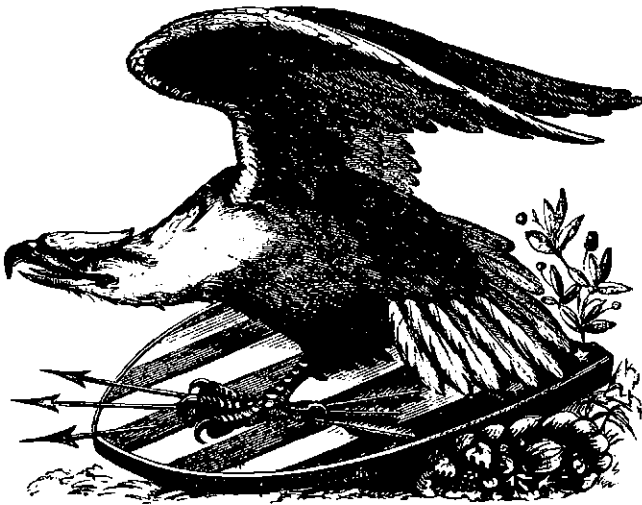


PROCEEDINGS



51st Annual Meeting

National Association of Schools of Music

NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

51st PROCEEDINGS OF THE
ANNUAL MEETING

SAN DIEGO, CALIFORNIA
1975

Published by the
National Association of Schools of Music
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Reston, Virginia 22090

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BOARD OF DIRECTORS 1975-76

EXECUTIVE COMMITTEE

President: Everett Timm, Louisiana State University, Baton Rouge, Louisiana. (1976)

Vice President: Warner Imig, University of Colorado, Boulder, Colorado. (1976)

Treasurer: Charles Ball, University of Tennessee, Knoxville, Tennessee. (1977)

Secretary: Eugene Bonelli, University of Cincinnati, Cincinnati, Ohio. (1978)

Executive Director: Samuel Hope (*ex officio*).

REGIONAL CHAIRMEN

Region 1 — *Warren Rasmussen, San Francisco State University, San Francisco, California. (1976)

Region 2 — *Albert Shaw, Pacific University, Forest Grove, Oregon. (1976)

Region 3 — *Gordon Terwilliger, Wichita State University, Wichita, Kansas. (1976)

Region 4 — *Allen Cannon, Bradley University, Peoria, Illinois. (1978)

Region 5 — *Clyde Thompson, Ohio University, Athens, Ohio. (1978)

Region 6 — *Donald Mattran, Hartt College of Music, West Hartford, Connecticut. (1978)

Region 7 — *Frances Bartlett Kinne, Jacksonville University, Jacksonville, Florida. (1977)

Region 8 — *Wayne Sheley, University of Alabama, University, Alabama. (1977)

Region 9 — *Max Mitchell, Oklahoma State University, Stillwater, Oklahoma. (1977)

COMMISSIONS

COMMUNITY/JUNIOR COLLEGE COMMISSION

Jack Hendrix, *Acting Chairman*, Odessa College (1977)

Arno Drucker, Essex Community College (1976)

Verne Collins, Shenandoah College and Conservatory of Music (1976)

COMMISSION ON UNDERGRADUATE STUDIES

J. Dayton Smith, *Chairman*, San Diego State University (1976)

Andrew Broekema, Arizona State University (1977)

Paul Jackson, Drake University (1976)

David Ledet, University of Georgia (1976)

Edward Lewis, Tennessee State University (1978)

Ray Robinson, Westminster Choir College (1977)

Fisher Tull, Sam Houston State University (1978)

Himie Voxman, *Consultant*, University of Iowa

Edward F. D'Arms, *Public Consultant*, Princeton, N.J.

COMMISSION ON GRADUATE STUDIES

Bruce Benward, *Chairman*, University of Wisconsin-Madison (1978)

Robert Bays, University of Illinois (1976)

Charles Bestor, University of Utah (1978)

Thomas Mastroianni, Catholic University (1978)

Lindsey Merrill, University of Missouri-Kansas City (1976)

Thomas Miller, Northwestern University (1977)

Howard Rarig, University of Southern California (1977)

Howard Hanson, *Consultant*, Eastman School of Music

L. Travis Brannon, Jr., *Public Consultant*, Atlanta, Georgia

NATIONAL OFFICE

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
11250 Roger Bacon Drive, No. 5
Reston, Virginia 22090

Samuel Hope, *Executive Director*

Eric Gustafson, *Administrative Assistant*



NASM President, EVERETT TIMM

NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

51 ANNUAL
st MEETING

NOVEMBER 1975
SAN DIEGO, CALIFORNIA



EXECUTIVE COMMITTEE, 1976

Standing, left to right: Eugene Bonelli, Secretary; J. Dayton Smith, Chairman, Commission on Undergraduate Studies; Charles Ball, Treasurer; Samuel Hope, Executive Director.

Seated, left to right: Bruce Benward, Chairman, Commission on Graduate Studies; Everett Timm, President; Warner Imig, Vice President.



BOARD OF DIRECTORS, 1976

Standing, left to right: Robert Hargreaves, Ball State University; Max Mitchell, Oklahoma State University; Gordon Terwilliger, Wichita State University; Charles Ball, University of Tennessee, Knoxville; Warren Rasmussen, San Francisco State University; Albert Shaw, Pacific University; Eugene Bonelli, University of Cincinnati; Clyde Thompson, Ohio University; Samuel Hope, National Office; Thomas Mastroianni, Catholic University of America.

Seated, left to right: J. Dayton Smith, San Diego State University; Frances B. Kinne, Jacksonville University; Warner Imig, University of Colorado; Everett Timm, Louisiana State University; Bruce Benward, University of Wisconsin-Madison; Allen Cannon, Bradley University; Wayne Sheley, University of Alabama.

Not pictured: Donald Mattran, Hartt College of Music.

MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION

NOVEMBER 23, 1975

President Everett Timm called the First General Session to order at 1:38 p.m. in the Town and Country Room of the Town and Country Hotel, San Diego, California. The meeting was opened with the singing of *The Star-Spangled Banner* and the *Thanksgiving Hymn*, led by Vice President Warner Imig. Dean Boal accompanied at the piano.

President Timm recognized from the floor Tom Williams, Earl Moore and William Doty, all of whom played significant roles in the development of NASM.

Appreciation was expressed to Robert Briggs for his years of service to the Association as a Commission member and more recently as Recording Secretary. Executive Director Samuel Hope stepped to the podium to make announcements concerning convention arrangements.

The Keynote Speaker, Mr. Arnold Broido, president of The Theodore Presser Company, was introduced by the President. The full text of his address may be found elsewhere in the PROCEEDINGS.

Chairman Warren Scharf presented the report of the Community/Junior College Commission. One application was noted as having been approved. This report may be found elsewhere in the PROCEEDINGS.

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

J. Dayton Smith, Chairman of the Commission on Undergraduate Studies, presented the Commission's report and listed institutions admitted to Associate Membership and those promoted to Full Membership. In addition he cited other actions taken by the Commission and activities of member institutions. This report may be found elsewhere in the PROCEEDINGS.

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

Individual representatives of new member institutions came to the

front of the hall and were warmly greeted by the membership.

Ray Robinson gave the report of the Committee on Non-Degree-Granting Institutions. A summary of the organization and development of this committee and its activities was presented. This report may be found elsewhere in the PROCEEDINGS.

Motion—Robinson/Rarig: To establish a category of membership for Non-Degree-Granting Institutions. *Passed.*

Executive Director Hope stepped to the podium to present Proposed Amendments to the legal organizational documents of NASM. All recommended changes had been mailed to the membership in advance of the meeting, and President Timm answered questions from the floor. The proposed changes and actions are as follows:

REGARDING NON-DEGREE-GRANTING INSTITUTIONS

Handbook
Page

CONSTITUTION

- 5 ARTICLE IV, paragraph 1: Associate and Full Membership, *Community/Junior College membership, Non-Degree-Granting Institutional membership, Individual membership, and Honorary membership shall be open to institutions and to individuals who meet the qualifications of the Association.*

BYLAWS

- 8 ARTICLE 1. Section 4. NON-DEGREE-GRANTING INSTITUTIONAL MEMBERSHIP. Institutional membership may be granted to non-degree-granting institutions, pre-collegiate or postsecondary, which meet the standards of the Association and which demonstrate interest in improvement and maintenance of standards through periodic review.
- 8-9 *Sections 4-8 renumbered 5-9*
- 9 ARTICLE II. Section 1. *Add: "Dues are \$150 for non-degree-granting schools; \$150 for community or junior colleges;" etc.*
- 12 ARTICLE IV. Section 1. *Add: (d) Commission on Non-Degree-Granting Institutions.*
- 13 ARTICLE IV. Section 1.

Add:

d. The Commission on Non-Degree-Granting Institutions 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 Bylaws.)

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 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 standards of instructional programs offered by non-degree-granting institutions. It shall receive applications for non-degree-granting institutional 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 non-degree-granting institution.

The Executive Director of the Association or his agent shall be responsible for the records of the Commission on Non-Degree-Granting Institutions.

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, the Community/Junior College Commission, *and the Commission on Non-Degree-Granting Institutions.*

50 ***Add:***

C. Non-Degree-Granting Schools* are advised to determine their readiness to apply for membership by consulting Article I of the Bylaws, and by self-evaluation in terms of the criteria outlined herein.

footnote *Write the Executive Director of NASM for *Guidelines for Non-Degree-Granting Schools of Music.*

Sections C-K reletter to D-L.

51 **Section H. *Add Paragraph 6:***

The initial application fee for non-degree-granting membership

is \$200 plus expenses of the visiting evaluator(s). No fee is required for subsequent evaluations, but institutions are responsible for reimbursement of expenses incurred by the evaluator(s).

52

Section K. Add:

4. Non-Degree-Granting members are requested to print in their catalogs and other official publications the following statement with regard to membership in the Association:

“The (name of school) is a Non-Degree-Granting Member of the National Association of Schools of Music.”

5. In any advertising carried by an institutional member of the Association, such member is limited to making mention of this Association by using the phrase—“Full Member (or Charter, Associate, Community/Junior College, or *Non-Degree-Granting*, according to status) of the National Association of Schools of Music.

CRITERIA FOR MEMBERSHIP

48

Add:

MEMBERSHIP FOR NON-DEGREE-GRANTING INSTITUTIONS

The National Association of Schools of Music recognizes two distinct types of programs in non-degree-granting schools of music; pre-collegiate, pre-professional programs leading to a certificate, and general music training programs for either pre-collegiate or postsecondary students. However, the Association regards that the primary purpose of all such schools, whatever types of program they offer, should be to provide the best possible environment for musical training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

The Association expects non-degree-granting institutions to meet the following basic criteria for membership:

1. The institution shall offer regular classes in such areas as theory, history, and appropriate repertoires of music, as well as instruction in performance.
2. The institution shall maintain a curricular program in musicianship skills at various levels according to the needs of its students.

3. The institution shall offer instruction in and opportunities for ensemble performance.
4. The institution shall maintain an enrollment sufficient to support an ensemble program and to provide a sense of musical community.
5. The institution shall have been in operation for at least three consecutive years and shall maintain its programs on a regular academic-year basis.
6. All policies regarding the admission and retention of students, as well as those pertaining to the school's evaluation of progress through its educational program, shall be clearly defined in literature published by the institution.
7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
8. Faculty members shall be qualified, by educational background and/or professional experience, for their specific teaching assignments. The institution shall list its faculty in its published literature.
9. The institution shall have facilities and equipment adequate to the needs of its educational program.
10. The institution shall either have library space and holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.

The Association recommends that the term *diploma* be reserved for the recognition of postsecondary level work. The term *certificate* is appropriate for recognition of achievement on the pre-collegiate level.

Guidelines for the awarding of performance and musicianship certificates are available from the National Guild of Community Schools of the Arts. Please write the Executive Director of NASM for information.

Motion—Scharf/Winter: To approve the above amendments. *Passed.*

**REGARDING APPLICANT INSTITUTIONS FOR WHICH
REGIONAL ACCREDITATION IS NOT AVAILABLE**

Handbook

Page

51

Add following paragraph 2:

Applicant institutions for which regional accreditation is not available will be evaluated by a visiting team normally comprising four persons: two persons to evaluate the music component of the program, one of whom shall be designated as the team chairman; one person to evaluate the program in general education; and one person to evaluate the financial stability and business policies of the institution. Institutions in this category will also be required to bear the cost of a larger evaluation team, which shall normally be \$500 plus team members' expenses *in addition to* the examination fee structure outlined above.

(This does not affect any school now a member of NASM.)

Motion—Goodman/Kinne: To approve the above amendment.
Passed.

REGARDING ETHICAL STANDARDS

50

Add:

E. Although only Federal and State governments shall have legal jurisdictional powers and responsibilities in matters of public law, institutional members of the Association should develop an appropriate code of ethical standards governing institutional and programmatic practices that recognize social concerns relevant to quality education.

Sections E-K relettered as appropriate pending action on previous amendment. (See page two of proposed amendments regarding non-degree-granting institutions.)

Motion—Rasmussen/Merrill: To approve the above amendment.
Passed.

19

Add:

Article X. Institutional members of the Association shall recognize their responsibility to respect the legal rights and human dignity of all individuals.

Article X-XI renumbered to XI-XII.

Motion—Daniels/Witherspoon. To approve the above amendment.
Passed.

**REGARDING STANDARDS FOR
UNDERGRADUATE PROGRAMS**

38

Add:

- K. Bachelor of Music in Combination with an Outside Field. NASM recognizes that students preparing for careers in such areas as arts management, music merchandizing, recreational music, music and theater, or music librarianship will benefit from curricula that combine major studies in music with emphasis on an outside field. Combination curricula are possible within the structure of the Bachelor of Music degree if studies in music comprise a minimum of 50% of the total program and students are expected to meet the competencies common to all professional baccalaureate degrees in music as outlined in item III of this section of the *Handbook*. Curricula that place less emphasis on music than this should not be considered professional music degrees but should bear the title Bachelor of Science or Bachelor of Arts.

Motion—Ganz/Mayer: To approve the above amendment. *Passed.*

**REGARDING RECOMMENDATIONS FOR THE
MASTER'S DEGREE IN MUSIC EDUCATION**

Handbook

Page

43

III.C.2. presently reads:

MAJOR AREA: At least one third of the total requirement. For students anticipating doctoral studies a thesis is strongly recommended.

Proposed change:

MAJOR AREA. At least one third of the total requirement. *This should include instruction that will enable students to understand and evaluate research in music education.* For students anticipating doctoral studies a thesis is strongly recommended.

Motion—Fee/Housewright: To approve the above amendment. *Passed.*

REGARDING GENERAL EDITORIAL CHANGES

1. The title of the Recording Secretary.

It is proposed that all *Handbook* references to the *Recording Secretary* be amended to read *Secretary*, the qualifier being

unnecessary since the title of Executive Secretary was changed to Executive Director in November, 1974.

2. References to the National Commission on Accrediting.

It is proposed that all *Handbook* references to the National Commission on Accrediting be replaced with the Council on Postsecondary Accreditation, as the National Commission on Accrediting no longer exists, having been merged with the Federation of Regional Accrediting Commissions of Higher Education to form the Council on Postsecondary Accreditation.

Motion—Tull/Housewright: To approve the above amendment.
Passed.

**REGARDING STANDARDS FOR UNDERGRADUATE
DEGREES IN MUSIC THERAPY**

Handbook

Page

22

Section B, paragraph 2, sentence 3

Language study is essential to the student majoring in voice performance and music history; computer science may be important to the music major concentrating in music theory or composition; *biology and human physiology have direct application to the student in music therapy*; and various types of historical studies apply directly. . .

29-31

F. Baccalaureate Degree in Music Therapy

Entire section amended as follows:

NASM accredits music therapy degree programs. Some of the terms applied to degree programs in music therapy are: Bachelor of Music in Music Therapy, Bachelor of Science in Music Therapy, Bachelor of Music Education, and Bachelor of Music Therapy.

1. CURRICULAR STRUCTURE. Studies in music therapy, psychology, sociology, and anthropology should comprise 20% to 30% of the total degree program; studies in music, 45% to 50%; general studies, 20% to 25%; and elective areas of study approximately 5%. (Elective courses should remain the free choice of the student.)

2. SPECIFIC RECOMMENDATIONS FOR GENERAL STUDIES. Study in such areas as oral and written communication, biology, physiology, dance, and the social sciences is strongly recommended.

3. ESSENTIAL COMPETENCIES, EXPERIENCES, AND OPPORTUNITIES (IN ADDITION TO THOSE STATED FOR ALL DEGREE PROGRAMS):

- a. Advanced keyboard skills and sight-playing, accompanying, transposition, improvisation, and aural dictation.
- b. Skills in vocal pedagogy, especially as related to group instruction.
- c. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to provide effective musical experiences for individuals or groups. Opportunities for organ study are also recommended.
- d. Conducting and arranging skills—vocal, instrumental, and in combination—adequate to the therapist's needs in providing repertory and leadership to small instrumental/vocal ensembles.
- e. Recreational music skills emphasizing performance on fretted and informal instruments.
- f. Familiarity with other arts therapies.
- g. Knowledge of the basic principles of sociology and cultural anthropology, including understanding of social conflict, group dynamics, the relationship of culture to the development of personality, and studies of family and other social groups.
- h. Knowledge of the basic principles of general psychology and abnormal psychology, with additional studies suggested in educational, clinical, experimental, and social psychology, and the psychology of exceptional children.
- i. Comprehensive understanding of theory and methods of music therapy, the psychology of music, and the influence of music on behavior.

Professional courses in the theory and practice of music therapy must be taught by instructors who are competent and experienced music therapists.

Clinical experience in an approved setting and under qualified supervision is normally required prior to the granting of a baccalaureate degree in music therapy. Although NASM recognizes that some institutions make provision for this as a post-baccalaureate

experience, music therapy students must be advised that clinical experience is required for registration or certification in the field.

Institutions are expected to state in their published materials the specific registration and/or certification to which their curricula will lead.

Motion—Egan/Mastroianni: To approve the above amendment:
Passed.

Lindsey Merrill, Chairman of the Nominating Committee, presented the slate of officers and commission members to be voted on at the Second General Session.

Motion—Merrill/Winter: To approve the slate of nominees. *Passed.*

Charles Ball, Treasurer, called attention to the financial report which had been distributed at the desks of each delegate in the convention room. The report covered the fiscal year ending August 31, 1975.

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

President Everett Timm presented his annual report and recognized Robert Glidden, former Executive Director of NASM and now Dean of the College of Musical Arts at Bowling Green State University. Appreciation was expressed for the years of service provided by Dr. Glidden. President Timm also introduced the new Executive Director, Samuel Hope, and complimented the smooth transition taking place in the NASM National Office.

The President outlined the procedures for adding public representatives to the deliberations of the Graduate and Undergraduate Commissions at this 51st Annual Meeting. Edward D'Arms served with the Undergraduate Commission and L. Travis Brannon, Jr., with the Graduate Commission.

Various activities of the President's office during the past year were outlined by the President. Included was mention of the current consideration by the Executive Committee of Professional Liability Insurance.

Honorary membership was awarded Thomas Gorton, and Himie Voxman was named Consultant to the Undergraduate Commission by the Board of Directors. Recognition was also paid those who are retiring from their administrative positions this year. These representatives were asked to stand and be recognized.

The First General Session concluded at 3:00 p.m.

SECOND GENERAL SESSION
NOVEMBER 24, 1975

President Timm opened the Second General Session at 2:10 p.m. and presented John W. Cook, Associate Professor of Religion and the Arts at Yale University, who spoke on the subject, "Thank God for 'Cellos' ". The text of the address will be found elsewhere in the PROCEEDINGS.

Lindsey Merrill, Chairman of the Nominating Committee, again presented the nominees for office, who stood at the front of the hall. Balloting was then conducted according to NASM procedures.

Chairman Aldrich Adkins gave the report of the Ethics Committee. Concerns were expressed to the committee about problems with Articles II and V, but no charges were actually pressed. Dr. Adkins stressed the importance of reading and understanding the Code of Ethics.

With respect to Article VIII, which refers to dignified and truthful advertising, concern was expressed by the Ethics Committee that there appear to have been violations of this article through advertising for faculty positions in journals such as the *Chronicle of Higher Education*. Ads for faculty positions have appeared to be inaccurate at times or positions have been already filled before the initial publication of the ad itself. Dr. Adkins requested that no approval of the Ethics Committee report be voted upon pending the dialogue with officers scheduled for later in the day.

Michael Winesanker, Chairman of the Library Committee, came to the podium and explained the frustration of continued delays in the completion of the long expected printing of the revised Basic Music Library List. In the meantime, Dr. Winesanker has continued to submit updates of new materials available or others no longer useful for listing. He continues to place great value in the list, and also deplored the fact that the list was still not ready for distribution. The latest promise for a publication date is December 31, 1975. President Timm stated that NASM would consider turning elsewhere for a printer should that date not be honored.

Vice President Warner Imig presented his annual report, beginning by commending the regional chairmen for their contribution to the Association and particularly for their efforts regarding the regional meetings at this convention. He also spoke of his experience as NASM representative to the International Society for Music Education in Tokyo

and the plans for a seminar in the summer of 1976 in Hanover, Germany. Vice President Imig will play a key role in that meeting and will be a principal speaker, representing NASM. Subsequent meetings will be held in Montreux, Switzerland, at which Dean Imig will also be present.

Mr. Imig also summarized activities of the NASM Institutional and Faculty Assistance Program for the past year. Seminars in areas such as *Arts Management* and *Music and Business* will be topics for future mini-seminars under the IFA Program.

Samuel Hope was presented for his first annual report as the newly-appointed Executive Director. Several announcements were made relative to the current convention and also the 1976 convention in Atlanta, Georgia.

440 institutions now compose the membership of NASM as a consequence of actions of the three Commissions and subsequent approvals by the Board of Directors and the delegates assembled in the opening General Session in San Diego. Mr. Hope expressed appreciation to all who had made his transition into the office of Executive Director a smooth one.

The Second General Session was adjourned at 3:15 p.m.

THIRD GENERAL SESSION NOVEMBER 25, 1975

The Third General Session was called to order at 10:35 a.m. by President Timm. After preliminary announcements, he introduced Dr. Wesley Wiksell, Professor Emeritus of Speech at Louisiana State University. His topic was "Communication in Human Relationships". Professor Wiksell presented an extremely perceptive and interesting study of communications especially as related to administrative situations. The text of his remarks may be found elsewhere in the PROCEEDINGS.

Vice President Imig then introduced individual Regional Chairmen, who gave reports on activities conducted at sessions during the convention. These reports will be found elsewhere in the PROCEEDINGS.

Aldrich Adkins, Chairman of the Committee on Ethics, continued his report begun at the Second General Session. The question relative to the timing of faculty vacancy advertisements and notices in national periodicals was not completely resolved; however, members were urged

to develop an appropriate protocol for their institutions which would be in keeping with the NASM Code of Ethics.

Clyde Thompson reported on the election of new officers and commission members. Each came to the front and received a round of applause from the membership. Those elected were:

Secretary Eugene Bonelli

Community/Junior College Commission

Chairman

Members

Nelson Adams

Arno Drucker

Jack Hendrix

Commission on Undergraduate Studies

Members

Edward Lewis

Fisher Tull

Commission on Graduate Studies

Chairman

Members

Bruce Benward

Charles Bestor

Thomas Mastroianni

Lindsey Merrill*

**to fill unexpired term of Benward*

Committee of Ethics

Member

Harold Luce

Nominating Committee

Paul Langston

James Miller

The 51st Annual Meeting was adjourned at 11:35 a.m. PST.

REPORT OF THE COMMUNITY/ JUNIOR COLLEGE COMMISSION

WARREN SCHARF, *Chairman*

The Commission on Community and Junior Colleges met on November 21, 1975, and considered applications for membership from two institutions. One application was tabled, pending response to the Commission, and the other, that of William Rainey Harper College of Palatine, Illinois, was approved for membership in the National Association of Schools of Music.

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:

Columbia College
Delta State University
Gordon College
Idaho State University
Norfolk State College
Roberts Wesleyan College
Southwest Texas State University
State University College, New Paltz
Texas A. & I. University
Winona State College

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

Approved for FULL MEMBERSHIP were the following:

Alabama State University
Anna Maria College
Boise State University
California State University, Chico
California State University, Fresno
California State University, Los Angeles
California State University, Northridge
Cameron University
Evangel College
Macalester College
New York University
Northern Arizona University
Seattle Pacific College
Spelman College
Taylor University
University of Rhode Island
University of South Alabama
University of Tampa
University of Toledo
University of Wisconsin, Eau Claire
West Georgia College
Wright State University
Xavier University of Louisiana

Action was deferred on applications for seven 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:

Catholic University of America
Greensboro College
McNeese State University
The Peabody Conservatory of Music
San Francisco State University
University of Louisville
Coe College
Duquesne University
Eastern Illinois University

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

Progress Reports were accepted from ten institutions.

