to exert leadership in the training of musical performers, composers, and researchers and to encourage excellence in the preparation of teachers of music for collegiate institutions, public schools, and private studios. In broad terms, the implications of these revised standards are threefold: first, in designing and implementing curricula at all levels, schools of music must face the realities of music in the world of today; second, schools must be honest with students by striving to prepare them for careers that now exist and will exist in the musical world of the '70's and beyond; and third, professional schools of music must make a greater commitment to music in general education in order to ensure broad-based understanding and support for all types of music. This third topic was the subject of a special forum sponsored by the NASM in Houston in February of 1974.

In trying to analyze the realities of our times, we can observe that the arts have increasingly given voice to the changes of the twentieth century with an accelerating thrust of diverse styles and resources. Before 1900, a style or school in any of the arts endured as a rule for many generations. Looking specifically at the visual arts, we can observe that with the passing of impressionism, roughly a thirty-five year span, from 1875 to 1910, there has been a steadily increasing turnover in schools or styles, from futurism to cubism to surrealism to pop art, op art, kinetic art, and now the post-object art of the 1970's. New styles not only emerge, but continue to exist side-by-side with other modes of expression. Film makers today do not even pretend to produce movies of universal appeal, for, in reality, the movie audience has become as fragmented and polarized as the country itself.

In music, new compositional practices have followed one another at a steadily increasing pace. Particularly in the last twenty years, the impact of electrical technology has literally transformed our sound-scape, as composers have used tape recorders, synthesizers, computers, and other types of electronic equipment, both alone and integrated with traditional musical instruments and voices. The new and expanded means of communication and the speed of travel have broken down barriers between formerly distinct cultural traditions. A dissemination of the music of Asia and Africa has gradually led to an increasingly eclectic quality in the works of many western composers of various nationalities. Today's music includes western concert music, jazz and popular music of all kinds, experimental music using new sound sources and new relations between composer, performer, and audience, the unbelievably vast repertoires of Asia and Africa, and hybrids of all of these. The latent improvisatory characteristics which form a rich part of our western musical heritage are also increasingly reappearing as aleatory and improvisatory techniques play a larger role in the music of our time. This diversity of styles existing side-by-side is a reality which must be taken into consideration in the design of music curricula, and it is to this point that certain sections of the revised NASM Standards are addressed.

Popular music is unquestionably the most pervasive sound in America today. Through radio, television, and recordings, popular music permeates our society with an amazing diversity of styles. Just as with film, the sheer size and success of popular music has given rise not to one huge audience but to many differentiated audiences. The spectrum runs the gamut from Elvis Presley, who started in the '50's through the Beatles and Bob Dylan of the '60's, to today's contrasting rock styles of Stevie Wonder and Elton John. Jazz has been through many stages, from blues to rags to spirituals and electronics, with influences from African, Asian, Latin and European music. Popular music is also big business, with U.S. retail sales of recordings and tapes estimated at approximately $2 billion last year. Bob Dylan's one act road show early in 1974 drew a mind-boggling 20 million requests for the 658,000 available seats on the six-weeks' tour and is estimated to have grossed about $5 million.

And what is the future prospect for our professional performing arts institutions—the symphony orchestras, opera companies, ballet companies, and theaters? What has been the impact of the changed social and environmental conditions and the galloping inflation on these organizations which have been the foundations of our musical culture? Many recent studies and statistics have demonstrated that today more and more people are discovering the pleasure of the arts, and many of our existing performing arts organizations have at least an adequate base of audience support. Annual attendance of symphony concerts is currently approximately 11 million. Companies such as the New York City Opera play to an average ninety percent capacity house. In his new book for the Carnegie Commision, *The Rise of the Arts on the American Campus,* Jack Morrison provides many statistics to support his conclusion that in the next decade enrollments in the arts on the part of general university students should go up to an above normal rate of growth, while the number of majors in the arts may level off or decline slightly. The paradox in what should be a healthy situation for all the arts in this country is that in this time of increasing public support and acceptance, the financial base for the arts is gradually crumbling. Let me list the titles of a few of the articles which have appeared in the Sunday "Arts and Leisure" section of *The New York Times* over the last nine months: "It May be Too Late to Save the City Opera," - "What Sunk the Dallas Symphony After Seventy-five Years?" - "Is the Solo Concert an Outmoded Institution?" - "The Coming Crisis for the Arts: Who's going to foot the bill?" - and "The Met's Own Ills Sound Like an Opera Plot." When you read these articles, you are struck with an overwhelming impression that through the impact of poor management, compromised artistic goals, and inadequate funding, we are in danger of losing many of our professional organizations.

The Ford Foundation recently issued a report entitled "The Finances of the Arts." This massive document predicts that in the next seven years the gap between box office income and total operating expenses of the nation's performing arts will increase from the $66 million of 1970-71 to $180 million in 1980-81. The Ford Report concludes with the warning that "if the arts are to remain healthy and make the contribution to the conditions of human existence they are capable of, they will require increasing support from public funds, from corporations, and, above all, from the private sector—particularly private patrons." Private foundations are conspicuously absent from the list. This may not be surprising in view of the recent news report that the Rockefeller Foundation has already cut its arts funding in half, reflecting the changing priorities of its new president, and the planned fifty percent reduction in overall giving on the part of the Ford Foundation itself. Furthermore, I do not believe we can be too optimistic about increased funding for the National Endowment for the Arts in the face of the budget reductions being espoused by President Ford to combat inflation. Support for the arts from the business community is still relatively minor nationwide, and contributions from the private sector certainly cannot be expected to keep up with the inflationary spiral.

The overall implications of these realities cannot be ignored or minimized by either the faculty or the students in our schools. By and large, music schools today have over-promised and over-produced when we consider the facts of the job market. In relation to the number of applicants, there are now so few openings on the concert and opera stages and in the symphonies and ballet companies that for all practical purposes these careers have ceased to exist as viable options. And the immediate future may bring a further shrinking in this type of professional opportunity. It is perfectly true that it is extremely difficult today for a performing musician to find a place in a professional organization or on the concert stage, but there are and will continue to be opportunities for that outstanding young artist who has the mixture of technical skill, imagination, and the ability to project a personality over the footlights. We must be honest with students who seek such careers and evaluate their abilities in relation to this exacting standard. But, at the same time, we can recognize that students will discover many new and diverse career possibilities if our curriculum is realistic and comprehensive in the skills and insights we require. Despite a shrinking job market in some areas, there are, and increasingly will be, openings for the well-trained, versatile, and flexible student who can seize new opportunities, whatever they may be.

The sections of the standards entitled "Competencies common to all music degrees," focus our attention on the diversity of music in today's "global village." This fact must be reflected in our repertory for study. Musicianship courses at both graduate and undergraduate levels cannot limit repertory exclusively to western concert music from the Renaissance to 1950. We must give our students the resources to deal with any music he or she may encounter, either as a performer, arranger, listener, or teacher. But let me offer one word of caution here: We should candidly admit that it may be impossible to design a curriculum which will thoroughly cover the music of all styles and cultures, particularly in the context discussed above. There are very few schools with the faculty competence to accomplish this in depth. But we can become less "content" and more "process" oriented in our curricula. This means stressing an understanding of those basic elements common to all music and systematically exposing the student to an application of his skills and insights with a cross section of musical styles and types. Our goal should be to give the student the resources to continue his musical growth according to his interests and opportunities. Electronic and aleatory music, music of Africa and Asia, pop and rock music must be viewed as additions to our musical resources and curricula and not as fields in themselves to either exclusively idolize or condemn. We must not lose a sense of the continuity of our musical heritage and how both the present and the future fit into the total picture.