Plan Approval for new undergraduate curricula was granted in twenty-four instances and deferred in three others.

Applications for listing undergraduate degree programs in the NASM Directory were approved for four institutions and deferred for two others.

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**:

Delta State University
Southwest Texas State University
Winona State University

Approved for **FULL MEMBERSHIP** were the following:

California State University, Chico
California State University, Fresno
California State University, Los Angeles
California State University, Northridge

**New York University
Northern Arizona University
University of Wisconsin, Eau Claire
Wright State University**

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

**Catholic University of America
Duquesne University
Eastern Illinois University
McNeese State University
Peabody Conservatory of Music
San Francisco State University
University of Louisville**

Two requests for continuance in good standing were deferred.

Pending responses:

Action on Associate Membership was deferred for two institutions, and Action on Full Membership was deferred for five institutions.

Progress Reports were accepted from one institution and tabled from one.

Plan Approval was given for three New Curricula.

New Curricula from five institutions were approved for listing in the NASM Directory.

The Chairman conducted miscellaneous correspondence with a number of individuals and institutions.

COMPOSITE LIST OF INSTITUTIONS APPROVED NOVEMBER 1975

COMMUNITY/JUNIOR COLLEGE MEMBERSHIP

William Rainey Harper College

ASSOCIATE MEMBERSHIP

Columbia College
Delta State University
Gordon College
Idaho State University
Norfolk State College

Roberts Wesleyan College
Southwest Texas State University
State University College, New Paltz
Texas A. & I. University
Winona State University

FULL MEMBERSHIP

Alabama State University
Anna Maria College
Boise State University
California State University, Chico
California State University, Fresno
California State University,
Los Angeles
California State University,
Northridge
Cameron University
Evangel College
Macalester College
New York University

Northern Arizona University
Seattle Pacific College
Spelman College
Taylor University
University of Rhode Island
University of South Alabama
University of Tampa
University of Toledo
University of Wisconsin, Eau Claire
West Georgia College
Wright State University
Xavier University
of Louisiana

RE-ACCREDITED PROGRAMS

Catholic University of America
Coe College
Duquesne University
Eastern Illinois University
Greensboro University

McNeese State University
The Peabody Conservatory of
Music
San Francisco State University
University of Louisville

REPORT OF THE LIBRARY COMMITTEE

MICHAEL WINESANKER

Texas Christian University

Last year as I entered the lobby of the hotel where we gathered for our annual convention in Houston, I was enthusiastically greeted by a member of our Board. "Congratulations on the book list," he said. "It's all locked up and ready to print." And so I reported to you that after three long years of hard work, close consultation with members of the Library Committee and others, and examination of the completed project by the Executive Committee of the National Association of Schools of Music, as well as that of the Music Library Association, at long last there would shortly be made public a booklist, a guideline for applicants for accreditation or reaccreditation by NASM.

That is where we stand now, a full year later, a manuscript in hand, not printed, not available to you. A variety of circumstances, I am told, have contributed to what would seem to be an unconscionable delay. The printer involved repeatedly asked for, and was reluctantly granted, ever later publication dates, on a variety of grounds: illness on his part, troubled financial times, so on and so forth. Finally, as you know, a new NASM Executive Director was appointed, which might tend to contribute to the retardation of any project in the process of completion or realization.

Having closely examined the spectrum of books on music covering a period of more than 50 years, I was keenly aware of how quickly new editions supersede old ones, and how recent studies nudge out and replace respected books that had been long accepted as definitive in their field. With this thought in mind, I continued to study new book lists and reviews of books, as well as to examine as many new publications as were available to me. As a result, in mid-February of this year, again on April 28, and once again on July 8, I submitted updated information to the printer, with no acknowledgment from him whatsoever, except for the receipts for the packages of certified mail sent to him. Finally, on

September 1, in desperation and utter frustration, knowing full well how little time was left before this convention, I submitted to our President, Dr. Everett Timm, a summary of all I have here recounted, with still further additions to the earlier addenda, representing some 90 changes in text with corresponding changes in the author, title and subject indices. At this point, as I stand here before you, I can do no more.

I am satisfied that it is a useful list. I myself have consulted it frequently ever since it reached its final form a year ago July. For me it has served a dual purpose. I have used it as a quick, convenient reference in classroom and seminar situations. I have derived equally great value from it in my capacity as faculty liaison for the music book purchases of the library. During a period of 30 years (my tenure to date at T.C.U.) in which I built up the music library at the University, it was only natural to lose perspective among the various materials necessary for the total discipline in music. With the aid of a list such as this, however, I have had a base of reference against which to check the strengths and weaknesses of the library holdings at our University, and thus had the opportunity to rearrange priorities among our book orders.

We all know how for some years now there has been a desperate need not for a revised booklist, but for a totally new list of books for member schools. It is a pity that, for whatever reason, such a list, ready for use, is not in your hands. It is an even greater pity that there is no such list at this very time when a joint committee of NASM and M.L.A. has been deliberating for many months in an honest effort to upgrade the standards for music libraries in institutions of higher learning. Unless codified in the form of a recommended book list—this or some other—descriptions of such standards are meaningless and futile.

So now, in November, 1975, I bring you a progress report of no progress. A report of a project which has long been developing, but which for all the motion and commotion generated in its unfolding, has not yet been brought to a successful fruition.

REPORT OF THE COMMITTEE ON NON-DEGREE-GRANTING INSTITUTIONS

RAY ROBINSON

Westminster Choir College

In 1973 an *ad hoc* committee of the National Association of Schools of Music was appointed to study pre-collegiate and non-degree-granting institutions offering training programs in music. During the early months of 1974 this committee—composed of Robert Freeman and Ray Robinson—met in Washington with Kalman Novak and Howard Whitaker, representatives of the National Guild of Community Schools of the Arts. The purpose of this meeting was to explore ways in which the Association and the Guild might work together to improve the articulation between pre-collegiate and collegiate programs in music.

In the meantime, the United States Office of Education had contacted Robert Glidden about minimum standards and consumer protection in schools which did not offer formal degree programs in music and which were not accredited by the recognized regional agencies.

During the summer of 1974 another meeting was held—this time in Rochester—to establish certification standards for pre-collegiate programs. In attendance were Robert Freeman and Kalman Novak of the North Shore Community School of the Arts. The results of their deliberation were presented to this body by Bob Freeman at the 1974 Houston meeting.

In September 1974, representatives of NASM and the Guild met in Princeton to discuss further the problems of certification and standardization and to pursue ways in which the Association and the Guild might cooperate in their joint concern of producing well trained musicians. I should like to read an excerpt from the statement produced at the meeting:

“Our discussions began with an effort to better define the distinctions between community music schools and preparatory departments of

schools of music . . . it seems improbable that the two varieties of schools will remain mutually exclusive in the future. We think it important that preparatory departments of professional music schools concern themselves with the educational role in the community. It is equally important, we think, that community music schools aim for the highest possible standards of musical performance."

Further dialogue was carried on in the Region VI meeting in Houston in 1974. At the NASM Board meeting in Houston, the *ad hoc* committee was given the charge to present a specific recommendation to the membership at the San Diego meeting.

In March 1975, the committee met in St. Louis and agreed that NASM should assume responsibility for leadership in determining the status of preparatory schools, community music schools, and non-degree-granting schools and that the committee make formal recommendations for consideration at this meeting. Those in attendance were Dean Boal, Robert Freeman, Robert Glidden, Warner Imig, Stephen Jay, and Ray Robinson.

In September the committee met in Chicago to draft guidelines for a specific recommendation for the November meeting. The consensus of the *ad hoc* committee was that NASM should have a relationship with non-degree-granting and pre-collegiate institutions in the following areas:

1. Provision of a national forum of discussion, dialogue, and fellowship.
2. Establishment of a national unity to aid in the maintenance of standards and in the establishment of credibility in government and business circles.
3. Maintenance of articulation of standards between pre-collegiate certification and collegiate entrance.
4. Development of basic standards for pre-collegiate education in music.
5. Establishment of sound policies for relationships between pre-collegiate schools of music and public schools, including establishment of released time programs for music instruction of secondary school students.

Mr. President, on behalf of the Committee on Non-Degree-Granting Institutions, I move that the By-Laws of the Association be amended to include a membership category for non-degree-granting institutions. This action will enable NASM to maintain its role as the only authorized educational review body in the profession of music.

REPORT OF THE VICE PRESIDENT

WARNER IMIG

University of Colorado

I wish to congratulate the Regional Chairmen for the fine job they have done in planning the various regional meetings held during the past year. Further, their programming expertise is evident as one reviews the content of the regional meetings that are to occur at this convention.

As you may know, I have been appointed Chairman of a new commission of the International Society for Music Education which will study "The Training of the Professional Musician". This commission has thirteen members, each representing a different country.

This Commission is charged with the responsibility for planning an international seminar on "The Training of Musicians" to be held in July of 1976 in Hanover, Germany. The seminar is principally concerned with unique programs, curricula and patterns of training; and I have the responsibility of developing a list of seminar participants. I would be grateful to receive suggestions of possible participants in this seminar during the present meeting here in San Diego.

The ISME Commission on the Training of the Professional Musician will also be in charge of the plenary session and two general sessions at the July 1976 conference of ISME to be held in Montreux, Switzerland. Again, I would invite your suggestions for participants and speakers.

I feel that we of NASM were honored to be involved in an exchange of ideas with other countries. You would be delighted to know of the respect and the inquisitiveness many foreign pedagogues have in relation to music programs in American colleges and universities. I am advised that the NASM National Office continually receives inquiries from abroad.

In the ISME Tokyo seminar of 1973, I presented a paper about NASM with reference to the uniquely American DMA program. Just two months ago at the International Music Council Meeting in Toronto,

I was delighted and fascinated by the fact that one old time German Hochschule was now designing a Doctor of Musical Arts program along the lines I had described in Tokyo.

The Institutional and Faculty Assistance Program helped to sponsor seven consultative visits and five faculty seminars since November 1974.

Further IFA involvement has been proposed in the area of appropriate curricula structures for music-business-arts management programs. A mini-seminar on this issue has been proposed.

We hope to have specific curricular outlines for possible adoption at the November 1976 Annual Meeting.

REPORT OF THE PRESIDENT

EVERETT TIMM

Louisiana State University

This has been an eventful year. When Bob Glidden decided to go bowling on the green in Ohio, we were very much concerned—but then the good Lord gave us Hope—Sam, that is. Things are running smoothly. I would like to take this opportunity to express our appreciation to both Bob and Sam and to their staff for the fine work they have done. We have moved into a beautiful new office in Reston, Virginia. I invite each of you to stop in and see it when you are in the Washington, D.C., area.

The National Commission on Accreditation and the Federation of Regional Accrediting Commissions have merged into the new Council on Postsecondary Accreditation—known in alphabetical language as COPA. COPA is the body which regulates all recognized accrediting agencies. Since our accrediting activities are used by the Office of Education for approving schools for grants, their regulations affect us too. Because of this and by recommendation of COPA we have added two persons outside the field of music to meet with the undergraduate and graduate commissions. We have been very fortunate to obtain the services of Dr. Edward “Chet” D’Arms of Princeton, New Jersey, and L. Travis Brannon, Jr., of Atlanta, Georgia, as *Public Consultants* to the commissions.

We have worked with the National Guild of Community Schools of the Arts in establishing guidelines for our recognition of outstanding non-degree-granting schools through our process of examination and appropriate membership.

Officers of both the National Association of Music Therapists and the Urban Federation of Music Therapists met with Sam Hope, Robert Glidden and me to convert our music therapy guidelines into competency requirements. This makes all curricular guidelines consistent in format.

Robert Glidden and I represented NASM at the June meeting of the National Music Council held in Washington, D.C.

The Executive Committee has discussed liability insurance for the Association and has decided that the Association, its examiners, the officers and the commissions should be protected in this day of unusual lawsuits. We are looking into a possible group policy which could offer reasonably priced liability protection to each music executive in NASM who would wish to join. Such insurance would be in excess of any which our own institutions might carry. Considerable study of this is required and we would like to know if it is of interest to you.

The Board of Directors awarded honorary membership to Tom Gorton and named Himie Voxman Consultant to the Undergraduate Commission. The Board decided to implement a policy of honoring retiring music executives by introducing them at one of the general sessions during their last annual meeting.

Now to turn to some observations I have made this year.

1. Never tie a regular operating budget to grants. When grants run out, the financial situation can be serious. For example, the Louisiana Arts Council has awarded a series of grants to support a Music Lending Library. Universities, orchestras, opera companies, etc., are provided with music through this library. It has saved these organizations thousands of dollars; however, we do not know when this project might lose its funding. It would not be good judgment for institutions using this service to plan future budgets using these grant monies as essential components.
2. There is a danger in the concept of financial accountability based primarily on student credit hours generated. Student credit hours are neither a reflection of quality nor real productivity. Based on the face value of student credit hours generated, a graduate assistant teaching a large section containing 200 students in music appreciation will appear more valuable than a distinguished professor teaching several small classes of outstanding graduate students.
3. It is essential that we hire the best people available for the positions we have. A school can be no better than its faculty.
4. Many of us who have been administrators for over twenty years have seen more faculty and student involvement in hiring, tenure, promotion, retention, and policy making. This change relieves many pressures but sometimes results in our receiving criticism for deeds for which we cannot be held responsible. Also there is a danger of too much faculty time being spent in committees dealing with items which are administrative rather than educational in nature.

5. Unionism is with us on a number of campuses. Schools with unions for graduate assistants frequently find union demands reaching the point where it will be cheaper and more effective to do away with graduate assistants and hire instructors.
6. Because of energy costs and inflation in general, so many uncertainties are created that producing a budget using recognized procedures is becoming more and more difficult.
7. In general, students are showing more interest in music, and enrollments are increasing, especially where tuition is low and room for expansion exists.
8. Areas which warrant our attention for curricular considerations are arts management, music merchandising, music librarianship and recreational music.

When you have ideas for the improvement of NASM, please let Sam Hope or me know what they are. Even though they may not be feasible today, they may become important tomorrow.

REGION 1

In its business meeting, Region 1 made the following recommendations for consideration by the Executive Committee and the membership:

1. That thought be given to simplifying the extensive work involved with the self-survey by incorporating elements of the yearly report format and perhaps using some of that information already on file.
2. That in view of the great value of the computer analysis service, some attempt be made to find ways of reducing the costs of such service to a more reasonable level.
3. That in view of the excellence of many regional meetings, their times be staggered to allow members to attend two or more.
4. That consideration be given to programmatic implications of any potential faculty layoffs in music departments and the question of whether NASM should take any position on such matters—with particular attention to part-time faculty.

WARREN RASMUSSEN,
Chairman

REGION 2

Forty persons attended Region 2 meeting, which is double the regional membership. The following business was transacted:

Resolution:

That the Executive Committee strongly consider that Region 2 be scheduled to host an NASM Annual Meeting in the near future. In the 51-year history of NASM, Region 2 has never had the opportunity to host an Annual Meeting.

Resolution:

Region 2 urges that consideration be given to regional representation on at least one Commission.

Consideration is being given to the development of a Regional Annual Meeting.

Region 2 recognized Hall Macklin for his past years of leadership and service to NASM and music in the Northwest. Hall is retiring this year as Director of the School of Music, University of Idaho. Other business details were discussed, followed by a lecture-discussion of the Music Therapy profession, and a statistical survey of music administrative concerns.

ALBERT SHAW
Chairman

REGION 3

Members of Region 3 met to discuss the topic "Utilizing Distinguished Guest Faculty". The discussion opened with brief comments from five panelists regarding (1) professional contributions of guest faculty, (2) collegial obligations of guest faculty, (3) ways to recruit guest faculty, and (4) ways to fund guest faculty. The panelists were:

Wes Forbis, William Jewell College
Paul Wohlgemuth, Tabor College
Earl Juhas, The Colorado College
James Moeser, University of Kansas
Roger Fee, University of Denver

While the successful use of distinguished guest faculty involves major planning and funding effort, it was agreed that their professional contributions can add significantly to quality training for both students and faculty. Used properly, guest faculty can give special impetus to a given program, enhance professional visibility of the institution, and strengthen community-university relationships.

Following the panel discussion, attention was given to planning the 1976 regional session. It was recommended that next year's regional

meeting focus on ways in which schools within the region might share their collective resources. Examples to be considered might include shared library collections, common bookings of touring ensembles, cooperative scheduling of special speakers and clinicians, and, where appropriate, institutional faculty members with unique competencies.

Region 3 will elect new officers at the 1976 NASM convention.

GORDON B. TERWILLIGER
Chairman

REGION 4

The meeting was called to order by Allen Cannon, Acting Chairman. Thirty-five regional members and a number of guests were in attendance.

Business Meeting

1. Minutes of the Regional meeting held at Arlington, Illinois, in January 1975 were read and accepted as circulated. The main outcome of that meeting was the appointment of a committee to organize a state-wide organization of 2 and 4-year colleges that offer music degrees. Such an organization was actually founded a few months later and called the Association of Illinois Music Schools (AIMS). The first president elected is Dr. George Makas, Chairman of the Music Department at Harper College, Palatine, Illinois, an institution just accepted into Junior College Membership. The Vice President is Clayton Henderson of Millikin University.
2. The nominating committee of Himie Voxman and William Hipp proposed Allen Cannon as Chairman for a regular term of office and he was unanimously elected. Dr. Cannon asked Dr. Felix Ganz to continue serving the Region as Vice Chairman and Secretary. He kindly consented to do so.
3. Announcements of the future convention sites were made:

Atlanta—'76
Chicago—'77
Phoenix—'78

Panel Discussion

Leyton Edelman from Shasta College, Redding, California; Robert Billings of Harbur College, Los Angeles; and Rhoderick Key, Charleston, Illinois, made up the panel which dealt with the Articulation be-

tween 2- and 4-year schools. Each presented briefs on their experiences, attempted agreements, and relative progress in and with this most complex issue. Since California has 98 community or 2-year schools, music executives there have had a great deal of experience in this matter. Individuality of each institution still prevails but liaison is extremely important, as the academic welfare of the student must remain of central importance. If communication leads to understanding, to cooperation, and eventually to actual solutions, then we are progressing properly, albeit very slowly. Most difficulty is encountered in the fields of applied music and theory.

California agreements between 2- and 4-year schools were distributed as well as a copy of the founding constitution of AIMS. Similar organizations exist in Wisconsin and Minnesota. The discussion following the presentation by the panel was lively but inconclusive.

FELIX GANZ
Vice Chairman and Secretary

REGION 5

Lindsey Merrill presided and called the meeting to order in the Towne Room at 9:00 A.M. An election of officers followed. The nominees were as follows:

Chairman: Clyde Thompson (Ohio University)
Vice-Chairman: Don White (De Pauw)
 Robert Fink (Eastern Michigan)
Secretary: William Schempf (Central Michigan)
 Dale Bengtson (Anderson College)

Clyde Thompson, Robert Fink, and Dale Bengtson were elected.

Three speakers were introduced by Chairman Lindsey Merrill. They were Daniel Winter of the College of Wooster, James Hause of Eastern Michigan University, and Robert Glidden of Bowling Green University, former Executive Director of the National Association of the Schools of Music. Each speaker addressed himself to the topic "The Present and Future Role of NASM". A summation of the purposes of NASM was enumerated:

1. Maintaining high standards in musical achievement in colleges and universities.
2. Gathering significant information for music in higher education.
3. Identifying trends and issues in higher education in music.

All of the speakers were supportive of the goals and purposes stated in the NASM handbook and were positive in their affirmations for the future of NASM.

A summary of the issues and concerns stated by all three speakers is summarized as follows:

1. Better uniformity of data requested by NASM (refining-recoding).
2. Use of more advanced computer techniques for gathering data for NASM.
3. Evaluating music programs in "Quantitative Terms" by means of management principles.
4. The concept of unionization for college/university faculty.
5. An alliance with other art organizations for additional support and strength from the other arts.
6. The accreditation of non-degree-granting institutions.
7. The relationship of NASM with the Council on Post-Secondary Accreditation (COPA).
8. The "thoroughness" of the evaluation of schools by NASM.
9. Competency based programs.
10. New degree programs related to the music profession and business (i.e. music industry).
11. The placement of music graduates.
12. Faculty accountability.
13. Guidelines for teaching loads.
14. Uniformity of grading policies.
15. Interpretation of our Code of Ethics (Student Scholarships-Faculty Recruitment).
16. Areas of leadership for NASM (i.e. government relations, etc.).

Discussion followed in these specific areas:

1. The cost of certifying programs in music—NASM fees.
2. The value of an "outside review" aspect for the justification of NASM.
3. Cooperative programs with art, theater, and dance at the national level.

The chairman will poll the Region 5 constituency to determine an appropriate time and place for the regional spring meeting.

CLYDE H. THOMPSON
Secretary

REGION 7

The meeting was convened by Chairman Frances Kinne. After the membership agreed to dispense with the reading of the minutes, Dr. Kinne introduced Joel Stegall who distributed his research report "A List of Competencies for an Undergraduate Curriculum in Music Education".

Dr. Kinne offered to assist members who required the services of Region 7 or the central office.

The business meeting was adjourned and members of Region 7 joined members of Region 6 where Dr. Kinne introduced Walter Anderson, Director of Music Programs, National Endowment for the Arts. Dr. Anderson presented an articulate review of developments and accomplishments of the National Endowment for the Arts and, specifically the Music Program, during the past ten years. In summarizing, Dr. Anderson spoke eloquently of the directions and future plans for the Music Programs Division of NEA. A question and answer period followed the presentation, and a lively discussion was sparked by Dr. Anderson's comments. Many members expressed strong feeling that NASM explore means for a dialogue between NASM and N.E.A., with the defined purpose of increased representation of NASM members on N.E.A. policy development and panels.

VERNE E. COLLINS
Secretary - Vice Chairman

REGION 8

Chairman Wayne Sheley called the meeting to order. Twenty-two institutions were represented and there were eighteen guests present.

There was a discussion of the Spring Regional Meeting to be held in early April in Chattanooga. Details will be announced in the notification sent prior to the meeting.

There followed a discussion of the possibility of alternating times of

regional meetings at the national meeting. Regional meetings were of more interest to the majority of members than general sessions and many wished to attend more than one.

The Chairman asked for suggestions of the representatives for speakers for next year and the Region recognized David Foltz on his retirement.

Two papers were presented:

Preparing Teachers for Urban Schools
Otis D. Simmons, Alabama State University

Faculty Evaluation—Some Examples and Suggestions
William J. Moody, University of South Carolina

An extended discussion followed.

WAYNE SHELEY
Chairman

PETER GERSCHEFSKI
Secretary

REGION 9

Region 9 heard three speakers—Dr. Fred Mayer, Oklahoma City University, who developed the topic "Performance Major or Music Education Major?—Caught in the Middle"—which anticipated possibilities in the new amendment to the NASM Constitution affecting the B.M. Degree.

The second speaker was Dr. Harold Luce, Texas Tech University, who presented "Audience Development: Bringing Performers and People Together". This paper emphasized agencies that present young artists for terms of residence on the campus. Special attention was drawn to "Affiliate Artists" of New York City.

The third speaker was William R. Carlson, Crawford High School in San Diego, who talked on: "Guitar for the Classroom Teacher and the Non-Music Major". A show of hands revealed that a large number of Region 9 schools are offering guitar instruction.

Each speaker answered questions from the floor. Finally, Assistant Chairman Gene Witherspoon, Arkansas Polytechnic College, conducted an "Instant Information Session" in music administration which will be tabulated and distributed to Region 9 members.

MAX A. MITCHELL
Chairman

KEYNOTE ADDRESS

ARNOLD BROIDO, *President*

Theodore Presser Company

Last December when Everett Timm asked that I speak to this distinguished assembly, I agreed on the unreasonable assumption that November would never come. Years ago I gave up the idea of speaking in public. Largely because of the trauma of listening to the speeches of other people, I resolved never to inflict myself likewise. And so I planned a fascinating session for the NASM consisting of mini-topics to throw out for discussion while prowling the aisles with a portable mike. This was my innocent dream until I discovered; 1.) that I was to KEYNOTE the meeting, and 2.) the mechanics wouldn't work. All of which meant that I have had to both find something to say and proceed in an orderly fashion to say it!

You will already have discovered that this is *not* going to be a normal, erudite presentation suitable for inclusion in a "Journal of Proceedings" but, patience please, I *do* have something to put before you!

It is, however, a very simple premise which can be very quickly stated and so, to give full measure for time allotted, I shall approach it gingerly, in a slanting fashion.

As would any dutiful keynote speaker, I have done my homework on NASM. It did not surprise me to learn of the consistent growth or the many real accomplishments of this organization. I have only to remember my own music education at Ithaca College and compare it to the curriculum today at the same institution to realize the tremendous influence of NASM in setting standards for the thousands of professionals—and, even further, the thousands upon thousands of students that those faculties teach and hopefully influence.