For those students going into music education, the national oversupply of teachers is as much a reality in our field as in any other. There will continue to be jobs for music teachers, but in light of the diverse problems and situations which teachers encounter today, we must be more demanding in expected musical competencies, and personal and professional qualities. These realities are likewise reflected in the new standards for music education degrees. If music education stands indicted today for failing to provide an audience for the very kind of music it purports to teach, nothing is to be gained by each of us outdoing the other in trying to identify someone else as the co-conspirator. I say that those of us in the colleges and universities bear the primary responsibility to break this cycle. We must train teachers who will find new ways to give more students the opportunity to experience a sense of beauty in sound. Future music teachers must be able to deal effectively with whatever music their students find most meaningful and use it as a starting point for musical growth. We must shift the hierarchy of values which has placed the training of professionals and teachers for future music majors above all other activities, to a spectrum of values which assigns co-equal responsibility to providing teachers who will welcome working with people of all ages who have neither the talent nor the desire for music as a profession, but to whom a heightened understanding of the musical experience can provide a life-long enrichment. And the future teachers we train must have the resources and commitment to accomplish this dual objective, regardless of the level at which they teach.

The revised graduate standards stress two major points growing out of the various realities I have just discussed. The first is that a breadth of musical competence is essential for all students completing graduate degrees. Consequently, graduate curricula plans and remedial studies should ensure that students achieve the same broad competencies listed in the undergraduate sections as being essential for all musicians. A second major point deals with the reality that almost all musicians will teach sometime in their career. Therefore, graduate programs should give special attention to preparing students for a teaching role by the inclusion of courses and experiences in pedagogy, with opportunities for internship with supervision and evaluation by professional faculty.

The arts do indeed face a crisis today, a crisis that must be viewed in the perspective of world-wide economic instability and possible major depression. However, even in the face of all I have outlined here, I do not look to the future with resignation or pessimism, but rather with a sense of challenge. It is a two-fold challenge—first, to prepare students for careers that actually exist and will exist, and, second, to build a more artistically literate citizenry—one that recognizes the importance of the arts to the spiritual well-being of the nation and will encourage their elected representatives to support expanded government funding. This is what NASM is asking us to do, and is offering some specific guidelines with the new standards. As faculty, we must avoid the pitfalls of a past-oriented curriculum and an educational process which seals off students from the real problems, surprises, shocks, and opportunities of the outside world.

In summary, NASM is asking us to ensure that our institutions establish the machinery for a continuing assessment of our various priorities and curricula in relation to the realities of music in American society today. In our discussions of curricular change, let us always be looking to see the large scale results of our work and remember that we cannot be expected to devise the perfect curriculum which is best for all students. But we should be able to understand what a student hopes to learn through, about or with music; and for our future professionals, to conscientiously and accurately advise them about what their careers require, what resources are available at our institution and elsewhere, and what is the prospect of using their skills professionally in the future.

With the new standards, NASM is asking us to stand firm in our determination to uphold exacting standards for the training of all our students—standards which will ensure the necessary excellence and flexibility to function in the artistic world of the future. We must maintain a commitment to help students learn how to learn so that they may experience the joy and excitement of continuing growth throughout a lifetime in the art. Equally important, we are encouraged to bring the arts more significantly into the educational mainstream, from kindergarten through college. To do this, we must produce more teachers who can not only teach skills effectively, but who also share a passionate interest in helping all students become more open to the beauty of music and its potential significance in their lives. Let us remember that the demand for the best in music will be in exact proportion to the number of people in our society we have reached this level.

FUND-RAISING FOR MUSIC SCHOOLS

RAY E. ROBINSON
Westminster Choir College

Introduction

We are now nearing the middle of the decade of the 1970's and it is painfully clear that higher education is facing a fiscal crisis of major proportions. And, ironically, not even the state schools are immune to the necessity of developing fresh new sources of income. The financial needs of music schools are so critical today that many are facing serious cutbacks or even extinction, if some new means of support is not found.

For years we have been hoping that the government—state and national—would come along and bail us out. But with the exception of a few institutions, this thinking now seems unrealistic. All schools — including state colleges and universities—are feeling the financial crunch of rampant inflation on the one hand and a reluctant taxpayer on the other. For those of us who represent institutions with educational and religious distinctives that are incompatible with the demands of government, state support is obviously not a realistic solution to the problem of developing sources of new revenues.

It is thus axiomatic that private educational institutions—and especially the music divions of these schools—will need to develop sound and rigorous fund-raising programs in the years ahead if they are to survive as quality schools of music. If not, they will experience reductions in staff and equipment that will severely hamper the quality of education they are able to offer.

Preparation for Fund-Raising

A successful fund-raising program has been described as a continuing series of disappointments punctuated by a few brilliant successes, seemingly unexpected. The difference between a well-planned and implemented effort and a shoddy one lies in the word "seemingly." Planning and implementation delimit the factors that guarantee success. A gift is ultimately the result of careful planning plus *interest, involvement, emotion, leverage of solicitor, method of solicitation*, and certain personal factors (gain, recognition, prestige, moral obligation). Careful preparation for fund-raising includes four steps: pinpoint your mission, develop a program to achieve these objectives, project your income and expenses, and establish a plan for the future.

Pinpoint Your Mission

Believe it or not, preparation for fund-raising begins with a hard look at the mission of the institution. People give to programs. Foundation heads, corporate executives, special donors, friends of your institution, alumni, and parents are first and foremost people. They give because of an *interest* in the particular distinctives which a school exists to perpetuate: they love music, they get emotional about young people, they believe in higher education, they sing in a church choir, etc. If your program is going to fit into their interests, its distinctives must be carefully defined.

Develop A Program to Achieve These Objectives

Many businessmen and thoughtful foundation executives—although sympathetic to the needs of arts organizations—are inclined to view their budgets and their management skeptically. They must receive the kind of factualization in terms of program and planning that can justify a favorable decision on your request for funds. Three well-written documents will serve this purpose: a professionally-prepared long-range facility plan; a comprehensive educational plan; and a five-year financial plan.

Project Your Income And Expenses

Projecting income and expenses in a careful manner suggests that you have thought through your objectives, established your priorities, and shown how you will live within your budget. This is critical to a potential donor because confidence in the long-range fiscal stability of an institution is very important to a person who cares enough about your school to invest in it.

Establish a Plan for the Future

There is a great difference between projecting and planning. Projecting suggests that you have thought out your objectives and that you have put down figures of expected income from the activities projected. Planning shows that you have worked out a step-by-step procedure by which you will bring about necessary results.

Most music schools have not worked out long-range plans and do not know where they are going. This means that, unfortunately, too many are some place between hope, projection, and planning. They have not really defined their objectives, and have not really worked out a thoughtful plan for the future. Without one, it is impossible to expect any reasonable degree of success in any kind of fund-raising program.