And yet, might it not be true, a little, at least, that the NASM sometimes has lost sight of the target—music itself? Is it possible that, in the struggle for funding and credits and administrative concerns that

the central kernel of truth gets obscured? Perhaps *I'm* being obscure so let me *start* to clarify.

Years ago I was hired by the late Frank Loesser to be the "publisher" of his group of enterprises. Loesser was perhaps the only true genius I have ever met—a self-taught composer, lyricist, businessman and craftsman who got to the heart of any matter. In our first discussion he came right to the point in his usual salty fashion (you will have to add the impolite words he used)—and said, "Broido - remember one thing - the publisher is only a middleman between the genius and the public. Every composer from Meredith Willson to the scruffiest kid with a rock tune should be treated the way Ricordi treated Puccini—with a red carpet—because without the composer you would have nothing to do."

I agreed—if only because he was my new boss—but, on reflection realized that Loesser had, in fact, given me the key to what I was to do from then on.

The composer *is* central—without him we have no music—like religion without God.

Let's make no mistake about the importance of our chosen field. In 1967, the MENC Tanglewood Symposium brought to our attention the work of the late Dr. Abraham Maslow, whose research in psychology had proved so valuable to the field of music. Maslow, you will remember, set out to identify that which was a common factor in healthy personalities and, after countless interviews, came to the conclusion that it was the ability to achieve what Maslow called "peak experience". He then undertook to identify those events which could trigger this total, transcendental, changing experience in his subjects. Of course, we all know that he found that the number one way to "peak experience" in his interviewees was music—ahead of everything else including physical sex! It was this research that influenced the MENC Tanglewood Declaration which states "We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute so much to these ends, *we now call for music to be placed in the core of the school curriculum.*"

In retrospect one can see that this concept has been frightening to many educators in and out of the public schools because of the implication that the study of music is *so* important that, for example, the 80% of students in schools who have no exposure to formal music education

are the ones who need it the most. No one was prepared for that—in 1967 or now!

All of which leads me back to the composer, without whom we have no music. Some very rough figures would indicate that we have perhaps a thousand young people in the East alone who, if asked, would indicate that they identify themselves as “composers”. Some are serious, many have talent, most are deluding themselves—but hidden away in that group there *may* be one or two individuals who will, in time, distill their experiences, their lives, into a musical truth that will echo long after their time and that will, perhaps, be the masterpiece by which our era is known. For if anything is certain it is that music, more than any of the arts, speaks directly to future generations. We can hear and respond to the music of di Lasso, Monteverdi, Bach and Wagner without ever knowing anything of their frame of reference—and neither political nor social history, literature or art have the ability to communicate mind to mind in this way.

On the other hand, those few masters whose works will delineate our years may very well *not* be in any of your schools or even in this country! They tend to be the iconoclasts—the ones who get thrown out or who perhaps are too busy teaching themselves the craft to bother going to school.

Let me slant a little closer. I have a theory that *these* are our gods—it is their work which we should honor and cherish and support with all our resources and strength. And yet we do not!

Somehow, in the confusion of daily tasks, we have come to look upon the composer as fair game. But let me be absolutely clear. I in no way mean to imply that anything we do, or do *not* do, will stop composers from composing—with or without our help and protection. However, the composer's *only legal* protection is the 1909 United States Copyright Act. It tends to be ignored as if it had never been enacted, seemingly on the arrogant assumption that schools and churches are immune to lawsuits. There is a germ of truth in the assumption. Publishers have been reluctant to sue on behalf of their composers for several reasons. Perhaps the strongest has been a reluctance to believe that the users would not eventually come to understand the problem and voluntarily cease and desist illegal copying. The other strong reason is simply that, for the last decade, Congress has been in the process of attempting to write a new Copyright Law and verdicts handed down under the 1909 Law would have been superseded by the new. Unfortunately a battle royal has been waged among the many interested parties. Broadcasters, both

public and private, record companies, CATV interests, educators, publishers and authors—to mention a few—all with divergent interests, have continually forced the delay of a new act as they jockeyed for position. In this warfare the composers and publishers, being (numerically at least) the smallest and weakest, have fared badly, but, even so, the new bill as currently proposed would still contain enough over-all protection to allow them to stay alive. It seems to most observers that 1976 will bring, at long last, a new look to copyright although some of the most difficult problems are not really solved. Whatever happens, it has been a revelation to observe the positions taken by two “user” groups—the educators and the librarians. For somewhat different reasons each has taken the position that they should have free access to intellectual property—the educators on behalf of children, intellectual freedom and shrinking budgets—the librarians on behalf of freedom of access to intellectual property, convenience, availability of mechanical devices, and shrinking budgets.

On the other side I must point out that the MENC, MTNA and many other national and state Music Education groups *have* taken positions strongly condemning illegal copying and the use of illegally copied music at contests and conventions—but this seems to have made little dent on the mass consciousness and certainly was never a part of the discussions on the new bill in Congress.

Last May I talked to a freshman class of budding music educators at an excellent Eastern college. As usual, the discussion came around to copying and, to my dismay, I found myself under attack by 100 young people who had never heard that Xeroxing copyrighted material was illegal. They could not even conceive that there was a moral problem involved, although *most* of them expressed feelings against other kinds of theft. After much argument, it came out that *none* of them could remember a time when they hadn't played or sung, in school or church, from Xeroxed music—no one in college had told them it was illegal and, in fact, their college library was stuffed with Xerox copies—all ironically stamped “Property of the College—do not remove”. I realized that this was the class that had grown up with the machine and that most teachers and students alike took this kind of theft as a matter of right.

This, of course, is a major explanation for the gradual disappearance of standard and educational music publishers. A survey done by the Music Publishers Association showed that, in the last twenty years, some fifty publishers have gone out of existence. Fifty fewer places for com-

posers to submit manuscripts—fifty fewer sources for new music for the teachers and librarians. And when we *all* are destroyed—what then? Certainly music will continue to be written, but how will it be distributed? Perhaps we have a clue to this in the current crude exchange of manuscripts from campus to campus with friends playing each others music and no money involved—a kind of return to the seventeenth century—until this too becomes intolerable and publishing is slowly reinvented. But this seems a hideous and needless prospect—maybe its *not* too late for understanding on the part of the users.

At the MENC Tanglewood Symposium of 1967, Max Lerner identified himself as a “possibilist”—that is, neither an optimist nor pessimist—on the future of civilization. I think I am too, although it is hard to keep a stiff upper lip and a cheerful countenance at the same time.

The Attorney for one Lutheran Synod recently told me, when I questioned him on his advice to the churches in his group, that they could copy as much of anything that they pleased, that his little churches weren't doing anyone any harm and if I didn't like it I could sue. I pointed out to him, as I do to you, that, of course, there is no restriction, legal or moral, on copying music which is in the public domain. Our sole legal concern is with the protection of material which is properly copyrighted and still under protection. It is important to remember that there are literally tons of material eminently suitable for the Xerox machines. But he, the attorney, wanted it all!

A lady wrote in to a diocesan paper in Los Angeles which had printed an article on illegal copying:

“If a composer gives his God-given gift back to God, can he really complain if the Lord lets his children sing it? Greed is idolatry. There is no place in the kingdom of God for idolaters. At the last judgement, our Lord will say of man . . . they have already had their reward.”

The paper responded that other God-given talents were paid at current rates and no one questioned payment—but it was the lady who voiced the thought for today!

And now I think I have come to my point—what do we—the composers, publishers, users—have to do with a law? *Why* should a law be necessary for us? Isn't it obvious that the composer, that endangered species, should receive *his* due as a matter of course?

As I said before—as God is to religion, so is the composer to music. If music *is* our field, then isn't it our ultimate goal to protect that one generating resource that makes it all possible—the composer.

I have only one further observation—two summers ago I visited the primitive Les Eyzee caves at Font de Gaumes in central France. Deep, deep in the last cavern was an incredible painting of a stag, his head turned toward me, lifted from grazing, the weight of his antlers showing in the lines of his neck, his eyes calm. Superimposed on him and therefore much closer was a pony, his head in the same position. The guide told us that the drawing had been carbon dated at 45,000 years and yet here it was, expressing mood, perspective, even, somehow, time of day—obviously a work of genius—the kind of swift, pure delineation that Picasso came to in his later years.

A weight lifted off my shoulders and (despite my earnestness today) has stayed off ever since—as I realized that, on a 45,000 year time scale, our little problems and solutions are insignificant.

Art, music, literature have always been the mark of man and will survive so long as man survives. Let us hope that, in our wisdom, we can use this perspective!

Ars Longa. Vita brevis!

THANK GOD FOR CELLOS

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Mrs. MacMillan, a modest, plain-faced second grade teacher at Morningside Elementary stopped one day without fanfare or special emphasis—one of those thousands of days in the life of an educator—in front of a print of a painting on the wall of her classroom. It was a print of a Thomas Hart Benton painting. She described it and pointed out the nature of the scene, the colors and the lines in the composition that held it together as a work of art. In her nonchalant but direct manner she pointed me, one of her second graders, to a fixed moment of beauty. That was an important moment for me and an influence I shall never forget. There is a necessary relationship between what she did for me and what I am today as an educator and that to which I am pointing. As educators in the arts we are shaping the lives of others with facts and values. We facilitate others by describing and venerating aspects of our existence. We are many, many Mrs. MacMillans pointing toward facts and values.

This paper serves as a reminder that we are facilitators transmitting values in our enterprise. Within that context there is a need for a clarification of values. As educators we are not neutral in the social process nor can we assume a passive posture. We represent values. Consciously or unconsciously our values are showing. Such a reminder is especially critical at this time when education is tempted to consider a “value-free” system possible, or to assume that a “value-neutral” educational process is conceivable. We as teachers and administrators are a vocabulary of values. That vocabulary may be mute and inarticulate or abrasive and aggressive, that is to say, we fall somewhere within a continuum between those who are enhancing the lives of others, serving entirely our own ends or standing passively on the sidelines.

It is a good time to ask if we are aware of what we represent because two threats present themselves to us now: 1) a pervasive sense of hopelessness, and 2) a spiritual fallout in the face of monetary crisis. In the following comments I should like to describe how these threats manifest themselves, and in conclusion I shall post a warning against something I call an expensive substitute for good education.

I. Concerning the Sense of Hopelessness.

For a few years we in higher education have been disturbed about the avalanche of apathy that has hit the campuses, an apathetic period that leaves the academic life strangely calm after the violent sixties. Too often our students find little about our world to affirm and too few sources of inspiration. Especially disturbing to music educators must be the students who arrive seemingly without a song to sing or without a melody of their souls for a world worth involvement and effort.

On the surface many of our students may appear calm or even bland, but what appears to be apathy is very often deep cynicism and confusion. Last fall a questionnaire was given to forty college students that posed the question, "If after this life you were to come back to earth as someone or something else, who or what would you be?" The results were surprisingly uniform and unusually pessimistic. All would come back, they said, as something solid and immutable. Not one of those questioned would return as a human being. The most representative answer was from a student who said he would prefer to be a very large stone, invulnerable to pollution and manipulation by the human condition, so far as that was possible. From these students' points of view the human race was not going to survive, nor did it need to survive. Such a response of hopelessness from students demands our attention, and reminds us again that we are not operating in a value-neutral environment.

It is not appropriate for us to assume an aloof stance and we cannot wait until these conditions go away. The apathetic hopelessness hidden in many of our students may be beyond our own experience, and if we take it seriously it may make us shudder in dismay. But who is available to address this threat better than we who teach and demonstrate human values in our society? As educators we are agents who must point be-

yond the obvious fallacies in the human condition, emphasizing what is valuable in the human enterprise, worthy of attention and praise.

There are specific ways to face the threat of hopelessness in our students. We can speak directly to the issue by articulating what we hope for the future. We can decide what we think ought to be preserved and encouraged and act accordingly. In relation to individual students specifically we need to administer and teach with two major concerns in mind. First, our teaching must reflect a style and method that touches the existence of individual persons. That is to say, teaching good data and good techniques without knowing who the persons are that are receiving the facts and techniques is not good teaching. Second, we need to give our efforts to those programs that enrich human existence generally. We need to integrate our work with the community at large in order to stay in touch and informed, and in order to dispel the myth of the ivory tower. Concentration at this level could lead us to sustain educational programs that instill hope.

II. Concerning the Spiritual Fallout from the Monetary Crisis.

If our students are depressed about the state of the world, we as teachers tend to lose heart at budget cuts, lost jobs and failing programs. We are vulnerable in an economic system shaped by a “bottom line” mentality. We are vulnerable because we are necessarily involved in an enterprise that does not pay in the market place. In periods of economic crisis we are among the first to be considered dispensible.

The threat of this situation is that we are pressured to “price tag” education in the arts. We are forced to succumb to selling our product. Even the students often fall into the trap of considering their work in terms of product and marketability. Too often we are tempted to try to sell our programs because they are cheap, or we are forced to define something as good because it is expensive. Who among us has lost the ability to insist that something is good because it is good? We must not stumble into “price tagging” education because the fundamental values got lost in the shuffle.

I experienced an example of this strange mentality last Saturday evening. A popular composer-pianist played a concert arrangement of a Gershwin composition to a large and enthusiastic audience. Before he

began to play the piece he announced that we, his audience, would enjoy it because he had calculated what it has cost him and his family to pay for his music education. His calculations had established that what we were about to hear had cost him in preparation a total of \$38,000.00. We were to listen with these dollar marks in mind. The Gershwin piece was played with efficiency and volume. At the end, with a flourished crescendo he asked, "Was it worth it?" Immediately a sea of grinning enthusiasts were giving him a standing ovation, presumably because it cost so much.

Music cannot be price-tagged into our consciousness, and we as educators are not selling price tags. Our business is to preserve and encourage values important to human existence. Obviously money is important, but it is not the fundamental goal.

III. Concerning an Expensive Substitute for Good Education.

In the place of emphasizing human values and enabling individual persons, we have elevated the quest for efficiency. Educators who are disturbed at pressures like those mentioned above often grasp at an artificial solution—increased efficiency. The rush for efficiency is evident among those administrators who demand increased staff structures, new officers, administrative assistants, each with secretaries, the latest machinery and office spaces. The latest machinery means every new office equipment gimmick, regardless of cost, that makes a program look professional. We are crowded with administrators who demand the latest technology for the appearance of efficiency.

We have adapted this posture from the business world. Almost without thinking, we want to look like good businessmen. Boards of Trustees and potential donors may appreciate us more if we look like miniature versions of IBM, General Motors or the Pentagon, but the energy it takes to look that way may debilitate creative education. Copying the standards of good business does not guarantee that hope and positive values will be sustained in a program. In the Middle Ages Thomas A. Kempis wrote a popular book that became a standard work, "Imitatio Christi"—The Imitation of Christ. As educators too often we appear to be writing a modern manual entitled "Imitatio Exxon", the Imitation of Big Business.

The Dean of a mid-western college reported recently about a manifestation of this attitude—an instance of administrative overload. When he arrived at his college four years ago the Board of Trustees insisted that the faculty of seventy-five be reduced by three for financial reasons. At the same time the administrative overhead was increased by 175% in personnel, and a new administration building had to be built. No one in the system believed that the quality of education had improved, but the jargon and machinery which create and impression of efficiency had increased. After we have mastered the computer, acquired the most advanced copying machines, and hired four organizational experts, the questions concerning human values remain unanswered.

My son and I began cello lessons together last summer. Our teacher demonstrated patience and insight during those first weeks. She has a marvelous way of emphasizing strengths while improving upon weakness. After five weeks we had to play a difficult exercise. My son did well, the notes and time were correct, he held his bow as instructed, the left thumb was in place and the left shoulder was down. It was well played and the teacher praised him. Then it was my turn. After a slow and labored effort on my part, there was a long silence. The teacher stated clearly, "Next time, Mr. Cook, we shall try to get your hands working together".

The cello is an object, a beautiful object of potential, and an extension of positive human creativity. For the purposes of this paper it is a symbol of the values we are challenged to maintain in the face of many distractions. It stands for the discipline, standards and goals our jobs represent. Whether it is a child struggling to play "Lightly Row" in the first position, or Rostropovich playing Shostakovich, the values kept alive in the process address the threats to consciousness and vulnerability discussed above.

Our society is not going to value what we do above everything else in the system, and it will not fight to support our compassion and the spirit of our task at any cost. Therefore we need to recall the forces that brought us to this point in our careers, to recall the reasons we started on this journey rather than another, and to recall what the purpose is after all. In this human activity we call the arts, you and I are capable of being a meaningful vocabulary of values in our society. We are vul-

nerable and necessary, and in that is the dilemma. It is a time for extraordinary clarity in ourselves and to our constituency and I hope we are up to it.

Thank God for Cellos.

NOTES ON "LISTENING: A KEY TO BETTER COMMUNICATION"

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Fortune magazine once observed that listening is one of the administrator's most overlooked tools. Let us consider then possible relationships between listening and some of the administrator's problems.

What about morale? In an insurance company study, it was found that the supervisors who possessed a listening attitude had the highest morale in their departments as against those who did not listen to their subordinates.

What about grievances? It has been found in other areas of activity that leaders who listen to their people have a smaller number of grievances. Administrators who listen discover and correct potential grievances before they cause trouble.

A large farm machinery company offers another example of the importance of listening. Foremen and supervisors indicated on an opinion survey their conception of the workers' opinions about themselves. After the supervisors guessed, the workers themselves were asked to describe their supervisors. Then the results were compared. The findings indicated that supervisors of high-productivity departments guessed their workers' opinions quite accurately. But the low production supervisors were wide of the mark. Deluding ourselves about our actual relationships with our staff members may cause low productivity.

Perhaps you think that listening is a simple matter. The fact that so few administrators really listen proves it is not so easy. There is more to listening than keeping one's own mouth closed while the other person opens his. This skill of listening cannot be acquired in six easy lessons. However, we might consider a few obstacles to effective listening and then take positive steps to eliminate some of these blocks.

The first and most important obstacle is unawareness of the importance of listening. Becoming thoroughly convinced of its importance in your relationships with your faculty members is imperative.

Next there are physical obstacles. Some people suffer from a partial loss of hearing. No one thinks twice about wearing eye glasses to correct vision defects. Why should anyone feel differently about wearing a hearing aid if he needs one.

Fatigue and illness are obstacles to listening. These causes, of course, require psychological or medical advice.

Tension is still another physical obstacle. People are unpredictable. When we don't know how to deal with them, we often become tense. An appearance of tenseness may close the lines of communication. We should appear relaxed when people talk with us in our offices. Drumming on the desk, continuously adjusting glasses, stroking the chin, or adjusting clothing may discourage a person from expressing himself.

Impatience is another obstacle. We cannot hurry a person when he is talking to us. We must encourage him to say what he has to say at his own pace. One administrator told me recently that in his estimation patience is the first requirement for good listening.

Preoccupation is another obstacle which blocks communication. If we have personal problems in mind while someone speaks to us, it is impossible to understand him. Empathy may be the answer. Empathy is the capacity for putting one's self in the other person's shoes.

Egocentricity is still another barrier. An egocentric person thinks only of himself. He cannot listen. We must exalt the "you" and dethrone the "I" if we are to listen effectively.

Another obstacle is prejudice. Prejudice has no place in the life of a supervisor or administrator. Prejudice often leads to stereotyping. Post-judge a person rather than prejudge.

Still another obstacle is distraction. Too many objects in view during conversation distract both persons communicating. A stack of important papers on the middle of the desk is a great temptation to let the mind wander back to them. Pictures also distract attention. And doodling is almost a personal affront to the visitor. But if we clear the desk, chances are good that both of us will be able to concentrate better on the matter at hand. Look at the person who is talking to you. We know how disconcerting it feels to find a superior looking in another direction when

we enter his office at his request. And it is even more disconcerting when the superior continues to look in another direction while we talk.

Attempting to do two things at once has an unfortunate effect on good communication. We cannot talk and listen at the same time, or read and listen at the same time, or listen to two different things simultaneously. Effective listening requires undivided attention.

It is well to remember that a word can have several different meanings. One dictionary gives fourteen different meanings for the word "jack". If we are to avoid misunderstanding, we must do more than superficially hear the speaker's words. We must try to understand what he means rather than what we think the word means.

Some of us plan our answers while the other person is speaking. Again, we cannot do two things at once. We cannot listen and plan a reply at the same time. Wait until we have heard the other person out before deciding on a rejoinder.

I would like to mention just one last barrier to effective listening—pretense. To pretend listening will seldom deceive anyone. No matter how good we may think we are at acting, people can see through it. Sooner or later in the conversation we will be forced to ask the classic question, "What did you say?"

Listening requires sincerity.

One of the best listeners I have ever known was Dr. W. W. Charters, formerly head of research at Ohio State University.

Quite often I visited his office for a talk. Dr. Charters sat behind a large desk covered with papers and books. As I entered his office, he stood up, welcomed me and then invited me to be seated. Dr. Charters might ask, "How was the fishing yesterday?" I was quickly drawn into a short conversation about fishing. In the meantime, Dr. Charters pulled out his pipe and filled it. Still listening, he stepped over to another part of the room for a glass of water. Finally he sat down by me and asked, "Well, what do you have on your mind?" I presented my problem. From time to time he tossed in a question or comment. Finally, after hearing me out, we worked out a solution.

I met Dr. Charters some years afterward and asked him how he had become such a wonderful listener. He replied in words to this effect, "Well, it was this way. I asked people what they didn't like about their administrators. The answer was, 'I don't like him because he never lis-

tens to me! So, whenever someone comes to me, I get up and move away from my desk. I do some little thing to get my mind off the problems on the desk so I won't be listening with only half an ear. Then I go over and sit down in what I call my listening chair. Once there, I try to listen 100%."

We might try Dr. Charters' approach in our own offices. We can remove distractions by moving to a place in the office where it is easy to listen.

Perhaps I have given the impression that we should do nothing but listen from now on. That is not my point. Talking, of course, is essential to our work. We must give instructions and provide information. It is imperative that we sharpen our skills in speech, through training and observation. But, my primary objective in this instance is to discuss only one aspect of communication.

We have not thought about listening as a tool. We cannot see, hear, or touch this listening tool. Perhaps its intangibility explains our neglect. Listening is a difficult tool to use, but neither past neglect nor present difficulty should deter us from learning to use one of the administrator's most important tools.

GOVERNANCE: WITHIN AND WITHOUT THE SCHOOL OF MUSIC

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The membership of the National Association of Schools of Music lists 73 schools of music which are units within a larger university complex. The 73 schools of music are not part of other divisions (such as Fine Arts, professional schools, etc.) but represent equal and distinct schools on the campus (equal in status to Arts and Sciences, Engineering, etc.). Within the hierarchy of their respective campuses, there is no intermediate level between their school and the all-university level.

This study seeks to define governance within the university and within the school of music in two areas:

The role of the school of music in all-university governance;

The nature of faculty input in certain matters related to governance within the school of music.

Are schools of music independent schools not subject to all-university scrutiny? Do they participate in all-university planning, curriculum study, budget matters and all-university faculty promotion, tenure and retention? Does the music dean enjoy all-university committee appointments at the highest level? Just how much administrative clout does the school of music have on a university campus? How does the school of music handle certain administrative areas internally? What is the nature of faculty input within music schools? A questionnaire was designed which sought to determine current governance practices in several areas:

Nature of the School of Music's autonomy.

Participation of the School of Music in all-university governance.

The nature of the faculty selection, promotion, retention and tenure procedure within the School of Music.

The nature of the curricular procedure within the School of Music.

The nature of internal budgeting procedure in the School of Music.

Setting salaries for faculty in the School of Music.

Fund raising authority within the School of Music.

A questionnaire so designed was submitted to the 73 schools during the fall semester of 1975. Of that group 53 (72%) returned the questionnaire with most of the questions answered. This report is based on an analysis of that response.

One indication of the autonomy of an individual school within a university community is the presence of all-university requirements, curricular and otherwise. Of the responding schools, 73% said that they enjoyed autonomy free of such requirements. Twenty-five per cent said that they must adhere to some kinds of all-university academic control. Degree requirements of a minimal nature (less than 24 units) are shared by 41% of the responding schools while 46% said that they had 24 units or more of all-university requirements which must be included in music degrees. The conflicting data in these two answers probably implies an all-university academic minimum which schools must respect and yet which allows certain degrees of independence in establishing professional degree requirements.

Some all-university governing structures extract membership from various university sectors. Invariably a campus will have a high-level governing body which reports only to the president. The study shows that 73% of all music school deans have membership on their university's top-ranked governing body with 25% not being involved in that select group. The reporting of that body varies from campus to campus. A little over half (51%) of the groups report to the president while 38% do not; the other 11% were not described. Some of this structure may involve a senate type organization which reports to the academic vice president.

Graduate committees on many campuses possess tremendous power to control or legislate graduate programs within professional schools. Representation on campus graduate committees is essential for music schools in order to insure proper consideration of graduate music needs. Music schools don't fare too well in the area of representation on graduate committees. Only 38% of the music deans serve on the graduate

committee with 44% denied that privilege. Twenty-one deans in that group do get a vote while the other six do not. The graduate committee also has another music representative in 48% of the cases with 33% not allowing for music faculty input.

Another seat of power in a university is located in the all-university academic or curriculum committee. Most of the universities (76%) have this committee while 24% do not. Only 16 (31%) of the music deans sit on this committee while 29 (56%) schools have a faculty representative. Most music deans so situated get a vote.

Faculty promotion, tenure and retention usually involved a layered approach to authority on most campuses. Departmental, school and all-university committees pass along various actions for review and further consideration. Most campuses seem to have an all-university promotion and tenure committee (69%) while only 23% depend on other devices. The composition of this group varies in the case of the 36 schools so designed.

All faculty	42%
All deans	15%
A mix	42%

These figures show a real dichotomy in higher education regarding who scrutinizes promotion and tenure at the all-university level. Since only 36 schools had such a committee, the implication is that some schools of music hire, fire, promote and retain without all-university scrutiny.

In recent years all-university planning has enjoyed some vogue on university campuses. Of the 52 responding schools, 24 have all-university budget committees and 31 have long-range planning committees. The membership on the groups is a mix of faculty and administrators with 65% of the schools so reporting. A small percentage use only administrators (19%) while a slightly larger group (23%) use only faculty.

Most campuses have a top-level academic administrative officer, either an academic provost or vice president. The administrative style of the men who occupy this office might vary but their dependence on their deans is significant. This study shows that 46 out of the 53 schools report that the academic vice president has an advisory cabinet of *all* of the academic deans. The intimate nature of this relationship is demonstrated by its lack of legitimacy. Only 52% of these groups function within the regular governance structure while 46% are strictly advisory

groups which serve as the vice president's primary academic resource group. This does suggest a respect for the input of academic deans on the part of the academic vice president.

The handling of faculty appointment, promotion and tenure within the School of Music takes on a pattern nationally with 90% of the reporting groups stating that faculty selection committees do *not* have the final word in faculty appointment. The normal procedure (88% of the units reporting) states that in the matter of selection, a group of candidates in rank order is forwarded to the dean for his consideration and subsequent action, with the dean having the final decision in making the ultimate appointment. In the case of promotion and tenure, most schools (85%) state that their faculty committee's recommendation on promotion and tenure is *not* final, that the dean makes the final decision in 65% of the cases. The study also shows that 88% of the deans and 85% of the faculties like their present procedures for promotion and tenure. More importantly, the dean seems to have access to his committee in the process so as to avoid any confrontation at the final level, this fact being reported by 79% of the schools. Thus the process which seems to be the most satisfactory is one which allows a faculty committee to formulate promotion and tenure recommendations with which they consult with the dean to seek some common thread of understanding and then to allow the dean to move forward a recommendation which meets the group's approval one way or the other.

In the areas of curriculum the study shows that 71% of the music schools responding have complete autonomy in the establishing of their professional degree programs. Further, 88% of the music deans noted that they are able to "suggest, formalize and put into action curriculum changes which you feel are needed to meet professional demands, accreditation requirements, etc." The dean's educational clout shows also in a response which indicates that 92% of the responding deans have the ability to delay or deny curriculum changes based on their own convictions in educational matters. This particular attitude or posture implies that a dean of a professional music school occupies a position of educational leadership in addition to one of educational management.

Budget matters reside in a variety of sectors in academia. Some universities have elaborate budget formulation procedures: others treat the matter rather informally. Tax-supported institutions often adhere to line-item budgets. Within the School of Music there seems to be a differing way of developing music budgets. A smaller group (37%) uses a committee of some sort to develop operating budgets other than faculty

salaries. On the other hand, most schools (62%) rely on the administration to handle budget priorities. In the case of the committee-originated budget, 92% of those schools using this procedure provide for the dean to modify the committee's recommendations. Budget structure varies with half of the schools on a line-item budget and the other half using procedures of greater flexibility.

In the area of faculty salaries, the dean of 50% of the reporting schools sets all salaries while 48% must consult with other agencies or agents before salaries are final. Some schools in tax-supported systems have step-raises based on service which preclude any administrative action other than the verification of the correct numbers of years of service. The dean normally consults with some higher authority in the matter of salaries for promotion in 62% of the schools reporting. The other 27% handle promotion salaries within the office of the dean. Deans normally do not submit their salary recommendations to a faculty committee within their own schools as noted in 79% of the responses received.

Fund-raising for academic deans has become an increasingly important chore. Some deans spend a large part of their time cultivating prospects, submitting foundation proposals, organizing fund-raising events, etc. How this is structured in the 53 schools which responded varies widely. Over one-third (38%) of the deans felt that they truly did have fund-raising obligations imposed upon them from some sectors. The other 62% felt that there was no such obligation on their campuses. Of those with fund-raising duties, 67% work these duties out in consultation with the development office of the university while the other 33% run their own show. Of the 53 deans reporting, 31 (71%) felt that they had the authority to raise funds to augment rather than to support the normal operating budget. Funds secured by the other 27% were used to offset current budget obligations. The machinery for fund-raising in all schools reporting is generally (69%) tied in with the overall university development program in some way. Only 29% (15 schools out of 53) have separate fund-raising mechanisms "distinct and separate" from those of the university.

Certain trends in governance of music schools have been observed in the practices of 53 schools of music situated on university campuses. Most of these schools felt they had a large degree of educational autonomy within the university. Deans of these schools generally serve on the single high-level governing committee in their universities. Music schools (and deans) do not do so well in gaining representation on graduate study committees of an all-university type. In some cases (larger schools

of music), professional graduate degrees are not administered by all-university graduate schools but within the professional school itself. This may account for the poor representation on all-level graduate structures. All-university academic representation for the music school fares a little better with music faculty more often serving than music deans. Procedures for promotion, tenure and appointment are generally satisfactory with the dean exercising considerable control in the three processes, especially at the point of final faculty selection. Tenure and promotion imply some kind of shared responsibility with faculty but with some flexibility to allow for the weighted input of the dean. Academic vice presidents of most of the universities value the input of their academic deans highly as evidenced by some kind of regular group consultation with those deans. Music deans also exert considerable influence over the curriculum in their respective schools, being able to modify curriculum and reject faculty changes on the basis of the dean's role as the educational leader of his school. Budget is almost entirely a concern of the dean. Faculty salaries, however, require a variety of sharing with only half of the deans unilaterally handling all salary matters.

While the era of faculty power, the rise of student power and age of collective bargaining all have caused changes in governance procedures on the university campus, music deans still are being delegated certain authority and responsibility by university presidents and boards of regents to make final decisions in educational, personnel and financial matters. This more centralized style of educational leadership may be more characteristic of the professional school where the dean serves as the instrument of accountability both to the profession and to professional accrediting agencies. Since outside funding depends on professional accreditation, a change in the administrative style within the professional school of music is probably not to be anticipated.

EVALUATION OF MUSIC FACULTY/ADMINISTRATION

A. HAROLD GOODMAN

Brigham Young University

The most significant role of the administrative leader is to assist in making each faculty member a success. To know of the potentialities of each faculty member and arrange to have these abilities unfold so that the greatest degree of self-actualization is fulfilled, is an administrative quality of the highest caliber. The question that should often be asked is "how can this faculty member make the greatest contribution to the student, school, profession, community and his own family."

Obviously, the evaluation of faculty is indeed complex and subjective at the very best. But the complexity does not alleviate the responsibility. This challenging evaluation includes identifying faculty strengths as well as weaknesses. Each faculty member will be different; consequently, the approach used to help him discover where he is strong and weak will have to be flexible as well as insightful. Needless to say, this is such a profound and sacred assignment that complete and reciprocal confidence between the administrative leader and the faculty member is an absolute necessity. The more correct procedures and principles can be taught the faculty member and then let him reign in the classroom, the better.

Faculty must understand that not everyone is equally effective in undergraduate or graduate level work or should they be. Oftentimes the undergraduate curriculum is not given priority emphasis; consequently, the faculty develop an attitude that teaching lower division course work is of "lesser" importance. This philosophy is diametrically opposed to the best curriculum practice, so that the music executive will need to emphatically encourage the best of faculty, rank and salary at lower division levels and not allow basic lower division classes to be taught by inexperienced graduate assistants. The student beginning his higher learning experiences needs stimulating and motivating teachers to begin

the way. Some faculty members will have greater gifts in areas of research, teaching, performance, and/or composition and may need to be shifted in assignment in order to make their greatest contribution. Since rank and salary are highly correlated with the contribution of the faculty member making proper value judgments, this becomes an even more sobering experience.

Areas to be considered for faculty evaluation by the administrative leader, colleagues, self and students should include:

Teaching Performance and Course Development. Professors, instructors and teaching assistants generally increase their teaching effectiveness when they realize their teaching is being examined. Effective teaching should be respected and rewarded. Teaching performance, knowledge of subject and materials, courses taught and developed, examinations, student results, curricula developed, class attendance, student advisement, bookstore and library use, and short courses, all are important for proper measurement. Teachers can and should influence students for good forever at all levels of the curriculum.

Classroom observation demands mutual respect and confidence. There is, justifiably so, concern on the part of some teachers that the person observing will evaluate on the basis of his own methods of teaching, not recognizing the style of the teacher being evaluated. Perhaps one solution for this dilemma would be to have the faculty member invite the person he would like to have evaluate his teaching, and then leave the sharing of improvement to the two faculty members and jointly deciding the strengths and weaknesses that should be shared with the music executive.

Another factor to be considered is the evident efforts of the faculty member to stay abreast of the subject matter taught—what has been happening with regard to revision of lectures or demonstrations. One faculty member always destroyed his notes each semester to avoid stagnation. Even though this procedure may be extreme, the concept is meritorious. Other items to consider are new syllabi, adoption of new texts or teaching materials, variation in style of teaching, and new courses or seminar subjects, including team or interdisciplinary teaching.

Perhaps the music executive should encourage a more favorable teaching environment by providing means of developing better teachers, recognizing outstanding teaching, making available grants and research funds for projects directly affecting teaching, providing seminars and programs designed to improve teaching effectiveness, establishing a center for teaching and learning which provides services and staff assistance, and even conducting relevant research in teaching and learning.

Research and Scholarly Contributions. Publications (including books, monographs, articles, bulletins, newsletters, reports, reviews and unpublished works; speeches and seminars; research projects and proposals; editorial functions; association with other schools; etc.) assist in determin-

ing a faculty member's scholarly pursuits, research and professional activity. What kind of students are attracted to the researcher, the quality of M.A. or Ph.D. work, the number of thesis or dissertation committees, or the fellowship and employment record of graduates supervised, are all good criteria.

Composition and Creative Work. Compositions of the faculty member that have been performed by the School of Music, performances given by other artists and recognized performance organizations, orchestration, bandstration and choral arranging, transcriptions and editions, seminars, and student compositions, are important aspects of the faculty composer. How productive are his composition students? How are their works being performed and received? What have the graduates in composition been doing over a period of a few years?

Performance. Recitals, performances with major organizations, tours, master classes, and student performances assist in determining the effectiveness of the performance teacher. Does the faculty member bring music history, literature, theory, and harmony to the student's lessons? Again, what has been the product of student performers by this teacher over the years? What performance awards and recognitions have been acquired by his students?

Service to the University, Profession and Community. Departmental committees, college committees, university committees, professional service, professional society activities, honor societies and awards, community service, should all be considered in faculty evaluation. Not only are these roles extremely important to the institution, but they develop proper attitudes in the eyes of the students.

Before leaving the area of faculty evaluation, another revealing approach is to have the faculty member evaluate himself either on a student evaluation form or on a more general basis. This need not be written and recorded but may be a verbal expression by the faculty member to the music executive. Naturally, this approach would have to be developed with confidence, trust, and respect, and probably will take a few years to have the proper kind of rapport. One way to initiate this type of self-evaluation is to have the music executive share ways he feels his own work may be improved, so that there is a complete feeling of self-improvement established with the faculty member.

ADMINISTRATORS

In recent years there has been an increasing interest in receiving help from the faculty in improving the effectiveness of the administrator. If this is done on a confidential basis, with no way of identifying the faculty member, and administered on a more voluntary basis, there is great merit. Again, this is more of a self-improvement procedure than an out-

let for faculty to register any ill-feeling. (The following instrument may be helpful for those music executives brave enough to seek improvement of their own effectiveness.) A less formal approach would be to confidentially have the faculty member individually verbally share ways of improvement with no recording that may be reflective upon the faculty member. This approach will not work with all faculty members, but there may be enough who would be frank and honest to make such a venture worthwhile. No administrator should continue in office over a period of years without some type of evaluation of his work.

UTILIZING DISTINGUISHED GUEST FACULTY

ROGER DEXTER FEE

University of Denver.

The University of Denver's Lamont School of Music began the practice of inviting distinguished guest faculty to its campus more than three years ago. The school was then headed by its founder and eminent vocal pedagogue, Florence Lamont, a *grande dame* in the classic sense! As teacher of Agnes Davis, winner of the first Atwater-Kent Radio Competition, Francesco Valentino and Ina Suez of the Metropolitan Opera, Florence was, herself, frequently invited to accept guest professorships. Consequently the emphasis was placed upon the school's next largest department, piano, with recurring visitations by such early 20th century piano notables as E. Robert Schmitz, Guy Maier and Dalies Frantz not to mention the Lhevinnes.

Since those early years in the life of our institution, the presence on our campus of musical *maestri* has been expanded. It became our conviction that (a) fewer and fewer students would allow the time and money to spend entire summers in study, (b) short-term, intensive sessions seemed to better meet the professional needs of our constituency, and (c) few master teachers would consider more than a short-term commitment. As a result, one-to-three week programs have been continued or established to meet some of the following special needs:

**Master classes in performance and pedagogy* with Arthur Loesser, Irwin Fruendlich, Robert Pace, Claudio Arrau, Claude Frank.

**Master classes in orchestral and band conducting* with Milton Katinis, Vladimir Golschmann and Frank Scuion.

**Choral workshops* with Paul Christiansen, Paul Salamunovich and John Finlay Williamson.

**Opera workshops* with Nathaniel Merrill, Douglas Moore, Maria Novikova and Herbert Beattie.

**A National Jazz Celebrity Workshop* featuring Quincy Jones (NEHA funded).

**A National Trumpet Symposium* listing a roster of some of the world's greatest *virtuosi* including among others Maynard Ferguson, William Vacchiano, Knud Horaltd, Edward Tarr, Gerard Schwarz and Maurice Andre.

**An international clarinet clinic* with such luminaries as Stanley Drucker, Mitchell Lurie and Guy Deplus.

The professional contributions of these guest faculty, in addition to those obvious benefits to their students, have included: (a) inspiration to resident faculty and to their audiences, since many performed as well as lectured, (b) reinforcing for our students and faculty that artistry as a musician requires continuous study and exposure to new ideas, (c) national visibility for our university, (d) higher regard for our school on the part of resident administrators, (e) closer ties with certain local residents, favorably impressed by the quality of visiting faculty, (f) closer ties with industry who support us financially.

Our only requirement of distinguished guest faculty other than insisting that they show up and teach, is in terms of prior planning and meeting regularly with staff for day-by-day evaluation of the course.

In the recruitment of visiting faculty, we maintain a constant watchfulness of the world scene in music. In an effort to identify the finest available and affordable faculty, we are the beneficiary of feedback from our students and resident faculty. In addition, we have auxiliary input through such organizations as the International Clarinet Society, an out-growth of the Summer Clinic. Our most recent venture has been *in situ* programming, specifically with the Santa Fe Opera Festival. This was a highly successful in-residence program in opera at Santa Fe greatly enhanced by the invaluable support of artistic director, Richard Gaddes, and members of the opera roster including singers Betty Allen and John Walker, and directors Bliss Hebert, Colin Graham and Richard Pearlman. All summer programs involving visiting faculty are supported by the university's operating budget and are rigidly controlled so as to assure non-deficit operation.

UTILIZING DISTINGUISHED, GUEST FACULTY

PAUL WOHLGEMUTH

Tabor College

I represent a small, mid-western, church-related, liberal arts college, which in our case has an enrollment of slightly over 500 students. Many schools of this nature, which are found in small, rural towns, draw many students with little exposure to the classical art world. Recognizing this fact, there is a continual concern to give students greater exposure to musically creative artists and teachers. The small liberal arts college, with its small number of faculty, often struggles to fulfill such a worthy objective. Utilizing distinguished guest faculty is one answer to this problem. The only recourse our college had to solve the funding problem was to be a part of the formation of two consortia.

One consortium, entitled ASSOCIATED COLLEGES OF CENTRAL KANSAS, (ACCK) founded in 1966, is composed of six private, liberal arts, four-year, church-related, co-educational, similar sized colleges, all located within 35 miles of McPherson, Kansas, where the ACCK headquarters is located. Funding has come from Title III, Title II, individual college contributions and gifts with a current budget of \$597,313.00. One of the programs it funds is the use of distinguished guest faculty in the form of seminars, clinics, and festivals. For example, this year our specialists are Sister Lorna Zemke, Silver Lake College (Kodaly Workshop), Dr. Berton Coffin, University of Colorado (Vocal Clinic), Dr. Paul Reed, Wichita State University (Piano Accompanying Clinic), and Dr. Kenneth Bloomquist, Michigan State University (Band Festival). Each year the type of specialists varies in order to give breadth to the program.

The general procedure is to schedule identical sessions on two successive days on two different college campuses, attended by three colleges each day. By government ruling payment to the guest faculty is limited to \$100.00 per day plus expenses.

The second consortia is entitled **KANSAS COOPERATIVE COLLEGE COMPOSERS PROJECT**, begun in 1967, composed of three junior colleges and one senior college, with Emporia Kansas State College serving as coordinator. Initially funded under Title III, it is now totally funded by the participating colleges.

The objectives desired are to have the students become personally acquainted with composers as human beings as well as composers, hear them analyze and discuss their music, and have dialogue with them concerning the student's interest in music. To accomplish this, we generally use the following procedure:

1. Acquaint the student with the composer's background and music before he arrives on campus.
2. Have the composer meet with appropriate classes such as music theory, music history, conducting, ensemble rehearsals, etc.
3. Have special group sessions with all music majors.
4. When convenient, schedule public performances using the composer's music, at times under his direction.
5. Have students eat with the composer to foster informal dialogue.

The following are some of the composers we have had on campus:

(Choral) Vincent Persichetti

Gregg Smith
Daniel Pinkham
Jean Berger
Frank Pooler

(Jazz) Stan Kenton

Dee Barton
Ken Richmond
Dick Grove
Dan Haerle
Jerry Goldsmith

(Band) Clifton Williams

Francis McBeth
Robert Russell Bennett

(Electronic) Michael Hennagin

Morton Subotnick

For the small college, the consortia concept may become an indispensable aid for effective operation or even survival. How to take advantage of it, where to guide it, what to do to run it, and how to assess its value will be the tests we will need to continue to apply for better results.

UTILIZING DISTINGUISHED GUEST FACULTY

EARL JUHAS
Colorado College

It would seem that the values to be derived from employing distinguished guest faculty do not necessarily differ from institution to institution. Most of us would agree that the presence of distinguished guest faculty can be a potent source of educational energy. What does seem to differ, however, is the kind of selection a particular institution will make in terms of its own educational purposes, the nature of its curricular offerings, the genre of its staff and student body, and the amount of funds which are allotted for such a program.

I shall view the subject as a faculty member of a small liberal arts college with a selective student body of approximately 1,800 students. My institution operates under "The Colorado College Plan" which is rather unique in structure. The academic year is divided into nine modular blocks with each block being of three and one half week's duration. A student will enroll in only one academic course for each of the nine modules. In music our courses are divided into two categories; (1) theoretical music, and (2) applied music. All theoretical courses are cast into the modular unit, with the applied work continuing throughout the whole semester. In some respects the plan does give us greater latitude in the utilization of visiting faculty. For example, not only may we bring in visiting faculty for the short term of a few days, but it also allows us the option to secure an authority in any given field to teach a full-blown theoretical course for one block. Our music staff has seven full-time classroom teachers and fifteen part-time instructors of applied music. We offer the B.A. degree in music and our program is designed to serve all students at the college: those who have an interest in music, as well as those who plan a career in the field of music.

PROFESSIONAL CONTRIBUTIONS OF DISTINGUISHED GUEST FACULTY

For a music department in a small liberal arts college there are many contributions to be made by guest faculty in both the theoretical and applied areas.

Theoretical Area

In the theoretical area distinguished guest faculty could bring an expertise to the college in a field where little or no course offerings presently exist. This could relate to almost every area of study and would be based upon the needs of a particular institution. For example:

1. Ethnomusicology—A college may wish to bring in a person with general knowledge in this field or perhaps one who has expertise in the music culture of one particular country or a particular area. At Colorado College we offer various programs in Asian, Latin American and American Southwest Studies. We have on occasion brought in an ethnomusicologist to enrich offerings in these study areas.
2. Musicology—A department could add an extra dimension to its music history programs by selecting a visiting authority in a particular period of music, or perhaps one who has specialized in a particular area such as performance practices of the baroque era.
3. Electronic Music—Music departments may wish to bring in practicing composers of this medium to gain firsthand knowledge of how these composers work. What sort of techniques do they use? What do they use for their sources of sound? How do they go about conceiving a composition? What is the nature of new experimentation that is going on in this field?
4. Music Theory—Certain music departments may feel the need to bring in theorists of twentieth century music to gain knowledge about problems in notation and performance practices of new music. There may also be a need for jazz theory, commercial arranging, or compositional techniques which are utilized in music for films and the dance.

This same sort of rationale may be used for just about every theoretical area taught by college music departments: music research, music education, conducting, orchestration, or music appreciation.

Applied Music

It is in this area where colleges have probably made more use of distinguished faculty by bringing in soloists, conductors, and chamber groups for varied activities on the campus. Visiting faculty have been utilized in performance, clinic demonstrations, conducting master classes, coaching solo or group performances, evaluation, or a combina-

tion of the above-named activities. We would probably agree that the value of such use of distinguished faculty is well documented. Values to be derived for the college and its students are almost too numerous to mention. For example:

1. Bringing in an artist performer on a particular medium when there is no specialist available on the staff.
2. Students and faculty alike may be fortified and motivated not only by experiencing artistic performance firsthand, but by the immediate association with a skilled performer.
3. There is particular value for a college and its community in instances where campuses are removed from large urban areas and there is little opportunity to hear quality live performances.

COLLEGIAL OBLIGATIONS OF DISTINGUISHED GUEST FACULTY

Colleges have the opportunity to make varied use of distinguished guest faculty, for example:

1. The visiting faculty member may give open lectures or performances for the college community as well as the community as a whole.
2. Distinguished faculty may be used as visiting instructors in music classes and/or classes in other subject areas where there are interdisciplinary implications. For example: ethnomusicology and anthropology; music of the French Revolution and history; the German art song and German literature, and electronic music and acoustics.
3. The visiting faculty member may conduct seminars for both students and faculty in appropriate subject areas.
4. The guest faculty may have informal meetings with students and faculty alike to exchange ideas and to discuss varied topics.
5. Distinguished faculty could also be used in a consultant role to perhaps evaluate a music department's curriculum or its practices and procedures. Or there may be specialized areas such as programming space allocations and selecting special equipment for a new physical facility.

WAYS TO RECRUIT DISTINGUISHED GUEST FACULTY

1. The most effective means of recruiting guest faculty is through personal contacts. Colleges may seek out visiting faculty because of a person's reputation or perhaps because of previous associations with one of its staff members.
2. Colleges may also make use of artists' performance agencies and lec-

ture agencies. All of us have experienced unsolicited mail from both of these sources.

3. On occasion various foundations or professional societies will sponsor distinguished fellows who are made available to colleges at minimum expense. For example, the Woodrow Wilson Foundation did have a Distinguished Fellow Program, and societies such as Phi Beta Kappa sustain a list of guest lecturers.

FUNDING OF DISTINGUISHED GUEST FACULTY

There is little doubt that the most critical issue is the funding of a Guest Faculty Program. Funding is normally dependent on the priority given to such a program by the college's administration. At my own institution we have three basic sources where we may apply for funds.

1. **Venture Grants**—These grants are available to the college at large and are designed to be used for three purposes: (1) Student research projects, (2) To allow students and faculty together to attend professional meetings and conferences on subjects of mutual intellectual interest, and (3) To bring distinguished visiting faculty to the campus for a period of time ranging from a few days to a full block. This is an on-going program throughout the year, and proposals are accepted until the funds appropriated are depleted.
2. **The Instructional Budget**—Funds from this source must be applied for a year in advance, and if granted they are included in the yearly departmental budget for instructional purposes.
3. **The Dean's Discretionary Fund**—These funds are set aside to be used for unexpected expenses which have not been projected in the yearly budget. Occasionally distinguished faculty may be visiting in the area, or perhaps be available in conjunction with a commitment at another institution in the immediate vicinity. There is the possibility of securing funds from this source under exceptional circumstances.