Ingredients of Fund-Raising

There are four ingredients that must be present in any fund-raising effort: confidence in the organization, urgency and importance of the case, the development of a constituency of potential donors, and dedicated volunteer leadership.

Confidence in the Organization

A prospective donor must have a sense of confidence that his gift will be well-used. This confidence is generated by the management of the program, the way the institution handles finances, the strength of the faculty, the quality of the educational program, the leadership of the trustees, the past of the institution, and its future plans.

Urgency and Importance of the Case

Any appeal for funds is usually in competition with other requests, sometimes hundreds or possibly thousands of other proposals. Consequently, a request for funds should be submitted only after the following questions have been considered:

1. Are we doing something really important?
2. Is it urgent? To whom?
3. Is it relevant? To what?
4. Does it meet a need?
5. Does it present a truly new idea?

The Development of a Constituency of Potential Donors

Many times music schools are handicapped because they do not have a large, wealthy, and well-defined constituency. We can often identify certain potential contributors—trustees, alumni, certain foundations, some corporations that have given in the past—but we need to develop definite information on other prospects, to determine interest, to determine gift potential, and to determine their willingness to give and their willingness to work for you.

Dedicated Volunteer Leadership

Fund-raising is a "team" effort; it is everybody's business in the entire institution: administrators, secretaries, teachers, alumni, students, etc. To be successful, leaders must be developed who are committed to your success and who will give the time and resources necessary to help you succeed. In capital fund drives it is usually only five to fifteen truly committed leaders who raise 75-95% of the total amount of funds. Your money will usually come from less than five percent of your constituency, and frequently from somewhere between 50 and 100 donors. This means that strong leadership is vital to success.

The Five Sources of Funds

For a long time, most institutions of higher education raised funds through their common income sources—tuition, endowment, income, auxiliary enterprises, etc.—and the four basic fund-raising techniques: the annual fund, solicitation and cultivation of special gift prospects, an occasional capital fund campaign, and deferred gifts. In recent years, foundations and governmental sources have become an important new source of funds and have placed new demands upon the fund-raiser.

The Annual Fund

The annual fund provides an important segment of operating funds for most colleges and universities. This source includes appeals to friends, alumni, foundations, business and industry, and, in some cases, churches and service clubs. These funds are usually given in an unrestricted manner and are generally designated for the operating fund. A carefully planned direct mail campaign has been a successful device for annual funds in the past. Today, new methods are necessary, including a much greater personal involvement on the part of the donor.

Special Gift Prospects

Friends and foundations are the best sources for special gifts. When seeking contributions of this type from friends of the institution, there are two fundamental principles that should be followed: state the need clearly, and solicit the key prospects personally.

When approaching foundations for a special gift, there are four rules that should be applied:

1. Take a realistic approach about what a given foundation can do for your institution. Remember! Foundations are not a panacea.
2. Make a careful study of the foundations to determine their priorities. Try to get to their decision-making process: benefactors, board members, mutual friends, etc.
3. Approach foundation executives as if they were people, not faucets. Study the size and nature of the staff.
4. Write foundation proposals that have substance. Avoid professional jargon and slickness.

Deferred Giving Programs

Public and private colleges and universities receive their largest source of income from bequests and other forms of deferred giving. In 1972, colleges and universities received 17.6% of their total gifts from bequests, while independent schools were the recipients of 8.1%.

Careful investigation of these figures will reveal that the largest gifts come to those institutions which have been cultivating their constituents over a period of years. In the section that follows, we will discuss some of the more effective ways to appeal to donors through deferred giving programs.

The Capital Campaign

The capital fund campaign is still a very important factor in the financing of educational institutions. There are times in the history of every school when a sudden infusion of new capital is needed to build or renovate buildings; to furnish new instructonal facilities; to raise faculty salaries and fringe benefits; to provide more scholarship aid; and to retire accumulated operating deficits.

A capital fund campaign is also necessary from time to time to put new life into all the other fund-raising techniques because it has a decidedly affirmative effect on every other method of fund-raising. Among other things, it discovers and develops new leaders for the institution; it focuses attention on program and purpose; it unites constituents in a common cause by strengthening the morale of staff, faculty, and students; it usually has a positive effect on enrollment and on the general public relations posture of the institution. The capital gifts program, in short, identifies new prospects for future gifts to the annual fund, for special gifts and deferred giving programs, and for corporate and foundation support.

Government Support Programs

Space will not allow a comprehensive survey of governmental support programs other than to state that the National Endowment and State Arts Councils are receiving more funds today than ever before. And these grants are usually earmarked for performing purposes rather than for educational programs. Since each state establishes its own guidelines for the dissemination of governmental appropriations in the performing arts, it is necessary to work directly with the political base of each state.

Twelve Ways To Raise Funds

There are numerous ways that the alert music executive can appeal to the generosity of a prospective donor. In any conversation with an alumnus or friend of the school it is advisable to understand the essential characteristics of each of the fund-raising methods listed below:

Gifts of Cash

This is the most familiar method of giving and probably the easiest. This way of contributing accounts for nearly all of our annual gifts. During the present year, we expect to raise approximately $100,000 by this method.

Gifts of cash may now be deducted for Federal Income Tax purposes up to 50% of the donor's contribution base. This new provision of the 1969 Tax Reform Act is a substantial boost over previous laws which only allowed deductions up to 30%. If, in any year, the donor's cash gifts exceed 50% of his contribution base, the balance may be carried forward on his Federal Tax return for the next five years. The tax savings means that the gift does not really cost the donor the full amount out-of-pocket.

But outright gifts are not necessarily the best way to give. Even with the tax advantages, the donor might have been able to make a gift which would have been even more beneficial, as in one of the ways that follow.

Matching Gifts

Gifts of many individuals can actually be *doubled* without any extra expense on the part of the donor. Over 500 companies across the United States will match their employees' gifts to colleges and universities of their choice during the coming year.

Gifts of Appreciated Property or Securities

Appreciated property or securities can be one of the most advantageous ways of giving to higher education. To provide an incentive for charitable giving, the Federal government has allowed for the avoidance of capital gains taxes on gifts of appreciated property in many situations.

It must be noted that this applies only to "long term" (held longer than six months) appreciated property. Also, this advantage does not work for gifts of property or for securities which have depreciated in value. In that case, it is usually better to sell the property first, take the loss which is then deductible, and give the proceeds to the school.

Bargain or Donative Sales

The bargain or donative sale is a combination sale and gift, often used by donors to recover the cost of the original investment in appreciated property or securities. The donor sells the item to the school at a price less than its present fair market value. He may then deduct the difference as a charitable contribution. Furthermore, he makes considerable savings in capital gains taxes.

Gifts of Personal Property

Gifts of tangible personal property (books, paintings, antiques, etc.) are subject to similar advantageous tax rules as gifts of appreciated property and securities. However, in order to qualify for the significant tax advantages, the object must be related to the school's musical function. For example, books may be given for the library, pianos for practice or concerts, paintings and other works of art may be given for display or study by students.

The Charitable Gift Annuity

The Charitable Gift Annuity has become an increasingly popular way to make a charitable gift and provide for a secure future at the same time. It provides an individual with a guaranteed fixed income for life in return for a gift of support to the music school or department.