THE PRESENT AND FUTURE ROLE OF THE NASM

DANIEL W. WINTER

The College of Wooster

The Chairman of Region 5 has asked three people to speak on the Present and Future Role of the NASM from differing standpoints; I speak as a representative of the small college (in my case, one of about 2,000 students), and my two colleagues will speak from the standpoint of the large university and the administrative staff of NASM.

To me, one of the outstanding contributions NASM has made in its 50-year history has been to gather several hundred small colleges and conservatories into its fold and to give some sort of uniformity to their diverse programs. It is probably hard for most of us who have grown up with NASM to imagine the disparity in degree requirements and standards of excellence in these institutions 50 years ago. Today, we tend to take it for granted that the same degree at your institution and mine has the same basic requirements and the same expectancy of a fairly high standard of achievement. We are pretty sure we are succeeding when our graduates enter Masters' programs and have to do no remedial work, and we are usually quick to examine our courses if they do.

If you have already pegged me as a strong supporter of our organization, it may surprise you to learn that my attitude was very different 15 years ago. At that time, I had been to one annual meeting, had experienced one re-examination, and had formed some strong opinions about the value of this "watchdog" organization for the small college. I did recognize that it had brought a certain uniformity to degree programs among member institutions and was monitoring their implementation. I also acknowledged the value to all institutions of sharing their discoveries, pooling data for the common good, letting the parent organization speak for them with more muscle than any of them could hope to raise singly. However, I also saw NASM at that time as a bureaucratic monster encumbered with too much red tape to be able to act

easily and readily on any matter. The impersonal nature of this monster was even more apparent to me after I had weathered (with my department) that first visitation by an NASM examiner, an overly-zealous man who seemed bent on enforcing the letter though not the spirit of the By-Laws and Regulations. Being by nature slightly suspicious of both "bigness" and organizations, and seeing too much rigidity in the degree guidelines, I really felt the College of Wooster would be better off traveling toward its own goal without the encumbrance of NASM baggage. I wasn't at all sure that the "baggage" was even of sufficient quality to accompany us!

Certainly I have a different viewpoint now; the opponent has become the proponent. I'm ready to admit that I have a broader perspective now due, in part, to age and experience, but I also sensed a change taking place in NASM. As early as 1967, we were hearing talk at the annual meeting about freeing the organization from the rigid compartmentalized concern over specific curricula and becoming responsive to the changing times and specific needs of member institutions. More and more, people began to remind us that the national organization should not be squared off against its membership, ready to counter the slightest thrust, but should be a vital and changing structure, which we direct together. I was, of course, delighted with President Timm's report at our Denver meeting, especially the following points, because they reinforce my own observations and expectations: (I quote)

1. Some persons fear that accreditation forms a straight jacket which tends to make all schools alike. NASM encourages experimentation in curricula and in teaching methods. It is essential to avoid rigid dictation from any central source.
2. Through the processes of nature, people age, lose vitality and tend to want things to remain static, because when nothing changes, it is easier to understand what is going on . . . the biggest problems are to bring about constructive changes and to anticipate changes which are beyond our control, but which will affect us and our operation. Organizations become older as long as they stay in existence; but they must remain young. They must have the curiosity of a child, the self-confidence of youth, the mature judgment of a wise old man, the vitality of a kitten, and the confidence and respect of everyone concerned with them.

Among the many ways in which we benefit from membership today, let me single out the following:

1. In our national and regional meetings, we have a forum for the discussion of mutual problems and concerns.

2. We have established strong links with other state and national musical organizations, such as the MTNA, MENC, AMS, CMS, etc.
3. The national office shares with all of us the data it collects each year; much of this information finds its way into our reports to our administrations and is material which none of us could have compiled, at least with any ease, singly.
4. We have a group of Commissions and Committees made up of our own members which, rather than being dictators of NASM law, have proven responsive to many well-thought-out proposals by member institutions.

The fact that I see our present position as strong and our achievements as note-worthy, does not mean I do not see some problems for us to grapple with in the next few years. The following seem to me to need some attention in the near future:

1. We need to establish some clear guidelines for teaching loads. This has already been discussed at regional and national levels, but, as yet, there is no uniformity among member schools.
2. We need to establish some uniformity in our grading systems, or if that seems too impossible a task, to set out some kind of general grading policy.
3. We need to come to grips with the whole question of competency-based degrees; and somewhere in this discussion, I, for one, should like to see the development of a program whereby our students could have periodic evaluation by some objective method originating outside our own particular schools.
4. The data gathered by the National Organization, useful as it continues to be in many ways, must also contain a fair percentage of inaccuracy due to the plethora of calendars and methods of crediting course work and the difficulty of responding accurately to many of the questions we are asked on the annual reports.
5. Finally, I think all of us in small schools are going to have an increasingly difficult time convincing our administrations of the need to allocate the money for membership and participation in NASM. On this matter we will surely need each other's support.

THE PRESENT AND FUTURE ROLE OF NASM

JAMES B. HAUSE

Eastern Michigan University

When trying to “get a handle” on the topic “The Present and Future Role of NASM” I felt as I have many times when trying to help a master’s degree candidate find a thesis subject of significance that could be treated in a thorough and in-depth fashion within a reasonable length of time; that is, I felt frustrated and helpless. Invariably, the enthusiastic and idealistic candidate, who is most likely doing his first piece of substantial research, tends to select a topic that is so large and so broad that he could spend the rest of his life on the project and still not complete it. Through tactful and calculated questions, we attempt to lead him to see the folly of his wisdom and guide him to select but a small segment of his large topic of interest in hopes that he might have a reasonable chance of success.

Likewise, with today’s topic I feel somewhat frustrated and helpless because surely it is too broad and too far reaching for us to do anything but treat it superficially in the time that we have. Nevertheless, let us try.

One element we have in our favor is that changes are taking place so rapidly today that the time span implied in the topic—the present and the future—may really be much shorter than we realize. The present is today, now, and we are experiencing the role of NASM at this moment. The future is the role NASM will play tomorrow, the days immediately following this meeting, and weeks and months ahead until the next annual meeting. In a practical sense, perhaps we have a topic that we can deal with more easily than we thought possible.

NASM’s role, as most of us (at least those of us of my age and experience) perceive it, is one of: (1) maintaining standards of training in music curricula in higher education throughout the nation through its accrediting practices, (2) gathering information which may be useful in

assisting the music executives of the member institutions in the maintaining and furthering of their programs; information having to do with salary, work loads, productivity, numbers of students and graduates, and all those statistical bits we find useful, and (3) keeping us all informed about new problem areas and trends through annual meetings such as this one, and in occasional communications from the national office on particularly important topics. I might add, at this point, that after I wrote these observations, as an afterthought, I checked the objectives listed in the 1974 *NASM Handbook* and found that my observations were not too far afield. They are as follows:

1. To provide a national forum for the discussion and consideration of problems important to the preservation and advancement of standards in the field of music in higher education.
2. To develop a national unity and strength for the purpose of maintaining the position of music study in the family of fine arts and humanities in our universities, colleges and schools of music.
3. To guard the freedom of leadership in music training and to insure the right to protect the vital growth of the artist.
4. To establish standards of achievement with no desire or intent to curb or restrict an administration or school in its freedom to develop new ideas and to experiment or to expand its program.
5. To recognize that inspired teaching may rightly reject a status quo philosophy.
6. To establish that the prime objective be to provide the opportunity for every music student to develop his individual potentialities to the utmost.

During the past 50 years NASM has been on the offensive. One of its primary activities has been to encourage and assist with the building of solid music training programs in higher education throughout the country. It has been a positive and constructive period of unparalleled growth and prosperity. There were rough times. The economy or educational trends occasionally created periods of anxiety and tension. But NASM always recovered and continued to press forward. Its tenure has been marked by a succession of outstanding leaders who provided inspiration and direction for continued progress.

But times are different. We are in the midst of the longest and deepest recession in forty-five years. How much longer and how much deeper it will go is a matter of conjecture. As Kenneth Eble pointed out last year, we have come on "hard times". And, as William Boyd pointed out,

it takes much money to support the Arts on campus; and, when we are in hard times, it is more difficult to maintain a fully responsible attitude in support of the Arts. State officials are becoming more and more pre-occupied with levels of productivity, credit hour production, accountability, quantitative measurement, and other such matters which apparently are of utmost importance to the taxpayers of the country. As a result, administrators are putting the pressure on the "low producers" on campus—that is, the Arts—to increase productivity. This can be done by increasing class sizes, cutting down on the number of electives, increasing faculty loads, and, as some people are exploring, by doing away with the traditional private lesson and resorting to some form of group instruction in applied music. Some states are even developing a system of establishing norms of productivity for the various disciplines in higher education.

Twenty years ago NASM could assist a program that was threatened with reduction in support by waving the prospect of withdrawal of accreditation before the institution. No school wished to lose the accreditation of one of its programs. Today, however, administrators are not intimidated by threat of withdrawal of accreditation. In fact, state officials and university administrators are apt to be skeptical of the function and value of accrediting agencies and are more likely to ignore, resent, or perhaps even scoff at any such coercion by organizations such as NASM.

Another change that affects us all is the wave of unionization of university faculties that is sweeping the country. Most of us who have gone through the unionization process have come to realize that certain general tendencies come to bear which affect the Arts.

One tendency is that of equalization, or leveling. The terms of a contract are binding equally on everyone included in it. Where conditions exist which do not conform precisely to contract language, change is mandatory. The danger is that good departments may tend to gravitate toward mediocrity, and poor departments conversely may even improve toward mediocrity.

Another effect of this tendency toward equalization is that it puts the non-conformists on the defensive. For example, most contracts seek to specify faculty loads. The result is that statements on faculty load are likely to imply uniformity of faculty load in rather simple terms. The consequence is that those who do not conform easily to the simple load formula are put on the defensive by having to explain and rationalize the variation from the norm. Again, those of us in the Arts who may have unusual faculty load determinants are the ones who suffer.

A further effect of unionization is that some kind of a faculty governance model is often uniformly applied to all the divisions and departments of the university. The result, aside from the sapping of energy and time from the primary function of Arts faculty members, that of instruction, may be that the imposed governance model may not be adaptable to the structure of a music department or any other fine or performing arts department in the institution. The hardship and frustration that may result from trying to bend the structure to comply with the demands of the contract at best may be farcical.

As a result of all of these conditions, the responsibilities of NASM to assist its membership increases sharply. I believe that NASM could perhaps assist in the following ways:

1. Form an alliance with the other Arts accrediting and professional agencies in the nation for the purposes of: a) formulating a new system of measuring productivity in the colleges and universities of the country that would not penalize the Arts, b) articulating the need for conversion to such a system in order to preserve the Arts and Humanities in higher education in the United States, and c) advise the Arts on how to best protect themselves in the unionization that is taking place.

The uniqueness and preciousness of the Arts, music in particular, needs to be articulated again and again. A nationwide educational campaign needs to be mounted.

2. NASM provides much excellent statistical information about what is happening in the schools of music about the nation. It still needs to refine the means of collecting the data to ensure accuracy and consistency of the information in addition to having it readily available for the membership. I suspect that all music executives do not calculate FTES, or FYES, or cost per credit hour, etc., in exactly the same way, the whole vocabulary for measuring and talking about productivity needs codification.

3. If we have not already done so, perhaps we should lease computer services to assist us in consistent collection, calculation, interpretation, storage, and dissemination of accurate and useful information. In this time of zero population growth, short money, and societal change we need a more thorough analysis of what the job market is for the thousands of professional musicians and teachers that we are producing. With sufficient information we might even be able to encourage new areas of musical activity which would provide more employment for our graduates. I am not sure just how we would go about this task. We might at least begin by putting a task force together to investigate how such a study might be accomplished. Certainly the information gathered by the Bureau of Labor Statistics might be a place to begin. Our membership would certainly provide another source of reasonably reliable information. If we are grossly overproducing, we are all in serious trouble.

In closing I would like to say that NASM has been very helpful to me in the years that I have been an administrator. I have found useful information and guidance in all of its proceedings, annual reports and summaries, etc. I enjoy and am inspired by an annual meeting such as this. I am proud to be a member of this great and distinguished association.

PREPARING TEACHERS FOR URBAN SCHOOLS

OTIS D. SIMMONS

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Urban students are in a state of social and educational bankruptcy. Because of these conditions, they are alienated. Their alienation grows out of the festering surroundings in which they find themselves, and an educational system that works sporadically, if at all, for them.

Walled up in festering inner cities, urban youth experience a moral and spiritual decay that borders on the cataclysmic. It is not uncommon in the cement reservations in which they live to find numerous abandoned stores turned into store-front churches. It is not uncommon either to find a syndrome of deterioration resulting from a feeling of abandonment and hopelessness.

The father abandons the family either because of his inability to find a job or because the mother can earn more than he does as a domestic. Becoming dehumanized within the family matrix, the father leaves, going somewhere or other. And the vicious cycle begins. The mother must, of necessity, abandon the family to work, leaving it exposed to a nightmare of unsupervised experiences. Sexual promiscuity becomes a normal pastime. Experimentation with soft and hard drugs becomes a daily ritual. Stores are broken into. Crimes of every sordid kind are committed. Juvenile courts or prisons take the tragic drama from here. The pattern is repeated among children of servers of prison terms. And the beat goes on.

Young teenage males abandon school for jobs to supplement the family income. But being underskilled and poorly schooled, they find that jobs are not available to them, so they turn to the streets with their drugs, prostitution and numbers. And the beat goes on.

Four and five children jammed together in one-room human jungles,

the sickening sight of roaches crawling over human bodies, the stench of garbage in hallways of tenement buildings and the endless noise of sirens screaming through the night: this is the suffocating life of the ghetto; this is the dehumanizing character of the inner city.¹

Success as a teacher in urban schools necessitates first of all that the teacher have a thorough understanding of the dynamics of his own personality. And this means everything from the peaks of his strengths to the valleys of his weaknesses, from his systematic rationale incident to the world around him to his irrational "hangups" relating to race and the life-style of others.

Correspondingly, success in urban settings requires that the teacher be able to formulate viable systems of instruction that serve the function of releasing the creative energy in learners. It also requires that the teacher become knowledgeable about the social callousness from which his learners come, so that he may be able to organize his instructional programs with clear intention.

From all of this, it is apparent that for the music teacher to be successful in urban schools he must:

1. *Make as objective an evaluation as he can of himself first*—to determine exactly what his musical strengths and weaknesses are. If one of his strengths is found to be a degree of skill in playing the folk guitar, then he should use this skill as an instructional tool to help his learners understand more clearly some musical concept. Such an instructional tool can do much to kindle a warm personal relationship between the teacher and the learner. If on the other hand one of the instructor's weaknesses in music is found to be piano, he should make every effort to lessen such weakness by receiving training in "functional" piano or that of an applied variety.
2. *Consider innovative teaching systems which serve to stimulate learning*—in order to facilitate the achievement of musical competence on the part of urban learners. One of the innovative systems which has been especially designed to help each learner achieve musical competence in a systematic imaginative way is *Performance Based Teaching*. Under this system learners develop competencies through personal involvement at every level of the learning process. They are told from the outset what is expected of them with respect to musical outcomes. Moreover, when the music program is a *Performance Based* one, the teacher is free to develop in an orderly fashion those learning experiences, called *modules*, which serve as building blocks to the achievement of the desired competencies.

¹Otis D. Simmons, "Reach the Bedrock of Student Interest", *Music Educators Journal*, November, 1971, Volume 53, Number 3, Music Educators National Conference, Washington, D.C., p. 38.

3. *Understand the urban living syndrome*—to better cope with the problems and needs of the learner. By understanding the backgrounds of his learners, the teacher will be in a position to structure music programs which are at once interesting, from the learner's point of view, and developmental.

“Know thyself” is the counsel for wholesome living that Socrates gave to the ancient Greeks. Shakespeare was saying much of the same thing centuries later to his English contemporaries with the advice: “This above all to thine own self be true . . . and it must follow as the night the day; thou canst not then be false to any man.”

Both Socrates and Shakespeare seem to have been admonishing mankind to be about the business of self-appraisal from time to time in order to maintain its moral and psychological balance. The implication for today's teacher from this is that to be effective in the classroom, he must first take a hard look at what he is really like, standing bare before the mirror of self-appraisal. It is only through the mechanism of self-appraisal that the teacher will be able to see for himself his remarkable strengths and his rockbottom weaknesses. Knowing his strengths, the teacher will be able to draw upon them to help him communicate effective concepts in the classroom. Knowing his weaknesses, he will be able to go about eradicating them through the agency of unrelenting effort. Once the teacher understands himself, he will be in a much more favorable position to address himself to the problems of his learners. From the platform of personal examination, the teacher will be able to walk with confidence before a class of students with police records and from broken homes and help them become creative participants in the learning experience. Moreover, by understanding his own prejudices and “hang-ups,” and working to reduce them, the teacher will be in a healthier position for coming to grips with the convulsive behavior that marginal living triggers at times in his learners.

That fellow in the back with the shades on is a trouble maker. Not necessarily so. He may have an excellent mind, and he just could have the best bass voice in the choir. It might be a good idea to make him a section leader. If he is the “badest man” on the block, then he can become the most powerful instrument the instructor has for controlling discipline in the class. His negative energy should be channeled in positive directions by making him responsible for something worthwhile. This is what the courses in psychology were trying to make clear.

The successful teacher in urban settings became so because of his resourcefulness. He took what was at hand in terms of human resources

and hardware and made it work. The teacher who looks around his elementary school classroom and takes a coffee can, paints it attractively, stretches calf skin across the two open ends, or a piece of inner tubing, and beats out the rhythmic pattern to some jazz tune, is being resourceful. He is also starting musically where his students are. From this musical level, he might very well take his youngsters to higher levels of musical development.

Today there is, as never before in the history of mankind, a need for a return to the solid principles of humanism. We, as teachers, must once and for all address ourselves as individuals to concrete human problems. We need urgently to go about acting as if we cared about one another, for if we do not, as James Baldwin warns in his book "The Fire Next Time", the Biblical prophecy, as outlined in the Black religious experience, will surely be upon us: "God gave Noah the rainbow sign, no more water, the fire next time."

In the urban classroom, the teacher must understand that concepts must be presented much more *slowly, and in a very precise and simple language*. There is also the need to *repeat concepts* much more often than is the case in middle class situations. Yes, urban students can learn if the instruction is imaginative, if concepts are presented slowly enough, if the teacher's language is simple, and if what is presented is repeated often.

To get at the heart of what and how to teach in urban situations, it is necessary first to ascertain just what it is that the teacher feels that an urban learner should know with respect to music. If we accept the assumption that all mankind is more alike than it is different, then it follows that the urban student needs the same broad exposure to musical experiences that the non-urban student usually enjoys. In a word, he needs *aesthetic education* that helps him to become more sensitive to the expressive and technical aspects of a musical composition through listening, writing and performance.

Incidentally, by the term *aesthetic* I mean the impulse to create and to express the beautiful.

In teaching music in urban settings, only the teacher's *approach* will be different. That is, he will need to start where the student is musically—and where he is may be only at the jazz, rock-and-roll or gospel level—and lead him slowly and creatively to higher levels of musical sensitivity and expression.

If I were to outline a program of instruction for a secondary school

level General Music Class for urban learners, I would start with a careful outline of my general objectives. I would outline early in my objectives the need to teach at least the notation of pitch, the notation of rhythm, factors of tonality, harmonic concepts and form. I would also devote some time to listening experiences as well.

Learners with varying interests, abilities and achievement in music will have opportunities to explore a variety of well planned experiences with this art form. Such experiences will include the development of a knowledge and understanding of rhythm, tone color, melody, harmony, and form. All of these experiences would be buttressed by participation in such activities as listening, writing, playing and singing.²

Other considerations would include the specific ways in which the different categories of musical experiences would be taught. For example, rhythm would be dealt with by explaining to the class that it is the energy of music. To clarify this concept further, I would invite students to feel each others pulse. This would allow for a concrete example of the concept, *beat*. Soon students would discover that pulses do in fact beat a definite number of times per minute, say, seventy-two (72) times, give or take a beat or two one way or the other. The point of this approach is that it gets at the gut issue of rhythm—the beat. Students get to experience rhythm in an activity-oriented context. From the pulse-exploration activity, the instructor could very well invite members of the class to beat out a specific beat pattern.



Correspondingly, students could be informed that the time signature and upright lines designating measures are musical devices used to identify for the musician the regular intervals of time at which beats occur. This is also the musician's way of controlling the raw energy of pulse.

For urban students, it is a good idea to keep interest high by shifting into a quick reference to syncopated rhythmic patterns, and to have them beat out these patterns on the drums. Students could also gain a first-hand knowledge of syncopation by chanting *one-two-three-four*. In this way, they would begin to get the feel of the shift of the accent from the first and third beats of a measure to the second and fourth, i.e., the weak beats of the measure.

²Paraphrased from statements in the pamphlet, "The Position of the Florida Music Supervision Association", October 27, 1974, p. 1.

The teacher could reinforce the concept visually by writing out explanations and examples of syncopation on the chalkboard or on transparencies, as illustrated below.

Characteristics of Syncopation

1. Shift of the accent from a strong to a weak beat
2. Placement of the accent where you least expect it

Rhythmic Notation



Thoughtful listening to music with distinctive rhythmic patterns is another activity in which students could be engaged. Although the urban student's first contact with music might very well be with strongly rhythmical forms such as folk songs, spirituals, gospels, and the blues, the instructor should not remain at this level of musical exploration. To the contrary, he should invite his students to explore the rhythmic expressions of other cultures. There should also be time allotted for a comparison of the rhythmic patterns of Dvorak's music, especially of his "Symphony No. 9 in E Minor" (From the New World), with rhythmic experiences familiar to them. There is also the music of Gershwin, particularly "The Rhapsody in Blue," or William Grant Still's "Afro-American Symphony," that could be examined for rhythmic similarities between what these composers have written and what the student has acquired concerning rhythm. Of course, there is no greater thrill than that which comes from one's inner urge to express himself in some creative form. With this in mind, the teacher should provide many opportunities for students to create rhythmic patterns of their own.

From a good deal of observation of urban communities in four states, I have concluded that it is far better during a given listening experience to have students in urban situations listen for the rhythmic configurations of a given composition rather than to its melodic configurations. So that there will be no misunderstanding on this point, this is not to imply that rhythm is a basic trait of people of any particular ethnic group. Rhythm must be learned. It is not innate. If young people respond and perform rhythm more easily in one environment than they do in another, it is pure and simple a matter of *conditioning*—their frequent exposure to rhythm through the vehicle of pop music, jazz, gospels, spirituals, and the like.

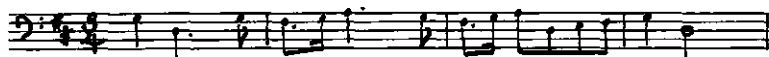
Exploration of the unit on tone color or timbre could be presented effectively to the General Music Class by no more complicated an act

than that of inviting the best players from the school's symphonic band to explain and perform music played on the basic instruments of the orchestra for the class. This is a much more involvement-oriented approach than is the one in which students listen passively to recordings of the instruments. By means of the peer-performance approach students have marvelous opportunities to see, hear and touch the instruments under discussion. Moreover, their peers can explain the tonal characteristics of an instrument in a simple straightforward language that they can quickly understand, and they learn.

When the unit on melody is taken up, students could begin their study with an explanation of melody as the high and low arrangement of a group of pitches to form a rhythmic and tonal whole. This definition could apply to a pattern of tones in a symphony or in a blues tune. This is a melodic pattern—

Symphony No. 8 in B Minor (Unfinished Symphony)

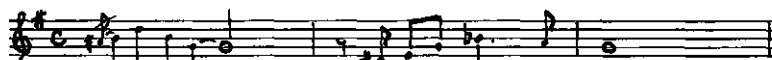
Schubert



and so is this.

St. Louis Blues

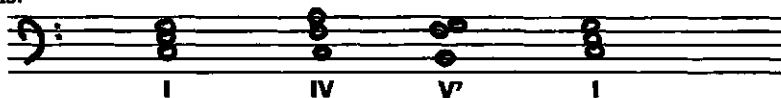
W. C. Handy



I—hate to see— de ev'-nin sun go down.

Both of these tonal patterns have the basic elements necessary for a melody, namely, a pattern of high and low tones arranged to form a rhythmic and tonal whole. Subsequently, to facilitate an understanding of the concept *melody* for urban learners, it might be a good idea to start with a melody from a song like the "St. Louis Blues". From an exploration of songs with which the student is familiar can come an exploration of a variety of melodies.

In urban settings, harmony should be approached from keyboard experiences. Start by having students sit at the keyboard, and teach them to play the basic I-IV-V7-I chord progression in several keys, like this.