There are a number of advantages to the Gift Annuity Program:

1. The donor receives a high rate of income for the rest of his life (up to 10% depending on age).
2. There are no risks of a fluctuating market.
3. The payment is secure.
4. State laws control the contract for the protection of the donor.
5. Professional management reduces worry and losses.
6. An immediate Federal Income Tax deduction for a charitable gift is secured.
7. The donor may protect another individual financially (wife, child, etc.) for his life as well.
8. The income from a gift annuity is largely exempt from income taxes.
9. Capital gains taxes can be partially avoided.
10. The donor is able to make a sizable gift without affecting current income, and may even designate where that gift will eventually be used.

Wills and Bequests

It is a tragic fact that a majority of the people in the United States die without the benefit of a will. Thus, the State disposes of their property according to fixed laws, without thought to what might have been personal wishes of the deceased. No charity receives anything under these laws. The individual, therefore, may be an excellent steward of his resources during life, but his best intentions may be thwarted at death simply because he failed to provide a will.

Everyone should have a will, regardless of the size of the estate, and a bequest by will is a very simple matter to include. The tax advantages of a charitable bequest may be very substantial when considering the Federal Estate Tax.

Obviously, the preparation of wills and trusts needs an attorney's professional training. However, there are some basic skills that can be attained by a staff member that can lead to a substantial endowment of "expectancies" that will insure the long-range financial future of the music school.

Trusts

The trust is an extremely flexible instrument, and as such, can be used for many different situations and different needs. Basically, however, there are two types of trusts: the trust established upon death by the direction of a will (a testamentary trust), and the trust established and operating during life (an *inter vivos* trust).

The Testamentary Trust

Giving through a testamentary trust can be a beneficial way to provide for a member or members of a donor's family and still reduce estate taxes substantially.

Living Trusts

While testamentary trusts can be an excellent way of saving on Federal Estate Taxes, "living" trusts can do the same thing and something else as well: a living trust can provide a substantial tax saving during life by means of Federal Income Tax reductions.

There are three ways for a donor to make a charitable gift by means of a living trust: the charitable remainder unitrust, the charitable remainder annuity trust (not to be confused with a gift annuity), and the pooled income fund:

The Charitable Remainder Annuity Trust and Unitrust

The charitable remainder annuity trust and unitrust have many of the same characteristics:

1. The income is reserved for the donor or one or more beneficiaries during their lives.
2. At the demise of all named beneficiaries, the principal passes to the school. The donor may designate a special purpose if he so desires.

3. There is an immediate income tax deduction in the year the trust is instituted (with five-year carry-over privileges).
4. Capital gains tax on long-term appreciated property used to fund the trust may be avoided.
5. The trust pays no taxes on future capital gains.
6. The Federal Estate Tax is substantially reduced and may even be eliminated entirely.

The major difference between the charitable remainder annuity trust and the unitrust is the method used to determine the payment of income to the donor. The annuity trust pays a fixed dollar amount to the trust beneficiary annually (this may not be less than 5% of the amount originally used to fund the trust). The trust principal may be invaded if the trust does not earn the designated payment in income in any year. This provides for security in income in spite of depression or other financial difficulty. The unitrust, however, pays a fixed percentage of net fair market value of the trust, and this valuation must be made each year. This means that the unitrust takes inflation into account. Hopefully, as the trust grows through wise investment, the income payments grow as well.

Pooled Income Fund

Investments by donors in a pooled income fund would be similar to investing in mutual funds. The investment gift is pooled with those of others in a mutual investment fund and the entire income is paid out annually to the donors. The advantages to investing in a pooled income fund are these:

1. The donor is able to make a gift of a future interest in the school during his lifetime and still retain the income for life (or for the lives of one or more beneficiaries).
2. The rate of return is based on the investment-return performance of the Fund each year, thus taking into account inflationary financial trends.
3. Appreciated property may be used to invest in the Fund each year.
4. A charitable deduction is allowed for income tax purposes in the year of the gift investment (with carry-over privileges).
5. Federal Estate Taxes will be reduced and may even be eliminated, depending on the size of the estate and the size of the investment.

The pooled income fund is an attractive investment for many individuals. It is a brand new means for a donor to make a charitable gift to an educational institution and still retain the income.

Life Insurance

Gifts through life insurance, while not as frequently used as other methods, have valuable and attractive benefits. Especially when a donor reaches the age when his dependents no longer need the protection of a life insurance policy, he can make a significant gift to a school and gain very substantial tax relief in the year of his gift and in future years as well.

The donor who makes a gift through life insurance enjoys the following benefits:

1. He is able to make a sizable gift without reducing income.
2. He receives an immediate and substantial income tax deduction.
3. He will have further deductions in future premium payments.
4. His Federal Estate Taxes may be reduced or completely eliminated, depending on the size of the estate.

A donor may also purchase a new insurance policy and name the school owner and irrevocable beneficiary. In this case, the donor receives the deduction for all premiums, but not an immediate deduction, since there is no cash surrender value. Another variation is for the donor simply to name the school beneficiary for part of the proceeds of a policy which he will still control and own. In this case, while he does not receive any income tax deductions, he may reduce his Federal Estate Taxes because of the charitable gift.

Memorial Gifts

The memorial gift is not really a method of giving, because any of the previous methods may be used to establish a memorial. But, the need to encourage gifts of this type is obvious. There are opportunities for numerous memorials in music schools, from buildings and endowments to student aid funds and memorial endowed teaching chairs.

Successful fund-raising will continue to be supported in the future, as it always has been, by the interest, enthusiasm, and the gifts of individuals. Your fund-raising success as a music executive will be directly related to your ability to attract individual gifts. Concentration on them is primary in any fund-raising program because individuals—living and deceased—account for an average of 85.2% of all giving during the past five-year period.

"Giving" has become a way of life for Americans. It is encouraged by our government through its laws on taxation. It has undergirded our charitable and educational institutions for centuries. "Giving" has been a way of life for Christians, too, since the earliest New Testament times:

> Every man according as he purposeth in his heart,
> so let him give; not grudgingly, or of necessity:
> for the Lord loveth a cheerful giver.
>
> —II Corinthians 9: 7

Christian giving has helped propagate the Christian Faith for almost 2,000 years. But the ways of giving have changed considerably in recent years. Even today, many people do not know that there are ways to give that may be much more advantageous than others—both to the charity and to the donor. It behooves the creative music executive to learn as much as possible about fund-raising. The need for a new base of support for music schools is well-documented. The success of your program in the years ahead may depend upon it.

CURRICULA FOR MUSIC/BUSINESS APPLICATIONS

WILLIAM F. LEE
University of Miami

Music has always been considered an intra-disciplinary study—i.e., musicians have always enjoyed cross-fertilizational training in performance or applied music, music literature or the history of the art, and music theory-composition, an extension of the history of the art application. A fourth dimension was added with the advent of NASM as we prepared teachers of music with certification through the acquisition of appropriate courses in the History of Education, Educational Psychology and the like. It was not until the forties, however, that the application of music as an inter-disciplinary art and science became a reality through the beginning of student preparation in music therapy—an ingenious cohabitation of music, liberal arts, biology, psychology, physiology, psychopathology, and other disciplines theretofore musically unrelated. Hence the birth of music as an inter-disciplinary profession.

Although hybrid careers involving music in combination with other disciplines existed and functioned prior to the mid-sixties, little had been done in a structured formal approach to academically prepare students to enter these inter-disciplinary fields other than in music therapy.

In 1965 we at the University of Miami spent many months in detailed study of the application of music to other disciplines, embraced music therapy, initiated a major in Studio Music & Jazz (a program integrated with radio, television and film) and established the initial major in Music Merchandising which will be discussed in some detail by one of our panel members this afternoon.

Since the mid-sixties and the advent of the three previously mentioned inter-disciplinary majors, we have added a major in Music Librarianship at the Masters degree level and will be initiating a new program in Music Engineering in the fall of 1975. As the employment market continues to fall in the traditional areas of performance and teaching, it behooves all of us to produce better, not more, performers and teachers and to investigate and initiate more inter-disciplinary programs for which employment and need exists. Today, however, we shall turn our attention to curricula for music/business applications.

In surveying opportunities in inter-disciplinary fields in 1965, it came to our attention that music and all of its components was the eighth largest industry in the United States. While I do not have the current figures of those industries contributing to the gross national product, I believe it holds just as strong a position today.

I am pleased to introduce our panel members for this afternoon's discussion.

1. Mr. Larry Linkin, Staff Vice-President, National Association of Music Merchants.
2. Mr. Henry Romersa, Executive Director, National Academy of Recording Arts and Science Institute.
3. Dr. Alfred Reed, Professor of Theory-Composition and Director, Music Merchandising Program, School of Music, University of Miami.
4. Dr. Darwin Fredrickson, Music Association of California Community Colleges.

CURRICULA FOR MUSIC/BUSINESS APPLICATIONS

LARRY R. LINKIN
National Association of Music Merchants

I am here to discuss some of the business aspects and opportunities of the world of music, and I plan to talk specifically about how people can and should be trained for jobs that exist with dealers, manufacturers and wholesalers.

Ours is a segmented industry. The business of music encompasses the manufacturer and retailer, the recording and publishing business, copyright, arranging and performing—a whole lot of things that the other panelists will touch on during this session. But I'd like to deal with the segment of the industry that I know best: the manufacturers, retailers, and suppliers of musical instruments and accessories.

The retail music business is an important part of the U.S. economy. In 1973, Americans bought more than a billion and a half dollars worth of instruments and related accessories. In fact, the music industry grew faster in 1973 than did the Gross National Product of the entire United States. So we're talking about a viable industry that is growing despite the state of the economy.

Now given this proven rate of growth, where do the people come from to fill jobs in the music business? The majority of them come out of your programs and your colleges. Manufacturers, retailers, and wholesalers alike look for people *who are into music* when they are looking at job candidates. So the fact that your students are musicians and/or potential music educators gives them a natural edge at getting a job in the music industry.

But a problem arises once they show up for work because, despite what they learned from you in college, they need from *two to five years of realistic, on-the-job training* before they are really productive for their employers.

Now I think that's where you might want to consider broadening your educational programs so that you can enable a student who wants to go into the music business to go to the business school or the economics department and take courses that will prepare him for his job after graduation. If you are not familiar with the Music Management program at the University of Evansville, I would suggest you take a hard look at this "model" program. The Department of Music and School of Business Administration have created a *viable bachelor's degree program* that is individualized to the career goals of the student who wants to combine the pleasure of music with the profit motive.

The on-the-job training period that virtually every music education graduate encounters when he goes into the music industry could be eliminated by all of you examining the scope and purpose of the music education programs at your own institutions.

There are probably about 1,000 job openings—at the entry level that we're talking about—each year in the manufacturing and wholesaling end of our business and probably about 3,000 opportunities in retail operations. And I think an educated guess in terms of a starting salary for a recent graduate who goes to work for a manufacturer would be about $8,500 plus. Depending on the type of music store and geographic location, a new graduate could begin working in that sort of setting for anywhere from $6,500 to $8,000.

Primarily the sorts of openings for which manufacturers are seeking candidates who come out of your programs are sales and education related, although there are some manufacturing and production career possibilities available. But, based on my own experience, you can pretty much count on your graduate who goes to work for a manufacturer being sent on the road to sell—and to sell primarily to music educators, as well as to the retail music dealer.

The possibilities for growth and promotion within a manufacturing or wholesale firm are pretty much contingent on your student's picking up fast on his on-the-job training and probably doing some graduate business work at night. *If a music education graduate wants to get to the top in the manufacturing segment of our industry,* he will need some sophisticated business education and plain experience on the job—selling, getting to know people and product lines—the things that only time can teach him.

The reason your graduates need this sophisticated business education is that the music industry—from the standpoint of manufacturers in particular—has changed enormously in the last five, six or even 10 years. We still have "mom and pop" music stores in this country, but there are few "mom and pop" manufacturing operations left. Our industry is living in the day of the giant corporation, the conglomerate. And these big companies hire and promote only those people who have the business skills to maximize the profitability of their operations.

Now a dealership is a different story unto itself. Career situations in a retail setting vary with the different types of stores: full-line stores that carry everything and all kinds of band and orchestra instruments and pianos and organs; musical instrument stores, which tend to specialize in sales to schools and school band and orchestra programs and which are often owned or headed up by former music educators; keyboard operations, which sell only pianos and/or organs; and what I think of as musical head shops: the stores run by younger people in which they sell the amps, guitars, accessories that go with rock music.

If I were starting out again in the music business and I wanted some retail experience, I'd try to get a job in a full-line music store—like one of the Mississippi Music operations, Schmitt's in Minneapolis or a Brook Mays or H & H Music right here in Houston—because of the diversity of their product lines and the variety of ways in which a young person can learn to sell just by working there. But for those who are more interested in music education, a selling and/or teaching situation in a strictly keyboard store with a strong studio and education program —like Hendricks Music in Indianapolis, Lukas Music in Parma Heights, Ohio, or Holcombe-Lindquist here in Houston, to name three—would afford them the kind of musical exposure and growth they want. The same would apply to a person who is band or orchestra oriented and is interested in music education, coupled with sales and management experience. He'd be wise to look for a job in a musical instrument store that does a great deal of business with schools, such as Coyle Music Centers in Columbus; Saied Music in Tulsa; West Music in Iowa City; and in the southeast, Duncan Music in North Carolina and Pecknel Music in South Carolina.

The advantage to breaking into the music business from the retail side is that most people are put on a sales floor where—unless you're an absolute cretin—you can start making money pretty fast. Generally, it takes a manufacturer's rep longer to build up the same sort of salary level because of commission and quota systems that most manufacturers impose on their employees.

There are, of course, non-management and non-sales job opportunities in the music industry, although I doubt that most of your graduates would be interested in long-term careers in the manufacturing or repair and service aspects of the business. However, there are opportunities for apprenticeships and even summer employment for students who want to explore the possibilities of working on a production line in a horn factory.

But looking at careers—not just jobs—I'd have to say once again that few if any of your students will go far in the music business without some exposure to business education. I urge you to think about the scope and purpose of the curriculum you offer at your individual institutions. And I invite you to call on us at NAMM for any advice or help we can offer, based on our practical experience with manufacturers and retailers.