Once they get the hang of playing this progression, have them use these skills in the accompaniment of some tune with which they are familiar. This is the kind of activity that excites these students.

In considering *form*, there is no richer body of materials with which to begin than that found in jazz. Bernstein has written in his book, "The Joy of Music", that:

I find I have to defend jazz to those who say it is low-class. As a matter of fact, all music has low class origins, since it comes from folk music, which is necessarily earthy. After all, Haydn minuets are only a refinement of simple, rustic German dances, and so are Beethoven scherzos.³

In jazz the normal major scale is varied in such fashion that the third, sometimes the fifth, and seventh degrees are lowered. These are so-called "blues notes". The harmony, of course, uses unflatted notes. Equally characteristic of jazz is the improvisatory element. There are too, the syncopated rhythmic figures that abound in jazz.

To stimulate creativity in the General Music Class, it is a good idea at times to have urban students compose simple songs of their own.

John Duncan, formerly of the Alabama State University music staff, observed that it is typical of youngsters who live in urban neighborhoods to create. This condition grows out of the harshness of their environments. There is so little to play with, and little or no money available for toys, that from necessity they must wrap a rag around a tin can and make it into a football, or make up tunes from what they see and experience in the streets. Following is a tune composed by Dr. Duncan for inner city third graders.

'Fraidy Cat

Big rats, lit'l rats
Up and down the hall,
Ran ole big cat
Up the kitchen wall.

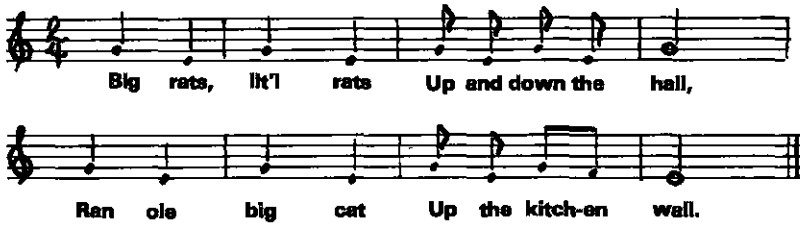
From many years of observation, Dr. Duncan recalled that one outstanding urban instructor of a third grade class wrote the jingle on the chalkboard for her children, and used graphic signs (and) for the accented and unaccented syllables.

 / u / u
Big rats, lit'l rats
 / u / u /
Up and down the hall,
 / u / u
Ran ole big cat
 / u / u /
Up the kitchen wall.

³Leonard Bernstein, "The Joy of Music", A Signet Book: The New American Library, New York, 1967, p. 102.

The next step in the process was to write out a melody for the words. This Dr. Duncan composed as follows.

'Fraidy Cat



Big rats, lit'l rats Up and down the hall,
Ran ole big cat Up the kitch-en wall.

For pupils who may feel a bit "jazzy", Duncan wrote this musical setting of "'Fraidy Cat".



Big rats, lit'l rats Up and the hall,
down
Ran ole big cat Up the kitch-en wall.

If we as teachers will remember that all mankind does indeed have an aesthetic nature—the impulse to create and to express the beautiful—we will be able to see, perhaps, our role a bit clearer in dealing with urban students who have been long disadvantaged. Music can in a very real sense give organized expression to that vast part of these young people's emotional life that would otherwise be inexpressible.

But, the teacher asks, "must each day's teaching experience continue to be one agonizing challenge after another?" Perhaps the reply to this inquiry lies in an old French proverb: *Il n'ya pas de roses sans épines* (there are no roses without thorns)

“PERFORMANCE MAJOR OR MUSIC EDUCATION MAJOR: CAUGHT IN THE MIDDLE”

FRED C. MAYER

Oklahoma City University

A situation that confronts many of our music majors deserves investigation. It has basic implications in respect to the best and most efficient education of those studying for a career in music. I believe that this is a most opportune time in the history of our Association to give some attention to this problem.

The recent NASM STANDARDS FOR UNDERGRADUATE DEGREES IN MUSIC, adopted in 1973, provides guidelines that first of all seek to insure basic criteria for the standard undergraduate degrees. At the same time, institutions are encouraged “to experiment with curricular patterns and molds”. This paper explores possibilities of experimentation with curricular modification that can fill certain needs of a rather sizeable number of students majoring in music.

At yesterday’s General Session, a proposed addition to STANDARDS FOR UNDERGRADUATE DEGREES was recommended. This had to do with granting a Bachelor of Music degree in combination with an outside, but relevant field. The growing flexibility possible in the education of our music majors is highly commendable.

Most of our music schools and departments offering the Bachelor of Music degree enroll the large majority of their students in either “Performance” or “Music Education”. In many schools there is no other option. Basically, the Performance degree requires concentrated applied study which ultimately leads to well performed junior and senior recitals. The Music Education degree, on the other hand, calls for a block of professional education courses culminating in a successful experience as a student teacher. The applied requirement in the music education curriculum varies among our institutions but is rarely as demanding as that in the performance degree.

This study will focus on those students whose ability has not reached a level which will enable them to acceptably complete their degree in performance and who, on the other hand, are not interested in a teaching career in the public schools. These students frequently have a music-related vocational or other professional interest requiring a thorough and basic musical background. The importance and contribution of these individuals to a School of Music's program and eventually to the general community is significant.

The required performance level for any student scheduling a recital varies a great deal among our schools. The NASM Handbook calls for "achievement of the highest possible level of performance." If the school's performance requirements for graduation are significant, many students, at a certain point in their collegiate career, will find themselves in a position where a difficult choice must be made. They generally have these options: a) transfer as a music major to Arts and Sciences; b) if available, choose a degree in literature, theory, church music, therapy, etc.; c) adopt the music education curriculum; or d) persist, against odds, in the field of performance.

Most students with a strong inclination towards music who are enrolled in a professional curriculum are not willing to change to the reduced musical requirements of a Bachelor of Arts degree program. The total environment of a School of Music, particularly in our larger institutions, is a positive factor in the education of the undergraduate musician. The option of changing to the Arts and Sciences college frequently is not acceptable.

In schools with a variety of majors, the applied major in question in some instances can elect a degree that is less demanding in its performance requirements. However, the practice of opening the doors to a theory of music literature curriculum is questionable and usually not a practical alternative. Several years ago, at our institution, we decided that, at the undergraduate level, a degree in theory could be earned only as a second major to a performance degree, since our theory degree was in fact becoming a "catch-all". Specialization in theory, literature, church music, etc., does, however, in at least some instances, offer an alternative.

The most common disposition of the performer who cannot quite make the performance level is a transfer to the music education curriculum. He is advised that he will continue applied study but that work toward teacher certification will offer a more likely assurance for graduation and employment.

However, our would-be performer may not be interested in a curriculum that includes courses such as American Education, Adolescent Psychology, Guidance, Evaluation, as well as a variety of music education courses. (And besides, he may dislike children.) However, unless the school has performance standards in the music education curriculum equal to that of the actual performance degree, this is where he will probably be advised to get his degree. And our music major, accepting this advice as the only means to stay in school, frequently does great disservice to the Music Education degree. This important degree should be reserved for the student highly motivated towards becoming a teacher of music in our public schools.

Girls, in particular, studying one of the orchestral instruments, at times hesitate to get involved in a major whose final objective includes the direction of Junior or Senior High School bands. And some of our finest instrumental majors do experience difficulty in finding a position in the instrumental programs of our public schools. So often, however, these girls have the potential of becoming a real force in the musical life of their communities.

And so it may be that the student is unwilling to choose any of the above options. He retains his all-absorbing interest in music, his grades are good, he is regarded as a contributing citizen in the music school's program—but he *is* now "caught in the middle".

It might be argued at this point that with careful screening, proper counseling, and good teaching this would rarely happen. We audition students, and I have, I believe, a conscientious and competent faculty. Nevertheless, among our nearly 300 students, a sizeable number still find themselves neither ready for the performance degree nor interested in music education.

One way of getting some perspective on the problem and then finding a solution is through an examination of the musical needs of our society. Should the great majority of our music students, in fact, be concentrated in either the performance degree or in music education? What are the prospects for our finest keyboard majors? Perhaps less than one percent of these graduates will reach the concert stage and perform vocationally as concert artists. What is the demand for symphony musicians? Good string players, yes. Others to a far lesser degree. The prospects for vocalists achieving professional success are only a little brighter. And although the opportunity for the music education graduate to get a teaching assignment is more certain, today's demand is

quite different from that of ten years ago. Opportunities for positions in our institutions of higher education have likewise diminished considerably.

At this point, we are interested in finding a place for the undergraduate performer who does not want a music education degree but desperately wants to continue his collegiate studies in music. The person we have in mind is committed, smart, and with this has the potential of making a substantial musical contribution to this community.

We need to take a close look at these "contributions" because they are indeed substantial. I have made a rather thorough study as to how our music graduates are involved in the musical scene; the results, I am sure, are typical of those you have found in your communities. The fact is that many of these contributions are neither in the field of professional performance nor in music education.

As an example, in my city the executive directors of both our Lyric Theater and Ballet Society are Bachelor of Music graduates. Present and past presidents of the Ladies Music Club, the MacDowell Club and the alumni chapter of Sigma Alpha Iota are music graduates. The long-term presidents of the Civic Music Association are music school alumni as are both of the secretaries in my School of Music office.

And of course a large number of graduates are, as private instructors, teaching our future piano majors; a sizeable number serve as accompanists; many of our church organists, soloists and church music directors hold the Bachelor of Music degree; some graduates are with music stores; one is managing a symphony orchestra. And not to be ignored is the housewife or businessman with a music degree who serves as the "spark-plug" on committees related to the symphony, opera and a variety of other musical organizations and events.

These are all individuals who, in diverse ways, make music a living and vital part of our communities. They are our "community" musicians. The professional performer so frequently owes his opportunities and acceptance to these dedicated workers in the field of music. The music educator likewise receives significant support from these individuals.

We can, in a sense, anticipate that the products of our music schools move into four areas of activity: the professional performer, conductor and composer; the public school music educator; the individual with an advanced degree finding his life occupation in a college or conservatory;

and lastly, the graduate who fills a variety of important community needs related to music. These categories, of course, overlap and are not all-inclusive. And of course some of our graduates do sell insurance, start other unrelated businesses, or perhaps even enter law school.

This observation of some of our music graduates' eventual societal contributions should make us take a closer and more appreciative look at the "caught-in-the-middle" music major. Does the Music Education curriculum with its twenty-plus professional education hours provide the most acceptable route for this student? Should we find a more innovative approach in our professional education of this student?

Be assured that a lessening of musical standards is not to be recommended. Bachelor of Music students must develop their full potential as performers—no matter what the degree. And this must be undergirded with all of the theory and literature requirements as delineated in our NASM handbook.

Most of our Bachelor of Music curricula include a minimum of electives. A degree that might fill the gap between one strictly related to performance and as contrasted with music education could have a greater distribution of electives. Instead of the 25% to 35% applied study as recommended in the NASM handbook, the 16 applied hours generally specified for the Music Education degree could be the minimum requirement. Or if all or most of the professional education courses are no longer required, these twenty-plus hours could be made available for specialized elective study. In other words, whether changing from performance emphasis or from the music education curriculum, a block of elective opportunities could be made available without sacrificing basic musicianship.

Yesterday's proposed additions to our present standards indicate that a minimum of 50% of the total program be devoted to music as long as the expected competencies are met. It is my impression that if the professional hours in education were eliminated this minimum could be the more generally accepted 66%.

It would be assumed that some students adopting this in-the-middle degree would continue most of their original course of study, but would simply make limited elective substitutions in place of student teaching or for some of the major applied hours. Since we are designing a degree that implies neither concert performance nor teacher certification a certain flexibility not inherent in our established degrees is possible.

This sixteen to twenty hour block of electives, with its varied options, affords an exciting opportunity for experimentation. Perhaps we can develop symphony managers with a thorough musical background plus the necessary additional business emphasis. We could graduate professionally trained private teachers and/or accompanists. We might even develop critics who understand music but also have the necessary writing and journalistic skills. Music librarians, much in demand, could be properly schooled. The possibilities are unlimited.

But how do we identify this course of study which fulfills the Bachelor of Music degree's basic requirements but is characterized by a block of elective hours designed in a specific way to supplement the student's musical training with an added vocational emphasis.

Hours for the degree could be distributed in this manner:

Music

Basic Musicianship	40 - 44 hours
Performance	16 - 24 hours
General Studies	30 - 34 hours
Specialized Education	20 - 24 hours

It is this specialized education that would provide skills in journalism, business and/or managerial pursuits, music librarianship, television and radio, church music, music and theater, music therapy, pedagogy, accompanying and other music or music related vocations. With this, an important group of our graduates would be better prepared to fulfill the role they will play in the musical life of our communities and the course of study would adequately meet the needs of our presently "caught-in-the-middle" music majors.

I am aware that the suggestions related in this paper would not be applicable in their entirety to all of the degree granting institutions represented here. Schools granting only the Bachelor of Arts degree would need to make adaptations; our two-year colleges might not find the suggestions practical; many of our smaller schools as well as conservatories could adopt the program only in part in relation to suggested course work available.

I do believe, however, that every NASM institution could improve its contribution to our society through broadening its curricular base with opportunities more relevant to a special segment of our student population.

At our university, we have nearly worn out the phrase "personalized education". And advertisements proclaim "Tell us what's right for your life." At times our music school has found it somewhat difficult, with our rigid curricula, to live with these proclamations. As a faculty we are dedicated to the complete professional education of the musician and are not ready to abandon any of the requirements as defined by our Association.

The substitution of a vocational block for the professional education block should in no way dilute the prescribed standards. Of course in some of our music schools we already make vocational opportunities available. Music Therapy and Sacred Music are good examples. Other areas, with a professional music base, but less structured than these officially recognized music degrees, can be identified and incorporated in a Bachelor of Music degree.

Since the plan is adaptable to a variety of emphases, innovative opportunities exist for implementation. A university with a strong journalism school might produce some critics who know; a small church related school could incorporate selected courses related to church music without actually establishing the full degree; the music major who substitutes a block of business courses in place of the professional education courses would be prepared to accept a variety of music related positions on graduation; some of our music schools could give in-depth training to the pianist interested in a private teaching career; good student pianists cannot always succeed in presenting satisfactory recitals by memory but do possess a high degree of ability as accompanists which could be enhanced with specialized training.

Our communities, our music schools, but particularly some of our most deserving students, would greatly benefit from this more versatile approach in the education of our music majors.

AUDIENCE DEVELOPMENT: BRINGING PERFORMERS AND PEOPLE TOGETHER

HAROLD LUCE

Texas Tech University

During the past twenty years or so there has been a growing concern throughout most of the country over the gradually dying audience for solo performers. While audiences for symphony orchestras, opera, and other large performing ensembles have been either growing or at least holding their own, there is little doubt that the general market for the traveling individual artist has not been particularly bullish in America lately—especially if the artists in question are not the really big names that can generally draw a full house at premium prices anywhere.

Numerous reasons have been advanced as possible causes for the declining popularity of solo recitals, including television, quadraphonic records, and other miracles of the modern age of technology, but at least part of the problem may be traceable to the stylistic gap between the traditional formal recital and the increasing informality of present-day society. As a means of avoiding unemployment, many young artists today have adopted the time-proven philosophy, "If you can't beat them, join them" and have ignored some old taboos by talking with their audiences instead of only performing. One of the first modern-day performers to adopt this picture on a grand scale was Leonard Bernstein, who set a model for his generation with the famous young people's concerts by the New York Philharmonic.

Many other individuals have also been developing somewhat more informal methods of performing for today's audiences, but two organizations have been especially effective in organizing programs to encourage such informal performances. One of these is the Association of College, University and Community Arts Administrators, which is just now releasing to its members a new publication entitled *A Residency Handbook*. This *Handbook*, written by Bill Dawson, executive director of

the ACUCA, provides very specific suggestions on the many different kinds of activities visiting artists can be involved in besides the usual recital, master class for music majors, and a possible brief visit to a music appreciation class. The Handbook's introduction states its goal quite succinctly and is worth quoting in part here.

The *Residency Handbook* is based on the firm conviction that there is a growing desire on the parts of artists, administrators and audiences for increased opportunities to share more fully not only performances, but also to establish greater personal identification between the art, the artist and the audience. The traditional "one-night stand" does not provide either artist or audience member the time to explore the humanism inherent to the arts. Certainly, there is no chance of allowing artists and "non-audience" to communicate, hopefully helping the latter to develop favorable attitudes toward the arts. Artist residencies, those variable lengths of visit ranging from several days to a year's time, have grown rapidly in the past several years. The National Endowment for the Arts Dance Touring Program initiated in 1967 gave fresh impetus to a program concept that was slowly developing. ACUCA's *Profile Survey VI* reveals a dramatic change in the past two years for all performance genre: in 1972-73, only 40% of the presentors surveyed responded affirmatively when asked if services in addition to performance were required; in 1974-75, 61% responded "yes". While the concept and practice are favorably progressing, the mechanics are still lagging, and many administrators and artists are uncertain about what to do, where, when and how. The planning and detailed preparation for an artist residency begin perhaps a year beforehand, and they require an investment of careful thought that may well exceed that required for booking and selling a standard performance.

The Handbook covers such headings as: *Purposes, Planning, Budgeting and Funding, Selecting the Artist, Contracts, and Scheduling and Logistics*. Members of ACUCA will receive the *Handbook* at the coming convention in New York; other interested persons can probably obtain a copy of this valuable publication by contacting the national office of ACUCA.

As a consequence of the growing interest in informal performances, there is a corresponding interest in locating and booking these performers who are capable of giving not only brilliant performances, but are also able to talk easily, informally, and informatively about music, their careers, their instruments, and the many other aspects of their professional lives. One of the most reliable sources of such performers is the organization known as Affiliate Artists, which has its home office in New York City. The basic purpose of the organization is to appoint carefully selected young professional artists to serve for eight weeks each

year as performers in local communities. The presentations generally given by these artists are informal, informative performances and are called "informances." They are given for fairly small audiences as a rule and feature an easy mixture of first-rate performance with informal dialogue between the artist and members of the audience.

The Affiliate Artist usually makes four visits of two weeks duration each during the appointment year, and renewals of the appointment for two or even three years are common. Funding for the program comes from a combination of a major foundation, such as the Sears Roebuck Foundation or the Exxon Foundation, the National Endowment for the Arts, and the local presenting institution, which may be a college, an arts council, an opera company, or any concerned organization that has the resources to support and coordinate the appointment. Institutions interested in applying for consideration to have an artist appointed should contact the Affiliate Artists Office at 155 West 68th Street 35-E, New York, New York 10023.

Another service offered by the Affiliate Artists office is the PACT-Week program, which provides experienced Affiliate Artists for week-long residencies at about the same fee usually paid for a single recital. Such residencies include two or possibly three informal services per day for four days and a public recital or other similar service on the fifth day. Funding for the PACT-Week program is completely from local sources and is generally available from whatever source of funds is available to support the visiting artist series in a local community.

As a fortunate beneficiary of an Affiliate Artist appointment, now in its second year at Texas Tech University, we have become enthusiastic supporters of the program because of the high level of success we are enjoying in the whole area of audience development. In two years our Affiliate Artist, Theresa Treadway, has sung for well over 12,000 people in more than 200 separate audiences. She has brought opera to literally thousands who have never heard opera before, many of whom would not have been caught dead at an opera if they hadn't heard her sing and talk earlier at a civic club luncheon, a high school music class, a college class in music appreciation, or some similar session.

The program has been of such considerable value to us that we also booked three PACT-Week Artists for the 1975-76 season. The total audience reached by these artists so far has been roughly four times as large as comparable audiences last year, and the persons in the audiences are predominantly college students, whose fees subsidize the visiting artist series.

Mr. Ed Alley, program director at Affiliate Artists, has sent brochures to this meeting describing both the basic Affiliate Artist program and the PACT-Week program which are available as long as the supply lasts.

I'll be glad to try to answer any questions you may have about Affiliate Artists or our experiences with the program.

GUITAR FOR THE CLASSROOM TEACHER AND NON-MUSIC MAJOR

WILLIAM R. CARLSON
Crawford High School
San Diego, California

There is a real need among music educators for new ways of reaching the non-performing student. The use of the guitar is becoming an increasingly popular technique among music teachers at all levels, from kindergarten through college, throughout the country. Teachers are finding that they can learn skills quickly on the guitar and that class instruction is often available to them through in-service education courses, college workshops, adult education classes or courses taught at nearby colleges. In a relatively short period of time they find that they can play the guitar well enough to accompany singing in the classroom and even teach class guitar.

The guitar as an accompaniment instrument is very effective in the primary grades. Children identify easily with the sound of the guitar and are excited about the teacher's active participation in their singing activities. The portability of the instrument allows the teacher a great deal of flexibility in selecting when and where the music lesson will best work.

In the secondary grades many teachers are finding that elective courses in class guitar are filling several needs. They are one way of reaching the non-performing student whom we are so often accused of neglecting. Such classes teach music fundamentals while developing techniques on the most socially accepted instrument of our generation. Often without even being aware of it the students are taught the basic fundamentals that we have tried to teach with varying degrees of success in general music programs, while learning a repertoire of popular and folk songs. Once students learn basic techniques on the instrument they find that they can specialize in the style of music that they like best and their repertoire and ability increase as a result of self-motivation.

A dramatic increase in the number of colleges and universities offering instruction in guitar has occurred during the last several years. At the recent Guitar Symposium held by the Guitar Committee, a branch of the American String Teachers Association, the following statistics were presented: There are currently 340 guitar teachers listed in the 1974-76 *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*, published by the College Music Society, which surveys over 1,300 institutions of higher learning. Thus fully 25% of the music faculties on this continent offer some kind of guitar instruction. Based upon a survey sent to all of these guitar teachers and returned by 69, representing a return of approximately 18%, the following styles of guitar playing are currently being taught: Flamenco 9%, Jazz on classic instrument 20%, Jazz on steel-string instrument 29%, Electric guitar 17%, Folk guitar 31%, Electric bass 14%, Mariachi 3%, Baroque guitar in transcription 24% and Lute or lute-tuned guitar 52%. The following quote is taken from page 19 of the study: "A surprisingly modest percentage of schools offering guitar as a major instrument specify piano as the secondary instrument: 65%. What accounts for the evident decline in the traditional piano proficiency requirement? Responses indicate, particularly in Music Education circles, that the guitar is gaining in popularity as the standard accompaniment instrument of elementary school music teachers."

Another dramatic new development in guitar curricula is that of the guitar ensemble. Although this offering was overlooked in the survey just quoted, there is evidence that guitar ensembles are becoming an important part of the curricula in many schools which offer guitar as a primary instrument.

As it becomes incumbent upon music teachers in the public schools to seek new ways of teaching the basic fundamentals of their subject to both the performing and non-performing student, it also becomes the responsibility of colleges and universities to provide the type of training which meets the needs of music educators faced with such a challenge. Instruction in guitar at the college level is one such means of providing that training. How might guitar instruction be introduced into the curricula? There are several ways. Guitar instruction could become a part of the Music Fundamentals course. Separate courses in class instruction could be offered, at first on an elective basis to determine whether student interest in such training warrants its inclusion into the curriculum. Private instruction could be made available with guitar assuming the posture of a secondary instrument. Another way of introducing guitar

instruction into the curricula on a limited basis is to include it as a part of summer offerings in the form of a workshop. The advantages to this approach are several: it can be done in a short period of time, usually 1 or 2 weeks; student proficiency and interest can be easily evaluated at the end of the session; financing, the use of facilities, and scheduling are not the problems that they would be during the regular semester; and clinicians with experience in conducting such intensive sessions are more readily available. Having conducted such workshops for the past two summers at Indiana University and DeLourdes College in Chicago, I have witnessed first hand the enthusiasm which music teachers of all levels, from kindergarten through college, are displaying toward the use of the guitar as a teaching tool.

The goals for these workshops were several: (1) to teach basic skills of guitar playing to music teachers with little or no background on the instrument, (2) to show how the guitar can be used in the classroom at all levels to accompany singing and teach basic musical skills, (3) to introduce currently published materials related to guitar instruction and (4) to encourage teachers to expand their curricula to include courses in guitar at various levels.

Workshop participants were introduced to a repertoire of folk songs throughout the entire week. These songs were introduced in a progressive sequence and each required the addition of new skills. By the end of the week members of the workshop had learned the primary chords (tonic, subdominant and dominant) in 5 Major and 2 minor keys.

The method of transposing from one key to another was discussed along with the reasons for doing so. The use of the capo as another means of transposing was also discussed.

Varioustrum and pick patterns were introduced to the class with special emphasis on the adaptability of each pattern to other songs in the same style, meter and tempo.

Ten publishing houses sent counter copies of their most recently published materials related to guitar instruction. These materials were examined and critiqued by workshop participants.

I have attempted to give you a brief overview of what can be accomplished in a relatively short period of time by describing the content of these workshops. Obviously much more can be accomplished over the period of a semester or a year.