CURRICULA AND VOCATIONAL OPPORTUNITIES IN THE RECORDING INDUSTRY

Henry Romersa
National Academy of Recording Arts and Sciences Institute

The beginnings of the commercial music education development in the United States started in force in 1956 when Elvis Presley took to the stage. Surrounding Presley were other stars as we know them today, such as Roy Orbison, Charlie Rich, Jerry Lee Lewis, Johnny Cash, and other super stars. This movement was to continue through various shades of development and refinement, so that today even the most highly sophisticated musicians in the world listen to commercial music for entertainment. We saw other movements in the development of commercial music in our school programs with the advent of the jazz ensemble program; also, there was the development of sociological interests such as pop culture dynamic courses and courses in mass communication, TV and radio.

In the history of music, music written for immediate consumption (commercial music) has often received academic and cultural acceptance. For example, Bach wrote works for special occasions such as church services and various social events. He was paid as a commercial musician for his creativity. As time continued, this music tended to be appreciated on a highly social and academic plane, however, quite apart from the development of folk music that ran parallel with it. The two, nevertheless, moved through history together.

From 1956, with the advent of the rock movement, the two forms of music tended to start moving closer together. With the great attachment that the young people of this country had for rock, folk, and other pure forms of music regardless of their origin or their social acceptibility and musical stature, we also once again experienced acceptance on the part of a great number of cultured and educated people for the popular music of our times. Indeed, even music historians and academics allow a great deal of time for the study and appreciation of this so-called "commercial music". We have men creating music once again for consumption by all people at all different levels just as it happened in the days of Bach.

As for my own personal involvement in the area of commercial music education, it started simply for me as a director of instrumental music trying to have an effective program that would offer the students as creative an experience in the school instrumental program as they were having in their own bands and musical experiences on the weekends. I was fortunate to be in Nashville, Tennessee, whose chapter of NARAS (National Academy of Recordings Arts & Sciences) advocated the beginnings of the NARAS Institute. The NARAS Institute was to be the educational bridge between academia and the music industry. The person they needed in this position was someone familiar both with the thinking of traditional music schools and of the music industry. In assuming the directorship of the NARAS Institute we found that there were several colleges already in the business of commercial music education such as North Texas State University with its jingle courses; the University of Miami (under the direction of Alfred Reed) in Music Merchandising; and several colleges such as Brigham Young and Eastman School of Music presenting seminars on recording engineering and arranging.

Since that time the NARAS Institute has instigated or helped develop courses or complete curricula in over 24 colleges in the United States. These courses cover a wide variety of offerings; some are in music merchandising, some in recording engineering, some in legal aspects of the music industry, and some in the area of sociology. The response from the colleges was at first cautious. Since there was a considerable amount of static coming from the traditional educators on the offering of such a subject as commercial music, the force that has established these courses did not come from the music industry, the NARAS Institute, nor the colleges themselves, but from the students. The students have continued to be the primary reason that such a development has taken place. The students will remain the reason as they always have for any kind of educational offering in any subject.

The curriculum developed by the NARAS Institute ranges through three main fields: Music Merchandising/Business being the largest, Recording Engineering and Arranging, and the smallest offerings coming in Legal Aspects of the Music Industry and Song Writing, or actual development of artists. Some of the better programs are operating in new mass communication schools or, as in the case of one university, under a New Ventures College where experimental programs are placed. There seems to be a general reluctance among traditional electrical engineering schools to stress recording engineering and a great deal of interest on the part of law schools in developing courses in entertainment. Another primary function of the Institute has been the presentation of seminars in specialized areas and significant national educational symposiums. These areas generally are centered around recording engineering and studio and production techniques as well as overviews of how the industry interrelates and functions within itself. The present interests of the NARAS Institute and its direction are two-fold: 1) the continuing interest in developing music education curriculum or individual courses; 2) the development of its own school which deals in the hard core subjects of the recording industry. In each institution that the Institute has developed a program, there seems to be a variation according to the interests in that area and the information available from the recording industry.

Since the basic information necessary for the presentation of a successful commercial music education venture must come from the entrepreneurs of the music industry, it is a difficult proposition to negotiate a highly successful venture in a school far removed from a vital commercial music center.

The second portion of my presentation deals with the position of the music industry itself toward education. As little as three or four years ago the music industry was cool to the advances of educational institutions for a number of reasons. As mentioned above, we are dealing with the entrepreneurs of this giant industry who have themselves fallen in every pot hole possible in the development of their business. The great majority of them were natural musicians or businessmen with very little formal training. The prejudices that they carry toward academic programs comes from the fact that they have made it without a college education, and that in many cases where they have tried to attend college they have met with bitter disappointment and practically no recognition in what they were interested in doing. A number of others were leery of the academic community because of approaches on the part of some colleges for donations. In my approach to the music industry four years ago, I found that under the hard and apathetic attitude there was indeed a large number of successful men in the industry that could see that education of people in their business was not only costing them a great deal of money, but was a very inefficient rote type process. These men also, as much as they were slow to accept, were happy to give of their vast experience and knowledge about their business to the educational institutions around them. They were pleased with the interest shown by the young people who attended their sessions. Since there is very little written material or information available concerning the music industry, the positive response of these fine executives opened the door wide for the development of commercial music education.

The most significant symposium presented by the NARAS Institute and probably one of the most significant educational meetings in the development of commercial music education in the United States happened in Nashville in August of 1973. All colleges in the United States interested in commercial music education were invited to meet with the top members of the music industry to discuss their individual programs, to listen to the music executives outline what their particular business or interests were, and to have a personal association which could lend help for many years to these educators interested in developing their own programs. Forty colleges attended and every person in the music industry asked showed up.

Presently there are a large number of music industry executives teaching courses in colleges around the industry, and a great deal of communication and help is being received from these men representing all aspects of the industry. We are now beginning to see the development of scholarship programs, and I hope that in the not too distant future that the industry could be approached for the formation of foundations such has existed in other major industries in this country, for the benefit of educational areas important to them.

In regard to the opportunities in the industry, it can be easily said that the greatest number of jobs needed are behind the glass rather than in front of it. As I mentioned earlier in my presentation, it is practically impossible to train a pop singer or a picker (instrumentalist). When one refers to the Nashville sound or the Memphis sound, what he speaks of is the innate ability of the musicians in that area to work creatively with each other in almost an on-the-spot creativity. This is why the Nashville sound cannot be duplicated in Los Angeles or New York. This part of the music business is an entirely different type of learning and training procedure than we are accustomed to in traditional schools of music. The opportunities behind the glass are much more easily defined. Here we have great need for well-educated business men who are also attuned to creative musical minds. We have opportunities for finely trained legal minds who know copyright and contracts and managerial negotiations. Here lie opportunities in management and publishing and in one of the most popular subjects in commercial music education presentation—recording engineering.