What is essential now is that colleges recognize the needs of the

music educators and potential music educators they serve by instituting courses or modifying existing courses to include instruction in areas such as guitar. The inclusion of such instruction in the music curricula of our colleges and universities will only increase the potential for quality instruction at the public school level.

MUSIC TESTING—FOR ADMISSIONS, CREDIT, PLACEMENT

PAUL R. LEHMAN

The University of Michigan

A newspaper cartoon that appeared a year or so ago showed a guidance counselor telling a student that he had done very well on a standardized test that had been given the week before. When the student asked what that meant, the counselor said "It means that you are very good at taking standardized tests." There is an ambivalence inherent in that dialog that may reflect an ambivalence in contemporary society toward testing. We seem to be spending more time devising tests, administering them, and trying to interpret the results, yet at the same time we maintain a healthy skepticism concerning just what it is we are finding out and whether or not it is all worthwhile.

This session came about as a result of discussions within the Advanced Placement Committee in music of the College Entrance Examination Board. At the meeting of the Committee last fall, some members expressed concern with respect to quality control procedures at the Educational Testing Service (ETS) and with respect to procedures for assessing needs and making decisions bearing on music examinations.

ETS, as you may know, is the operational arm of the College Board. It is an independent, non-profit organization responsible for the development and administration of College Board testing programs under contract to the Board. It also has its own programs and does work under contract for other agencies. Because neither the Board nor ETS has any other standing advisory committee in music, the AP Committee was encouraged to pursue these discussions in whatever direction it saw fit.

Following the spring meeting of the Committee, the matter was discussed with Bob Glidden, and I was asked to appear here to share some of these concerns with you. Meanwhile, in the course of the discussions among the Committee members and with Bob and others, it became

clear that there were a large number of separate but interrelated issues dealing with credit by examination, competency-based testing, and other measurement practices, all of which were of interest to various groups within higher education. Thus the focus of this session has become fragmented and, as a result, my remarks will deal with a variety of topics all of which relate to testing but some of which may seem only marginally linked to one another. I cannot say to what extent I am speaking for the AP Music Committee or anyone else, so these comments should be regarded merely as personal observations.

The professional literature in education has for several years reflected an increasing interest in credit by examination and competency-based testing. For example, a number of states have mandated or are considering competency-based teacher education programs, in which the teaching ability of the graduating college senior is documented not by a transcript indicating courses, hours, and grades, but rather by a list of skills or competencies that he or she has demonstrated.

On many campuses there is widespread student interest in gaining exemption from courses by means of examinations, and most schools have procedures for doing this, at least in some courses.

We hear much these days about external degree programs and “non-traditional students.” Such programs depend almost entirely upon credit by examination and competency-based testing. Committees and task groups of educational organizations, government agencies, and foundations, most notably the Carnegie Corporation, have called for more flexibility in degree programs and residence requirements. Yet some faculty and some departments have difficulty in reconciling these demands with their accustomed roles and are reluctant to recognize equivalent knowledge or skill gained outside the classroom.

One source of difficulty is that these demands in effect require the university to take on a new function, a second function, in addition to its educational function. That function is one of certifying or validating competence. When the university is performing its educational function, the role of evaluation is secondary. Evaluation merely serves to indicate the extent to which instruction has been effective. When we speak, however, of granting credit for external learning or for experience, then evaluation rather than instruction becomes the primary function. This is not because evaluation is more important but because there is no instruction involved. The university is asked, in effect, to certify or validate the competence of the individual in this or that prescribed micro-

cosm of subject-matter. This is not to suggest that the validating function is an improper one for the university, only that it is a different function from the educational one.

That difference becomes less important when the subject-matter unit in which competence is to be certified corresponds closely to a clearly described course offering. One can easily imagine an educational world in which each subject-matter field is organized in clearly defined segments and the student, or the citizen, can move from exam to exam pausing to participate in the instructional process only when he feels the need or when he fails to pass an exam.

Cynics have suggested that the certifying function is irrelevant to the true purpose of the university and that we could save a great deal of time and effort if we were simply to award AB degrees automatically along with birth certificates. Still, we live in a credential-conscious society, and it is only natural that under such circumstances the public should look to the university to perform this validating function. The university, after all, clearly has the capability, and this capability provides an opportunity to break down some of the artificial barriers that exist between the university and the rest of the world.

The role of the university in external learning may be either of two kinds. The university may choose to relate the learning to its own courses and degree programs, or it may simply award credits in continuing education without worrying about course equivalents, grades, or academic credit. A national task force recently conducted a pilot study and recommended guidelines for the awarding of a standardized unit of credit called the Continuing Education Unit (CEU). The proposed CEU is based on ten contact hours of participation in an organized continuing education experience under qualified instruction and is intended for non-credit learning experiences by part-time adult students. This type of activity by colleges and universities offers enormous potential over the coming decades and is certain to become increasingly popular.

What standardized testing programs exist to serve as a basis for awarding college credit for learning or experience outside the college classroom? Currently, there are two: Advanced Placement (AP) and the College Level Examination Program (CLEP). The former was designed for use with entering freshmen coming from high school and since 1972 has included a music exam. The latter was designed for adult or "non-traditional" students and currently contains no music exam.

In my opinion, the AP program is a high quality program, soundly conceived and administered, and offering considerable potential for the improvement of music instruction in the secondary school and college. AP is a program in which able and ambitious young people can receive college-level instruction while still in high school and receive college credit for that instruction when they enroll. Each AP offering is based on a course description prepared and reviewed periodically by a committee of high school and college teachers. The current chairman of the AP Music Committee is Bill Thomson of SUNY, Buffalo.

The candidate's learning is validated by an exam which is prepared by the committee and which includes a significant portion of essay or free-response items. There are 19 AP exams in 14 subject-matter fields. In 1975 85,786 AP exams were taken, of which 25,656 were in English and 377 in music.

Yesterday the AP Music Committee held a conference for representatives of the colleges to which the largest numbers of AP music candidates apply. Some of you may have been present. For those who were not, I would like to describe briefly the AP music course and the exam. This is a course in introduction to music literature. It is not music history and it is not freshman theory, though some of the content is related to one or the other or both. It is designed not only for the music major but also for the non-music student. Copies of the course description and other descriptive materials may be obtained from the College Board offices in New York City or from ETS in Princeton.

According to the course description, the course should stress (1) the development of rigorous listening techniques, (2) acquaintance with a variety of styles and a broad repertory of music, and (3) vocabulary appropriate for describing musical events, relationships, and practices. The exam, which is re-written each year, requires three hours. Approximately two hours are devoted to multiple-choice questions and the remainder to free-response items. Approximately two-thirds of both types of items are based on aural stimuli. This feature is regarded by the Committee as one of the major strengths of the exam. The exam tests listening skills and the ability to apply knowledge rather than strictly the ability to memorize facts.

The free-response portions are scored by a group of high school and college teachers assembled each summer for that purpose. There are elaborate procedures to ensure that the readers agree on the scoring standards and that the standards are applied uniformly by all readers throughout the reading.

The composite results are reported to the candidate and to the college of his choice on a five-point scale. The college or department may then, at its option, grant the student credit or advanced standing or both.

Although there seems to be general agreement among college teachers and administrators that the AP music course is worthwhile and that the demand for it should be great, thus far the number of students taking the exam has been disappointingly small. Further, there is evidence that a number of high scoring students are not receiving advanced standing or credit at the colleges they attend.

Some of these problems arise at the high school level. Often the addition of AP music means the addition of a new course in the student's program. This is not so in AP English, for example, because everyone takes English and it is a simple matter to designate one section as AP English. Even when AP music is added to the curriculum it is difficult for students in performing groups to take it because they probably do not have a free period. AP music was intended also for bright students not in performing groups, but the music teacher normally lacks access to these students and efforts to reach them through guidance counselors are often unproductive. Then too, most music teachers were employed primarily as conductors of performing groups and many are uncomfortable teaching a college-level introduction to music course.

At the college level the difficulties relate not only to AP but to the larger problems surrounding credit by examination. The general reluctance to excuse students from introductory courses may be even a little stronger in music than in other fields because many such music courses tend to be the idiosyncratic products of unique teachers. The reaction "He doesn't really know the subject unless he's taken my course" is probably only natural, but it reflects an inflexibility that is scarcely in keeping with today's educational environment.

The college faculty should carefully examine what skills and knowledge the AP test score represents. This can be done by requesting from ETS an inspection copy of the objective portion and by reading the free responses of the candidate, which are available on request. If the content seems to coincide in important respects with the equivalent college course, the department should consider allowing the student to go on to the next course, as is commonly done with transfer students. The course the student had will not be exactly like the equivalent college course because no two courses in different institutions are exactly alike, but the

criterion should logically be whether or not the candidate is prepared to do the work in the next succeeding course. The best way to find this out is probably to observe over a period of two or three years the work of students who are given advanced standing.

What standard of achievement should be expected? Many colleges accept scores of 3 or higher. Some accept 2. Others require 4 or 5, though it seems inconsistent to demand the equivalent of A or B work when we accept less from our own students and often from transfer students as well.

Even if the content represented by the AP course is not equivalent to the introductory college course and the question of advanced standing is not germane, the department should consider granting credit for the work on the grounds that it represents legitimate and worthwhile college level work.

One of the unique problems encountered in AP music is that some colleges require no such introductory course of their music majors, though such a course is typically available to non-music students. This is not a problem in other fields because majors are not normally identified in the freshman year. As a result, non-music students may receive credit for AP music while, paradoxically, music students do not.

Who benefits from the AP program? First, the student. Boredom is a critical problem for many gifted students, both in high school and in college. The AP student receives the stimulation of a challenging course in high school and he avoids repeating in college work he has already done.

Second, the high school teacher and the school itself. The teacher also is challenged and stimulated. The quality of instruction is raised and the school is better able to meet the needs of an important group of students.

Third, parents and taxpayers. More than 150 colleges, including Harvard, Stanford, Northwestern, and USC, have indicated their willingness to award sophomore standing to first-year students on the basis of AP scores. This can represent a considerable financial saving to parents and taxpayers alike.

Fourth, the colleges benefit substantially by not having to force students to learn material they have already learned, by using their resources more efficiently, and by becoming competitively more attractive because they recognize the student's capabilities and prior achievements.

The objection that accelerating the student will reduce enrollments and tuition income suggests a lack of concern for the educational well-being of the student and is not defensible on educational grounds.

Another less apparent benefit is the influence AP can have over a period of time in improving the quality of music instruction in the secondary school. This effect has become clearly apparent in the other AP subject-matter fields through the years.

What other general-purpose standardized tests in music are there for college students and adults? The Graduate Record Examination music test is one of the oldest and perhaps one of the most popular, though no figures are available. It seems to have been used, at least in some institutions, not so much because it bore a demonstrable relationship to success in graduate music programs as because graduate schools have often required GRE scores of all applicants or because music schools did not wish to appear to be less discriminating in their admissions procedures than other units on campus.

The content of the GRE music exam has been almost exclusively music history and theory. In the past the exam was marketed on the basis of its usefulness in screening prospective graduate students regardless of their fields of specialization. Under these circumstances it is scarcely surprising that many universities came to question its usefulness. It bore little relationship to success in performance, composition, or music education programs except insofar as these programs were dependent on competence in history and theory.

Today the content is still history and theory and subscores in those fields are reported. But the exam is a better exam than it was in past years, and the Committee and ETS take a more realistic view of its potential. GRE music is not an all-purpose aptitude test but it can be useful if one considers the content and uses the exam accordingly. It contains no aural stimuli because it must be administered in the same room with other GRE exams. This must be regarded as a serious limitation, especially in a test of music history and theory.

At one time the GRE music exam did include an aural section. This section is now a part of the Undergraduate Program for Counseling and Evaluation, commonly known as the Undergraduate Record Examination, another ETS program. Like the GRE, the undergraduate exam includes only music history and theory.

ETS also publishes an exam in music as part of the National Teach-

er Examinations program. This exam has recently been revised and now includes an aural section. It too is better than it has been in the past, though it is still based on the assumption that there is a body of knowledge that every music teacher should have regardless of level or field of specialization.

ETS recognizes what common sense tells us: namely, that such an exam can measure only a limited sampling of the candidate's knowledge and can by no means quantify all or even most of the traits that characterize a good teacher. The NTE music exam should be used only in conjunction with other sources of data. Unfortunately, it is temptingly convenient to use, or misuse, the exam by itself, though this can result in serious injustice to potentially fine teachers. The central problem has to do with the extent to which the skills and knowledge that are included correspond to the skills and knowledge necessary for successful teaching in a given position. It is too easy to accept at face value an examination with a seemingly appropriate title published by a reputable publisher without looking closely at whether the content is genuinely appropriate for the use to which it is to be put. As one who has served on the NTE Music Committee, I can confirm that it is extremely difficult to write questions in such topics as educational philosophy, methodology, or even materials, that are completely clear, that have one and only one correct answer, and that are usable with a national population.

Four years ago ETS published a series of exams called the School Personnel Research and Evaluation Services, which included a test in music. This exam consisted of re-cycled items from earlier forms of the NTE music exam and in my opinion was of no use for any purpose whatever. It certainly reflected no credit on ETS.

Other exams may contain incidental questions in music. The Humanities Test in the General Exams of the CLEP program, for example, does. Several of these questions have been criticized on grounds that they are inaccurate, naive, or misleading, or that they are based on gross oversimplification or on unwarranted generalizations.

What are the implications of these conditions for the members of NASM? Several questions arise:

1. Are the existing music exams satisfactory?
2. Are current procedures for ensuring quality control adequate?
3. Are the exams available the ones that are needed?

4. To what extent do budgeting and marketing considerations influence the decisions to produce, not produce, revise, or discontinue certain exams?

Of course, none of these questions can be answered definitely, especially not without soliciting opinions from the various parties concerned. The question about the adequacy of existing tests is complicated by the fact that it can be answered only with respect to a given purpose. Since a test publisher has no control over the use to which a test will be put, responsibility shifts from the publisher to the user. The publisher's conscientious disclaimer, if offered, is likely to pass unheeded like the warning on a package of cigarettes.

Even after we define the purpose, we have few data to tell us whether a test is satisfactory. One of the characteristics of this age of consumerism has been the occasional call for publishers of educational materials to provide evidence that their materials are effective, as pharmaceutical companies are required to do, but thus far no one has taken this idea seriously. We are expected to make decisions on the basis of face validity; that is, on the basis of whether or not superficial inspection of the content suggests that the exam measures what it claims to measure. A more rational approach would be to compile data indicating, for example, to what extent candidates who do well on the NTE tend to be good teachers, to what extent candidates who do well on the GRE music test tend to do well in graduate history and theory courses, and to what extent candidates who do well on the AP music test also do well in subsequent courses. In other words, empirical data are needed indicating the extent to which a given test is useful in serving the function it is alleged to serve, or, technically, the extent to which it is valid.

ETS normally compiles no such data but bases its validity claims on the assertion that its tests are constructed by qualified subject-matter specialists. Yet validity is an elusive element, difficult to establish in test development and difficult to identify from superficial inspection. Neither can it be determined for all circumstances from a validity study in a single set of circumstances. Any one of an almost infinite number of variables may affect the usefulness of a given exam in a different situation. Long-term studies are essential to confirm what common sense may suggest.

Are current procedures for ensuring quality control adequate? One must ask further, "Compared to what?" The exams cited thus far are all published by ETS. There is no more reputable or conscientious test publisher. But even at ETS, despite every effort at quality control, faulty

items occasionally pass undetected and sometimes basic assumptions and practices fail to receive proper scrutiny. Economic considerations are often at the root of the problem, though one regrets injecting such a practical note in a discussion that should center on principles. Obviously there is seldom a clear linear relationship between quality and cost; we have all seen too many exceptions to suggest that there is. But it is always very expensive to develop a good test.

One reason that the AP music exam is as good as it is, in my opinion, is that the committee responsible for it has met regularly twice a year. Of course, this is the only exam that is re-written every year, and the experience gained also contributes to quality. The grading of the essay questions makes AP more expensive than it would otherwise be, and even though the candidate fee is \$29 per exam, the music exam falls far short of paying for itself. In fact AP programs in music and art could not have been undertaken if the development costs had not been underwritten by grants from the JDR III Fund and the National Endowment for the Arts.

ETS exam committees sometimes meet once or twice to prepare an exam and then disband. But it takes experience to write good questions for use on a national standardized examination. It takes experience to see the flaws which subsequently turn up with appalling frequency. There is seldom enough time to scrutinize questions as closely as they should be scrutinized. Even apart from economic considerations, committee members are often unable because of their obligations to spend the time that is necessary for the refining and polishing of exam items. Also, it is seldom possible to have the broad range of professional expertise represented on a given committee that should be represented. Economic factors intrude again. Whatever answer we arrive at with respect to the adequacy of current quality control must be riddled with exceptions and qualifications.

Are the exams available the ones that are needed? There is no evidence of a massive groundswell of demand for any particular exam not currently available. In a free market, if such a demand were perceived by a test publisher, presumably it would soon be met. In discussing the AP program with groups of teachers often someone suggests that there should be an AP exam in music theory. Perhaps the Contemporary Music Project has provided, for the first time, the basis for such a course, but it is still by no means certain that a theory exam would be accepted by a significant number of colleges. And even though many of us have been pleasantly surprised by the acceptance accorded the AP exam in

studio art, I cannot imagine that a comparable exam in music performance would prove acceptable.

If there is no groundswell of demand for additional tests in music, neither is there a groundswell of demand for some of the existing ones, such as AP, for example. This observation leads directly to the question concerning the influence of economic and marketing considerations, which exert an unmistakable and not-at-all subtle influence. Many potential music tests that can be identified would serve very small markets and would require substantial development costs, particularly when audio portions are included. Under such conditions these undertakings are simply not feasible without external support.

What kinds of music tests would be useful? Almost any kind would probably be of use to someone sometime. The largest demand in the future may lie in the kinds of equivalency exams discussed earlier in connection with continuing education. Who should say where to begin and what should have the highest priority? Certainly in music NASM is as well qualified as anyone to do this, and better qualified than the College Board, ETS, or any other test author or publisher.

NASM unquestionably represents one major constituency of test users. The monitoring of publications and practices in music testing in higher education would appear to be a legitimate function of the organization. Who else is there to point out shoddy workmanship in test construction or to express alarm over questionable practices in music testing in higher education? No one at all. Since the 1930's Oscar Buros has served as the Ralph Nader of the testing business, but his work is too broadly focused to fill this need. There are many other critics in the public eye but they lack the grassroots base on the prestige of a national professional organization. Even through its existing commissions and without altering its organizational structure, NASM could monitor testing programs and policies and protest if problems or abuses became apparent.

When CLEP was developed a few years ago it represented a massive new national examination program to evaluate non-traditional college level education. Exams currently available in the program include the General Exam, referred to earlier, and subject exams in 21 fields, not presently including music. Though these exams have achieved wide popularity, they have also been widely criticized by professors on the grounds that the standards they represent are often too low to justify the awarding of college credit. Will a CLEP exam be developed in mu-

sic? Or in the arts? Will it be a good one? Will interested groups such as NASM play a massive role reacting to developments as they occur, or will they seek to help shape developments?

When the perception began to become widespread in the academic community that, with AP and CLEP, ETS was supporting two competing programs that differed substantially in quality and cost, the response of ETS was to appoint a series of so-called Discipline Committees to coordinate all test development efforts within their respective subject-matter fields. Discipline Committees now exist in those ten fields in which the College Board has two or more exams. There is no Discipline Committee in music because AP is the only College Board program in music. The other music tests are the Division of Higher Education or other ETS divisions. ETS seems to the outsider to be a monolithic entity, but inside it is a somewhat loose association of semi-autonomous programs.

If such a standing coordinating committee did exist, it could help to bring some measure of order to a frequently disordered realm of activity. It could assess needs, avoid duplication of effort (at least within the programs at ETS) and, most important, provide a mechanism for maintaining quality control. NASM clearly has the potential for making its views heard by ETS and by other testing organizations.

Professional organizations, like individuals, have many demands placed on them and must devote their time and resources to the most pressing problems. There is evidence of concern among music administrators with respect to credit by examination and competency-based testing, and sooner or later these matters may become sufficiently pressing to demand attention, particularly if there are unwise or ill-considered actions affecting music taken by influential organizations such as the College Board or ETS.

I recognize that what I have been talking about thus far may not have been what some of you thought you were going to hear and that some may be more interested in the day-to-day problems of admissions or achievement testing. In any case, I suspect that what would be most helpful at this point would be some discussion, and I believe that your questions or comments would provide a better basis for such discussion than further remarks from me.

THE COMPOSER IN THE UNIVERSITY SETTING

MARSHALL BIALOSKY

California State College, Dominguez Hills

All of you who are heads of music departments receive, no doubt, many questionnaires during the course of a year on various musical research projects from doctoral candidates or other faculty. I thought I would begin my talk today on one such project sent out at the end of the 19th century in America to show you how far we have come and how drastically attitudes towards music have changed in the last 75 years, as well as create some perspective on the composer in the university.

On March 5, 1896, a letter from a magazine called *Music*, edited by one John Lathrop Matthews, and originating in Louis Sullivan's famous Chicago Auditorium Building, now the home of Roosevelt College, went out to several of the larger American universities.

The first question asked was, "Is any kind of musical instruction given in your university? If so, what branches are taught? And by how many teachers?" Today, one might be asked how many teachers of guitar were in the department, but the other parts are plainly obsolete if not ridiculous.

The second question was, "What is the academic style of the head teacher of music? And how is his compensation determined?" I find myself completely puzzled by this question. Does it mean to enquire if music teaching is done in the style of other academic teaching? The second part of the question is still more relevant than one might wish. I have been surprised to discover recently that the number of major state universities whose salary structure is still kept secret is more than one would have imagined at this stage of development in higher education.

The third question was, "Is the study of music recognized as having disciplinary value? If so, please state what forms of study are preferred,

and whether the attainments so made have value towards the A.B. degree, or towards a special degree." Today the notion of music courses that do not carry credit would be demolished by students in an instant. Then, too, we have relinquished the notion of music being used primarily as a means for achieving something else, here discipline, as though there wasn't enough value in the music itself. Not that music has no disciplinary value, but we tend now to think of that as a by-product, not the main goal.

The fourth question was, "What means, if any, are in operation for awakening and deepening in the undergraduate body appreciation for an intelligence concerning the Art of Music?" That is still a relevant question as the previous issues of the Proceedings of this organization can amply testify. The problem of catching the non-major's interest, especially in these days of budget restrictions where such courses may be financing the more purely music major activities, is certainly still important.

The fifth question was, "Has the estimated social status of musical performers or teachers of music materially advanced within recent years? If so, please designate the form of musical activity held most honorable." How would you like to try that last part out on your faculties?

The sixth question was, "In a college education what range, if any, do you consider ought to be taken in musical cultivation by those not intending to excel as performers or teachers?"

The seventh and last question was, "How far do you consider that an individual studying music seriously for a career, as teacher or artist, would be able to accomplish by forms of music study the discipline of attention and application which forms so large a part of the value of school training? Could you designate the forms of study best calculated to accomplish this work?" Again the notion of music as a means of achieving something else, namely attention and application, may have been why so much of our early music instruction in higher education has been labelled "genteel", implying that it did not go very deeply into the main subject.

What is perhaps more interesting than the questions being asked here is the fact that no less than John Knowles Paine at Harvard, Horatio Parker at Yale, and a representative of Edward MacDowell at Columbia answered this questionnaire, among others.

Paine, while admitting Harvard had not yet given a real degree in

music, longed for a department in which history, theory, counterpoint, canon and fugue, free thematic instrumentation would be given. He specifically denied the need for an orchestra saying that students could hear the Boston Symphony to find out about instruments and what they could do. He claimed to be teaching future composers, teachers, and music critics.

In Parker's response he said there were two professors and two instructors teaching music at Yale. The only practical courses in the curriculum were piano, organ, and violin. The theoretical courses were Harmony, Counterpoint, History of Music, Strict Composition, Instrumentation, and Free Composition. Not free enough, apparently, to encompass Ives' "hogging all the keys" at once, but still called "free", nevertheless. Candidates for the Bachelor of Music degree were to present proof to the faculty of proficiency in theory, and knowledge of at least two languages, one of which was to be ancient. Parker does go on to add that as far as this Bachelor of Music degree is concerned "no one has reached that high standard of individual attainment I think it my duty to require."

The music course at Columbia, which began in May of 1896, had six large courses in it, apparently all taught by MacDowell. Two of music history, two of music theory, one of music composition, and a sixth that covered everything from acoustics to Wagner and the art of the virtuoso. The contents of that sixth course would probably be divided today into at least ten separate courses.