One of the first questions that was asked by the people in the industry was: "Where on earth are we going to use all the people that you train?" My response to them was basically what has gone on in the schools of music across our nation for years. We have had a large number of students enrolled in the subject, but we know only the very best would succeed. Only those with great determination, talent, and stick-to-itiveness were the ones who finally ended up in the jobs. This is true of any creative field, and certainly has been true of the classical musical world from the very beginning. Yes, there are or were other opportunities besides being first trombone in the New York Philharmonic. You could teach trombone at "X" University, or you could play an assortment of engagements to make a living playing the trombone. This is precisely what will happen in the commercial music industry. THE MAIN DIFFERENCE IS THAT THE ENTERTAINMENT INDUSTRY HAS A MUCH GREATER VARIETY OF POSSIBILITIES FOR EMPLOYMENT AND CONSEQUENTLY A GREATER OPPORTUNITY THAN THE EDUCATIONAL OR CLASSICAL MUSICAL WORLD NOW HAS TO OFFER, IN THAT IT IS A *BUSINESS* AND WILL PROBABLY OPERATE ON A MUCH TIGHTER AND MORE EFFICIENT BASIS THEREBY ELIMINATING MORE BRUTALLY THOSE NOT WILLING OR QUALIFIED TO COPE WITH ITS PROBLEMS.

In the area of commercial music education, there are three levels of students. The first and most idealistic students are those who have a great interest in the commercial music industry, but feel it necessary to earn a degree. Most of these people prepare themselves basically in one academic subject or another and take the commercial music courses only to expand (or serve as an adjunct to) their basic studies. The second group is the entirely creative song writer, engineer, or whatever, that cares nothing for the philosophy of overall educational development, but wants to get down to his particular talent immediately. This group is practically impossible to handle on a college campus. They take only what they think is necessary to them and in many cases are disillusioned with even the finest commercial music education programs. There is a need for a different kind of school for this type of student. The third classification of student lies among the amateur whose basic interest is in an entirely different field but enjoys to an immense degree the association with the entertaiment world or its arts and sciences. This group can be one of the largest groups on a college campus such as the usually 100 plus students who take the course in pop culture dynamics. To these people music is an entertainment and a hobby.

In conclusion, there are several facts that people concerned about music education must now face. 1) There is an entirely new movement in the United States in music education—commercial music education. 2) The development of commercial music education is not always possible in many institutions even if there is a desire to have it. 3) Most successful programs are near the recording cities. 4) Most commercial music education programs can be developed and have been developed within the boundaries of the traditional music degrees being offered already in our institutions of higher learning. 5) There are as many opportunities (and perhaps more) if one were to consider the creative visual arts, as there now are in strict classical and educational training of young musicians. 6) The entertainment industry is growing by such leaps and bounds, that for those creative few the securing of a good educational background as well as having the opportunity to learn the entertainment industry will be of immense value in becoming part of that industry. 7) College music education departments, under the economic stress and strain of present day economics as well as the severe clamp down in educational positions, must search for new areas if they are to continue serving the musical needs of young America.

TWO-YEAR CURRICULA IN MUSIC IN THE CALIFORNIA COMMUNITY COLLEGES

DARWIN FREDRICKSON
Fullerton College

The community colleges in the California system of public higher education. Public higher education in California is based upon a three-segment system: the University of California which concentrates on research and graduate studies, the California State University and College system which deals with master's degree and undergraduate programs, and the community colleges which provide two-year transfer and vocational programs. In addition, community colleges offer one-year "certificate" programs and shorter courses-of-study geared to the needs of the surrounding community.

The University of California and the State Universities and Colleges are financed by the state, while the community colleges are financed largely by local taxes, but with some support from the state. Enrollments for the Fall 1974 term were: University of California system (nine campuses)—122,436 students, and the California State University and College system (19 campuses)—291,916 students. In the Fall of 1973 the 98 California community colleges enrolled 853,347 students. This year's enrollment figures are not available at this time, but the estimates are that enrollments will be about 10-12% above last year. This means that approximately two out of three students who are receiving a higher education at public expense in California, are attending a community college.

At most of the California community colleges the students do not live on campus, but rather drive to the college, attend classes, and then drive home. Because of this it is difficult for them to identify with the college and with the faculty. The result is that the faculty must move quickly to make the students feel "at home" and to counsel them into the right classes. In order to accomplish this, there must be a campus atmosphere conducive to good teaching and counseling. Largely this *is* the case. For example, faculty rank (in those colleges which have rank) is not tied to salary, and there is little, if any, pressure to publish. We are, however, encouraged to develop improved teaching techniques and materials. The focus, then, of community college life is on the student and his accomplishments rather than the faculty member and his accomplishments.

The University of California and the California State Universities and Colleges are able to limit their enrollment to those high school students who are proven academic achievers, while the community colleges must accept any high school graduate (and some others). A normal community college freshman class will contain a wide variety of intellectual and musical ability. This is another reason for the early counseling. Faculty members spend considerable time assisting "music majors" out of music, and into more profitable areas of endeavor. Many of these students, while not pursuing a music major program, continue to take music classes for years. There may be more truth than nonsense in the statement that "the community colleges can make *something* out of *nothing*, and a *lot* out of a *little*." We would like to think so, anyway.

A profile of course offerings in California community colleges. Music course offerings in the California community colleges vary depending upon the size of the student body and the music faculty. The thirty-five smaller colleges (averaging 3,207 students per college) have one, two, or three full-time music teachers, or the equivalent in part-time teachers. The thirty-six medium-size colleges (averaging 9,135 students per college) have four, five or six full-time music teachers. The twenty-seven larger colleges (averaging 15,269 students per college) have seven or more full-time music teachers.

The large majority (Table 1) of California community colleges offer the usual large performing groups (chorus, band and orchestra), small ensembles, jazz-rock ensembles, music theory (usually two years), and some variety of music history-literature-appreciation. All of the community colleges offer applied music in spite of the state law prohibiting teachers from giving private instruction to their own students. Various means have been found to circumvent this law. In addition to the offering of applied music instruction in "very small classes," many colleges give credit for private applied music study outside the college.

Approximately 40% of all California community colleges, including most of the larger colleges, offer jazz history, musical theatre production, orchestration and arranging, folk-ethnic music literature, conducting, and independent study. A small percentage of larger and medium colleges offer counterpoint, improvisation, nursery or recreation music, functional commercial harmony, choral popular music ensembles, and concert or recital attendance. Some very recent additions which seem to be gaining in popularity are electronic music, notation and copying, and the courses mentioned above—improvisation and commercial harmony.

One course which is difficult to classify in the foregoing terms is the music literature-appreciation course for television which was developed by a group of Long Beach City College teachers, but which was financed by a consortium of Southern California community colleges. This course consists of 45 half-hour presentations. At this time no one really knows what the enrollment, the impact, or the success of this course is or will be. Several colleges throughout the state offer credit for this course.

Some of the California community colleges have a high percentage of part-time music teachers. Part-time teachers normally do not spend much time on campus outside of their actual teaching time, and therefore they contribute little in the way of student counseling or department duties. On the other hand, they provide skills, knowledge and "personal contacts" that full-time faculty members may not be able to provide for the music students. Some of these part-time teachers are recording artists, professional composers and arrangers who simply can not afford, financially, to be full-time community college faculty members. Whatever the motivation of these part-time teachers, be it "status," the small steady income, or a sense of duty, they offer a great deal of variety to the music program. There is one other problem. Sometimes the part-time teacher, because of other professional work, is forced to miss his class. This absence can be covered by other instructors. The students do not seem to mind this inconvenience. They would rather have a good instructor *most* of the time than have a mediocre instructor *all* the time.

Six approaches to two-year commercial-vocational curricula. Table 2 gives a comparison of the requirements for the Associate in Arts degree with a major in Commercial Music. This comparison is based on the number of semesters (quarters in the case of Foothill College) that students must complete in each course or area. The colleges included in this portion of the study are Los Angeles City College, Pasadena City College, Southwestern College (Chula Vista), Fullerton College, Foothill College (Los Altos Hills), and Orange Coast College (Costa Mesa).

The commercial curricula of Los Angeles City, Pasadena City, Southwestern, and Fullerton tend to emphasize performance, composition and arranging of popular and jazz music. Foothill College, while including these areas, leans toward the preparation of employees for some phase of the music business. On-the-job training is an important part of this curriculum. Orange Coast College offers the most variety in the choice of vocational specializations. The vocational specializations offered at Orange Coast College are: instrumental performer, vocal performer, private piano teacher, choral conductor-church choir conductor, keyboard performer-accompanist-church organist, arranger-copyist, music business employee, music critic-journalist, instrument repairman.

In all of the six colleges the commercial music curricula put considerable emphasis on: theory, music literature, piano, applied music, and performance group experience. On the surface this looks very much like the usual music-major program that transfer students take. However, there are some differences. "Theory" at Pasadena, Fullerton and Foothill (and available at Los Angeles City) is of the practical or functional commercial harmony type. In this type of harmony, traditional terminology and the preparation of students for the Junior Placement Examination at a four-year college is not present. Some transfer students take BOTH traditional and commercial harmony, and, ironically, many of these students report that commercial harmony helped them more in passing the Junior Placement Examination than the course in traditional harmony did. Maybe there is a message here.

There are many similarities and some differences in the commercial programs of the six community colleges. In the Orange Coast College program both the Independent Study and Work Experience are done in the area of the student's vocational specialization. Likewise at Foothill College the Electives are taken in the area of the vocational specialization. Some of these electives qualify as General Education courses. In the Foothill program most of the music subjects are taken the first year, while the business courses and the work experience are taken during the second year. At Orange Coast all majors in areas related to performance are required to give a sophomore recital. Orange Coast College offers a one-year "certificate" for those who complete the music requirements of any of the programs listed in Table 2. These people do not take any of the General Education courses or the electives. This program seems to have attracted mainly older people who want to complete the requirements, get the certificate, and start earning money.

The commercial music program has come a long way since it started at Los Angeles City College in 1946. The other programs have evolved since then, but the bulk of the activity has come during the past three or four years. At this time the well-established programs seem to be Los

Angeles City, Pasadena City and Orange Coast, with Fullerton, Foothill and Southwestern developing quickly. Many other California community colleges are considering moving in this direction, and many have developed courses in commercial music, so this area seems to be ripe for harvesting.

Problems still remain to be solved however. For example, some four-year schools will accept commercial music units of credit and some will not. Some of the commercial music programs can be completed in two years or less but many can not. These students need advanced training, but many of them do not go on to a four-year school. Their reasoning is that much of the course work that they would be required to take in order to attain a bachelor's degree is not relevant to their needs. Because of this, some students spend three or four years attending commercial music classes at community colleges.

In spite of these problems, the California community colleges have come a long way in developing the *first stages* of a commercial music program with both breadth and depth. In order to move into the next stage, there will have to be response from others.

Table I **Music Course Offerings in the California Community Colleges as Published in the College Catalogues**	Larger Colleges 7 or more faculty*	Medium Colleges 4 to 6 faculty*	Smaller Colleges 3 or less faculty*
Number of colleges in this category	27	36	35
Average college size in this category	15,269**	9,135**	3,207**
	(Percentages rounded to the nearest 10%)		
Large Performing Groups	100%	100%	100%
Applied Music—class instruction or credit for private study	100%	100%	100%
Music Theory—two years	100%	80%	50%
—one year	——	20%	50%
Music History/Appreciation***			
—Both History & Apprec.	100%	80%	30%
—Either History OR Apprec.	——	20%	40%
Small Ensembles	100%	90%	60%
Jazz/Rock (type) Groups	100%	80%	60%
Independent Study	70%	40%	20%
Jazz Literature & History	60%	50%	20%
Musical Theatre Production	60%	30%	20%
Orchestration & Arranging	60%	30%	10%
Folk-Ethnic Music Literature	60%	30%	10%
Conducting	40%	40%	20%
Counterpoint	40%	30%	10%
Improvisation	30%	30%	20%
Nursery/Elem/Recreation Music	30%	20%	20%
Functional Commercial Harmony	40%	10%	——
Choral Popular Music Ensembles	10%	20%	10%
Concert/Recital Attendance	30%	——	——
Notation & Copying	20%	——	——
Synthesizer & Electronic Music	10%	10%	——
Keyboard Harmony	10%	10%	——
American Music	10%	——	——

* Full-time music faculty equivalent. Three part-time teachers are counted as one full-time teacher.

** 1973-74 figures

*** In addition a television Music Literature course developed at Long Beach City College reaches thousands of students in various parts of the state.

TABLE 2
ASSOCIATE IN ARTS DEGREE IN COMMERCIAL MUSIC
Number of SEMESTERS required or recommended.

	Los Angeles City	Pasadena City	Southwestern	Fullerton	Foothill***	Orange Coast College								
						Inst. Perf.	Vocal Perf.	Piano Tchr.	Choral Cond.	Keybd. Perf.	Arr-Copyist	Mus-Business	Critic-Jour.	Inst. Repair
Music Reading/E. T.	4				2									
Music Theory/Harmony	3		2			2	2	4	4	4	6	2	2	2
Counterpoint	1										1			
Commercial Harmony		4		2	3									
Arr/comp Popular Music			2	2										
Orchestration & Arr.	2	4				1			1		1			
Notation & Copying	1			(1)										
Accoustics of Music					1									1
Electronic Music		2												
Music Literature	1	1	1	2	3	2	2	1	3	3	3	4	5	1
Jazz Literature				1										
Concert Attendance	4			4										
Arts/Humanities													1	
Intro to Comm. Music					1									
The Teaching Prof.								1						
Tech. of Tutoring								1						
Instrument Repair												1		7
Work Experience					3	(1	to	4						)
Applied Music	4	4	4	8	1									
Piano	2	(4)	2	2	2	2	2	3	2	2	3	2	2	2
Jazz Piano		(4)												
Organ										4				
Voice									2	1		1	1	
Folk Guitar					1									
Beginning Instruments		4							2			1	1	
Inst. for Repairmen														(1)
Conducting						1	1		2	1	1			
Entrance Exam*										X				
Sophomore Recital						X	X	X		X	X			
Independent Study**						4	4	4	2	4	4			
Performance Group	6	4		4	6	6	4	4	4	4	4	4	4	4
Jazz/Rock Ensemble			8	2										
Lyric Theatre							1						2	
Business Courses					2							3		2
Journalism/English													4	
General Education	7	7	7	3	(6)	7	7	7	7	7	7	7	7	7
Electives (Mus-Bus-etc) (electives to complete 60 units of credit)					(6)									

*Beethoven Op. 49 or equivalent

**In area of specialization

***Foothill College is on the Quarter System

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