None of the responses seriously addressed themselves to the social aspects of the questions. The point of all this is that composers were the ones who had established music departments in some of our most important universities, and it was their individual standards which prevailed. Even Lowell Mason, who was responsible for the introduction of music into the public schools of Boston in 1839, was something of a composer and more definitely a compiler. These men, Paine, Parker, later Chadwick at the New England Conservatory, were the first musicians in America to be able to claim any kind of musical progeny. Their pupils, Arthur Foote, Frederick Converse, John Alden Carpenter, Edward Hills, Blair Fairchild, Daniel Gregory Mason, coming from Paine, and Parker, William Grant Still, Arthur Shepherd, Henry Hadley and others coming from Chadwick, and Douglas Moore, Quincy Porter, Seth Bingham, and that most famous anti-academic, Charles Ives, coming from Parker, carried the mantle of the most serious music teaching America had yet known from native musicians.

The time from the end of World War II until the present has seen the greatest expansion in the employment of composers in colleges and universities than any other time in our history. Perhaps spurred on by the presence in the thirties and forties of Schoenberg in California, Hindemith at Yale, Milhaud at Mills, Krenek at Vassar and Hamline, Toch at USC, the weight of Stravinsky and Bartok in America, there is now scarcely a school in the United States concerned with higher education that does not have someone on its faculty who can legitimately be called a composer.

In his introduction to a catalogue-book called *Contemporary Composers Affiliated with American Colleges and Universities* assembled by Dr. Hugh Jacoby, Milton Babbitt has commented that "there is no more significant evidence of the intellectual reorientation of musical creation in this country than the complex fact that the great majority of American composers are university trained and/or university teachers."

However, with the expansion of music curricula and the addition of music faculty in the areas of applied music, history and literature, and music education, the influence of composers began to wane even though their actual raw numbers multiplied. Outnumbered by their new colleagues, confronting other musicians whose main interests were in the music of the past, burdened down by academic duties that prevented the composition, performance and dissemination of their work, the familiar 20th century phenomenon of alienation soon developed.

It was in response to this new challenge, both the alienation and the presence of so many university composers, that the American Society of University Composers was begun in 1965 by seven young men, two of whom have since won the Pulitzer Prize in music, and all of whom continue to occupy important academic posts at Princeton, New England Conservatory of Music, Queens College, and elsewhere. They were Benjamin Boretz, Donald Martino, James K. Randall, Claudio Spies, Henry Weinberg, Peter Westergaard, and Charles Wuorinen. In the preamble to its "constitution" it was said that the organization was founded "because its founding members recognized that compositional activity in American Universities has become the center of serious musical life and that university composers had for some time been transferring to the university such important public musical activities as performance, publication, and professional discussion," and that "in view of the complex situation thus created, an organization specifically designed to serve composers in the university environment was urgently needed." The document further stated that, ". . . the university, with its tradition of

respect for serious intellectual activity, professionally established standards, and rational discourse, can be more than a convenient economic haven for composers; it is at present, for better or worse, the American institution best suited to the development of an environment adequate for our profession." When comparing the tone of this announcement to the questions from Mr. Matthews' survey of 1896 it does, indeed, seem a whole world has been traversed.

The objectives of the American Society of University Composers are these:

a. Publishing and distributing, under Society auspices, scores and recording of new music. This has been accomplished with the publication of the first three journals of music by ASUC members selected by a national panel from the Society. Recordings of these pieces are now being made.

b. Fostering the maintenance and development of performance groups in American universities and assisting them to achieve and sustain the highest possible standards of performance and programming; and facilitating the exchange of performances and resources. For the most part this has not happened, at least under our auspices. Individual members of our society have done this, but it has been on a local rather than an organizational basis. The money involved in doing this on a national scale has, no doubt, been the largest cause of inaction on this point.

c. Encouraging the development of electronic sound-generating media toward making them available to all interested composers. We have done some of this in the form of special summer institutes in electronic music, articles in our magazine, *Proceedings*, and with lectures at our various regional and national meetings. Again the development aspect of this is economic and is something beyond our immediate control.

d. Considering and establishing standards for the teaching of musical disciplines at all educational levels; and proposing curricular reforms accordingly. This we have not done at all. The problems of our own internal organization and the mounting of regional and national meetings have taken all the energy we have been able to devote to the Society.

e. Sponsoring professional seminars, colloquia, and workshops, explicitly including an annual conference and the publication of the *Proceedings* of the conference. This we have done in the form of annual national meetings and nine regional meetings, as well as special summer session institutes throughout the country.

f. Developing channels for public information regarding compositional activities. This has been accomplished mainly through the medium of our radio shows run by Barton and Priscilla McLean of the University of Indiana at South Bend. Six or seven programs of members' music,

professionally produced and announced, have been heard over a multitude of radio stations throughout the United States.

Yet, in spite of the existence of the American Society of University Composers, The American Composers Alliance, The National Association of Composers USA and many other groups devoted to contemporary music, there is still the inescapable feeling that something is wrong with the relationship of composers to present-day society and especially to the university setting.

I realize this is considerably less than the ideal time to be complaining about the composer's lot in academia. Many unemployed composers are most anxious to trade places with their unhappy but employed colleagues. Growing music departments in many places are being asked to absorb the loss of faculty positions brought about by the decline in other areas. Still, I would be less than honest if I denied telling you that there is a heavy malaise hanging over the heads of most composers today as they think about themselves in their academic jobs. Those of us who attend the various regional and national meetings of composers groups such as ASUC and the like sometimes have the feeling that many composers are happy only at such meetings where they can discourse with other persons who take music as seriously as they do and with whom they feel some kind of real empathy. The composers seem to feel, and without snobbery or a false sense of superiority being involved in it, that many of their colleagues and students do not seem to be supplying the ambience they thought was an integral part of academia. It is difficult not to feel a heavy sense of regret about all this. I have even had the experience of discovering within my own organization whole new areas of thought, such as computer music and electronic theory and whole new groups of composers whose work is really outstanding and of whom I, in spite of being their national chairman, had no knowledge. The terrible sense of isolation so many composers feel, perhaps inevitable in a country as large and as regionalized as ours, is a sad thing to behold.

Interspersed in Dr. Jacoby's catalogue that I mentioned before are a series of quotes from composers on their academic situations. Their complaints fall into two large categories reflecting what the English composer Peter Maxwell Davies in an article called "The Young Composer in America", written during his own period of study here in 1965, called the "two main 'traditions' of American music today—the nationalist one of the twenties and thirties, and the Schoenberg-Schenker tradition that has developed in the colleges since the forties." There are

some other currents, Davies notes, but these are the main ones. The composers' complaints seem to bear this out. Some sample renderings of the first tradition interested in communication:

1. "to come out of his naturally reinforced shell and face the realities of aesthetic communications-to become conscious of the humanity of the listener in the musical process."
2. "I feel that the sheltered environment of the 'university composer' has fostered a severe alienation between his music and the general public. The normal laws of the marketplace don't serve to orient him since his 'guidance' is so often his own pupils. . .The composer must open his drawbridge to his ivory tower and commune once more with the people."
3. "Start writing music he believes in, rather than stereotyped crap that falls between the bland and the bored."
4. "Get the heck out of the ivory tower and prepare music which can be understood and which is performable by talented amateurs."
5. To pull away from the worst aspects of avant-garde, develop new workable forms of structure and tolerance, simplify, and broaden audience base."

From the other tradition those who feel hampered and stifled by the university life say this:

1. In my brief experience I have seen composers looked down upon by every faction of university and community people, musicians in particular—even other fellow composers. We are either "in-the-way, or a threat to egos. We need more time for student-faculty composers' forums, general discussion, getting together of composers to hear each other's views and biases."
2. "More free time is needed by the university composer for actual composition. It isn't the great teaching demand alone that takes so much time but administrative work as part of a faculty."
3. "It is useless to consider the dissemination of compositional activity until we can find a way to educate a potential audience for such activity. About two per cent of my highly educated musical colleagues are in the least bit interested or receptive to new musical challenge."
4. "Basically the 1960's dream of the university as a home for the arts has ended. The university is (and rightly so) a place for scholarly work, which is best performed by looking back to established traditions. Current creative work meets with hostility in this atmosphere since it is 'unproved'."
5. "To become recognized as composers and as teachers of composition,

rather than as theory teachers. And, as a corollary, to be accorded more time for composition and more institutional support for composition and performance of new works."

What these quotes seem to be saying may be only two sides of the same coin: looking for a real function for the American composer in society as a whole, and looking for a function within the university which employs him or her, a somewhat more paradoxical situation than the first.

Many composers today feel that even in their own teaching of a course in 20th century music, by the time it comes, their own students, after two years of traditional harmony and counterpoint, ear-training and dictation, are as antithetical to new music as the outside world, their habits having been determined by their earlier experiences. Composers would like to start teaching creativity much nearer the beginning of a student's musical education.

Contemporary music groups on many campuses have been put in a peculiar position by the prior demands of applied music teachers, the orchestra, the chorus, the band, so that time for these groups is more or less what is left over from these other activities.

Some schools are considering giving two units of credit to every music student who performs in six pieces of new music. That kind of official encouragement might go a long way towards improving the feeling of a true college community within our music departments.

The notion of released time, lower teaching loads, the composer compensated in teaching units for his work, will probably have to await the return of more ample budgets, at least in state-supported schools, but the idea of using composers to compose does not seem far-fetched, and one can realistically hope our schools will come to grips with this issue now.

All of these local situations need to be seen against the backdrop of the larger cultural issues involved—the American composer seeking to locate and define himself or herself in the context of our various traditions and the reigning musical idols. The figures of John Cage and Milton Babbitt are often projected to illustrate the almost paralyzing contrast existing in American music—the indeterminate versus the totally planned. Add to that the new and still uncharted area of computer music, along with the developing field of electronic music and the dilemma of the contemporary composer begins to loom large indeed.

I wish I could suggest some answers to these problems. Perhaps

Roger Sessions had it right when in the conclusion of his book, *Reflections on the Music Life in the United States*, he writes, "the real task of the American composer is basically simple; it is that of winning for himself the means of bringing to life the music to which he listens within himself. This is identical with the task that has confronted all composers at all times, and in our age it involves, everywhere, and in like manner, facing in our own way the problems of American music with a single-mindedness and genuine dedication. Naturally, it obliges us to absorb large horizons and to explore indefatigably from a point of vantage."

Whatever is the answer for American composers it seems unlikely it will take place in an atmosphere of hostility, distrust, and isolation. One can only hope that by creating model musical communities within our colleges and universities, where composers are urged to create and where students are pleased to have the works of their teachers to play, that such an atmosphere will help give definition and focus to the title of this talk—the composer in the university setting, without adding the malicious subtitle, zircon or diamond?

THE MUSIC PROGRAM AND THE CAMPUS RADIO—SHARING RESOURCES

ROBERT WERNER

The University of Arizona

PATRICIA MCQUOWN

Program Manager KUAT AM/FM

The University of Arizona

Werner: We are fortunate at the University of Arizona to enjoy a very close relationship with our Radio and Television station KUAT. Due to this cooperative effort, we have been able to share our resources in a most meaningful way toward developing professional experiences as part of the preparation of our students. Therefore, we are particularly pleased to have the opportunity to share with you some of the programs we have and ideas for future cooperation. The reason for this close cooperation is the interest and enthusiasm for participation with our S/M by the program manager of KUAT, Mrs. Patt McQuown.

McQuown: KUAT (AM) began broadcast in October 1968, and in 1971, eleven concerts of the School of Music were carried on the station. Last month we completed a full year of weekly School of Music concerts, 52 programs. In May of this year, the classical concerts of the School of Music moved to our new stereo station KUAT-FM.

In 1968, we began with a recording engineer through the School of Music and borrowed equipment. Later the School of Music purchased a stereo tape recorder for their use which was of broadcast quality. Then the recording engineer became Facilities Coordinator at the School of Music, recording both for their library and for the station.

Commentary for the various performances heard weekly are done by the School of Music faculty members in KUAT studios. Broadcasts are heard approximately two weeks after performance. Past performances, not previously heard, are broadcast during the summer. Promotion is done on air both for the actual performances and for the broadcast. Currently, we promote the university, the School of Music and the faculty whenever our Music Coordinator schedules albums on which faculty members are featured. You'll hear an example in the audio tape presentation.

The montage you are about to hear is intended to give you examples of the performances broadcast. Many are air checks. We included all of that commentary so that you will have a better idea of the kinds of information/instruction that we are able to provide with the cooperation of the School of Music. After that full example, we move through portions of several others, together with promos and introductions to albums done by our staff. The entire presentation is less than 15 minutes and then we'd like to tell you some of the plans for the future.

(following recorded presentation)

Werner: As we were listening, it occurred to me that there is a major problem in recording live performances. Pat has a policy which I believe is good for the discipline of our students and faculty, that we do not edit our programs. It goes on "as live performance" so that if you miss a note or there is an out-of-tune note, it's there. I think that this discipline is a good one. We've got an audience who is used to the several takes it took to get the New York Philharmonic to get the Berlioz "Symphonie Fantastique" together, but I think for our purposes, the microphone discipline is very important. These are recorded by the technician in the School of Music who works very closely with the station.

McQuown: I'd like to say that I don't know what we'd have done without the services of this particular individual. He first borrowed equipment so that he could record for us. Our first 11 concerts were, in the main, recorded by him. His great interest in what was happening and the excitement and his enthusiasm for the whole thing finally took him into a

full time position there. Now the School has excellent equipment. We do not as yet have remote stereo equipment which we can take out of house; I hope one day we will.

Werner: Let me suggest two things which maybe you all could do or are doing. Starting this fall, for our large Music Appreciation classes in which, like yours, we have hundreds of people and the problems of enough listening facilities, Patt has programmed KUAT-FM three evenings a week, at 7:30 p.m. The instructor alerts the students as to the composition which will be played each night. In that way we can multiply our listening facilities by every radio to which the students can listen. We are very pleased with the initial results.

McQuown: What it means for us is new listeners and it also means programming that we might not normally consider or broadcast in that time period. This is a half hour block which we must fill and our Music Coordinator has his information well ahead of time and is able to make the choice of whether it will be Monday, Wednesday or Friday night, so that it fits the mood of the programming. The general public is not aware that this is required for about 700 students.

Werner: Our hope is that students will continue to listen or get in the habit of listening to the FM presentation; one night's selection comes just before our School of Music concert so that we have an added advantage. The other thing (and I'm sure that many of you are doing this) is to develop continuing education credit through radio courses. For the Spring semester we are offering *Jazz: Origins to the Present* and next fall an instructor is doing a music appreciation course called the "Skills of Listening to Music". We have an anthropologist/musician on the staff and he will be offering courses in vernacular music, or folk music, of the United States. Needless to say, it generates credit; but more important, it gets a new audience for the station and for both our live concerts and our broadcasts.

McQuown: The jazz program will fit in beautifully with the format of our AM station. We're heavy on FM classical and we're grateful to have such an outstanding AM presentation coming up. In addition, we supply the only classical music

station in Phoenix, Arizona, with concerts of the School of Music at the rate of two each month. The result is that the School of Music programs are heard on the only other classical music station in Arizona.

Audience

Question: You apparently do not have the problem that faces us, or perhaps you have solved it. Our campus radio station is operated on the commercial band. Our performance hall on campus is a union house and we are able to make arrangements with the Musicians Union for live broadcasts from the house but we are not able to make arrangements for recording that broadcast unless we pay a special fee for any musicians in our performing groups who may also be a member of the union. Do you have that problem?

McQuown: Do I understand that it is an FM commercial station or an AM station?

Audience

Answer: We have a 40,000 watt FM station which the University owns and it is operated by our students, but its frequency is in the commercial section of the FM band.

McQuown: That's quite unusual in the first place. We have not had that problem. In general, local play isn't going to be a big problem for most stations. When the recording goes out of house then you had better think about clearance.

Audience

Answer: I was hopeful that you had some magic—a contract perhaps.

McQuown: No magic. I wish we did. In so far as the musicians are concerned, we have not had the problem at all.

Werner: We have one advantage in that Arizona is a right-to-work state; so there are no union houses on our campus.

Audience

Question: All of your programming is by tape delay . . . not live. Is that correct?

McQuown: That is right.

Audience

Question: What is your policy on live performance? Our campus station tends to prefer it.

McQuown: We would love to be doing it when the occasion justifies it.
Note: A good reason for not doing so is in the quality of stereo recording which can be achieved as opposed to live transmission by line.

Audience

Statement: In many ways I see a great advantage to what you're doing, especially with announcing problems, because we run into more problems with questionable announcers for a live performance.

McQuown: Although we have very much appreciated the fact that the faculty comes through and that the people love to hear them, I must admit that there was an ulterior motive when we began with AM. Few of our announcers had classical experience. As a matter of fact, there are few classical music stations in our area and its a problem to find them even now. We are assured, in a sense, that the program will be acceptable because of the faculty involvement.

Audience

Question: Do your radio courses generate credit for the School of Music or Continuing Education?

Werner: Right now all of our Continuing Education comes through the individual departments of the school and we will be credited for that. KUAT has a man on the staff who is responsible for educational broadcasting.

McQuown: Yes, we have an Assistant Director for Instructional Services within the Radio-Television-Film Bureau and he is devoted to seeing that the criteria are met. Normally we are together on discussions or proposals . . . and *my* interest, of course, is in providing programming that the general public will have interest in, whether or not they are enrolled in the course for credit.

Audience

Question: Do you publicize this in publication?

Werner: C.E. does. It's to our advantage that they service us in that way, and they take care of all of the registration. They see themselves as a service component to the other units on campus and they encourage us to generate those hours.

Audience

Question on FM Format:

McQuown: The FM station is, in the main, classical music; we have three 15-minute newscasts daily. We have public affairs in the amount of 5 hours a week, Monday through Friday at 8:00 and 10:30 p.m. We offer performances, such as the School of Music Concerts at 8:00 p.m., every night. Saturdays and Sundays are a bit different as we go more to block programming. We have one jazz program on FM Saturday nights and we have folk music and other forms of music, as well as public affairs, on the weekend. Over 100 hours is classical music. We haven't mentioned National Public Radio. They have two vehicles in which public stations may bring to their attention programs that they consider outstanding. If they are accepted, they then would be heard on approximately 175 stations throughout the country. These are duplicated in stereo and sent out by tape so that the quality is excellent. They do not feed down the line this classical music programming, although we are all connected by line. Their requirements are these: The content of the program must be exceptional—that is, music that is not available generally and is of fine quality. The high quality extends to performers, technically, and in every way you could conceive. We have had a performance aired on National Public Radio and it's a great joy, a pride in knowing that it is going out across the country. If your station is an NPR station, by all means check with them on the performances being accepted. One is International Concert Hall for full orchestral works and the other is NPR Recital Hall for chamber and recital works.

Werner: I know that Patt is interested on selling the People in Washington on the fact that there is some very high quality music going around on the campus in the United States. And while they stress high quality, I don't think they really know how much fine music is available for the NPR outlet from colleges. We feel that there is good reason to have a regularly scheduled weekly university program.

McQuown: We hope that will come about.

Audience

Question: Do you carry specials on the stations? Such as the Met Opera?

McQuown: Metropolitan Opera is being carried commercially and has been for about 20 years on the same station so we have not attempted to make any change in that. We carry the Cleveland Symphony and the New York Philharmonic at the present time. We will, at times, buy other series. Monday through Friday night on the FM station an outstanding concert or recital is heard. NPR accounts for two of those (National Public Radio).

Audience Question on Syndication:

McQuown: I would hope that we will have a series for syndication and then I'm concerned about the clearance on it . . .

Audience: What are the NPR program vehicles?

McQuown: There are two regular vehicles, or programs, by which you might approach NPR through your member station for acceptance of a recorded performance. One is International Concert Hall for full orchestra works and the other is NPR Recital Hall.

Audience

Question: Do you work with television? We've just begun to get into it in our complex and we've just recently had a request for a televised series.

McQuown: This is a wonderful opportunity for you. My particular interest is radio. When you think of "sound" and when you think of "music", there is no better way to present what you have to offer. The sound of music on a station is going to be its primary product, unless it's an all-news station, so somewhere along the line you all have something to offer your station regularly.

Werner: One thing I might say here, we're trying with the manager of the station, Director of the Bureau, who is also head of the department, to get remote facilities and a grant that will turn our recital hall into a remote T.V. studio, so to speak. This will be an advantage to us from the technical standpoint and I think it will be an advantage to them. The

problem of mixing media, the sound and then filling with visual, is why we have opted to concentrate on radio.

McQuown: The cost factor is a problem to stations and schedule.

Audience

Question: You mentioned the importance of the recording engineer. What would you do if you lost that person?

McQuown: Fortunately, at the same time that the School of Music is able to have someone of that calibre there, we are increasing in the capability of our own people. We now have a person who would probably be able to handle this work. The new station has grown rapidly. We aren't quite the same as we were earlier. In many ways though, I think that the earlier days resulted in a mutual benefit, because we couldn't afford to go out and buy large amounts of classical programming and we wanted to have something of the region. It has brought us closer together.

Audience: I did have a reason for asking that question. We have had some success with Title VI funds and have started a degree program of music and sound technology. Do you feel that there will be a need for these types of people in the broadcasting industry?

McQuown: Definitely, there are never enough people with the combination of technology and the knowledge of music. This is something that we're looking toward.

Werner: Will it be a four year program under the "Bachelor of Music"?

Answer: No, we call it the "Tonemeister"—sound recording engineering—Bachelor of Science.

Werner: We have tried to train some of our music majors in this under our technician through work-study. Some of the concerts that you heard may have been recorded by a student under our technician's supervision because we are never sure which programs will be selected when we record. Another thing to consider for the music major is that the microphone technique that we give to our students and to the Radio and Television majors is quite beneficial.

McQuown:

We constantly are looking for classical music announcers and coordinators—people who are knowledgeable in broadcasting and in music. It's a powerful combination and one that will continue to be needed. And we hope that we can develop that area in the future.

Werner: If someone has a Bachelors in Music and performance, how much would you have to go back and take in order to have a sort of double major with the "Tonemeister"?

Answer: It would be comparable, I think, to the equivalency program.

Werner: Probably another year's worth of a particular subject?

Answer: We admit the students under the same auditions as other music majors.

Glidden: You and I have talked about this some, about student programming projects that might be for credit—a seminar group that might do a project and have that as a challenge, in a regular time slot. Has anything been done about this yet?

Werner: No, and I think that the reason first is in the in-service training of our faculty which Patt keeps pointing out is happening now. I don't think that our faculty is any different than most because they were simply not brought up with this kind of thing. I think most of our faculty has been so busy in the performance area that they have not had the opportunity; so, our approach will be to get them involved first and then it should be easier to set up a project of that kind. I'll follow up with the question of where Musicology and Music History students ply their trade. As Patt mentioned earlier, on the tape you heard, Ed Garza, who is interviewing Igor Gorin, has a Doctor of Musical Arts in Composition from our university and he is the Music Coordinator for the broadcast station.

McQuown: His input has been tremendous. He is learning the broadcasting business at this stage but we are assured that what he is telling listeners, and the kind of programming that he is doing for us, is exceptional.

Audience

Question: Have you done any surveys and have you had any reaction

in connection with Continuing Education as to what kind of information people like to hear? As the people gave their introductions earlier, there were some that I find interesting and others that I was not sure that the lay public would. Have you had any feedback?

McQuown: We have a survey department within the Radio-Television Film Bureau, and they are consistently working on questions like that. We have not addressed that specific question yet because the classical music station is so very new. There is a survey coming up in January and I think that we will take advantage of it. However, listeners tend not to want to be interrupted. For example, you heard about three minutes of commentary in the tape presentation earlier, you would hear music after that for some time. We find they will take information (instruction) in a quantity as that was, and then they like to hear their music. There might not be any more commentary until intermission or even until the close of the concert. We certainly would keep it brief after the opening.

Werner: Would it be fair to say that FM generally has a more sophisticated audience so that you might assume that you could offer more than perhaps you would with an AM general broadcast? We explain more thoroughly when it is contemporary music.

McQuown: Yes, we try always to have commentary where it is experimental or contemporary music so that the audience is prepared for it. And even at that, they're not sometimes.

Werner: We have a very mixed audience. We have quite a large professional percentage of retirees in the Tucson area but then we have a number of ranch hands, too. I can remember that they had a radio campaign for funds and I just happened to be on the program at the time that somebody called in and you could tell by the voice that this was the typical American cowboy, and he said, "I take KUAT out on the range with me and I have it in my pickup truck." And it's very encouraging.

McQuown: We discovered, too, in the last survey, that a high percentage of 24 to 28 year olds listen to FM.

Werner: And these are the ones we don't get in our Concert Hall.

Audience: I was wondering if you knew, or if you could tell me, what this has done to live audiences.

Werner: Well, we have very good attendance record and it's because we have a high percentage of retirees and a very faithful clientele. . . different ones for different programming. But, there's no doubt that the kind of promotion that we get from KUAT helps immensely.

Audience question concerning uninterrupted programming whether the major works are announced.

McQuown: We pre-announce. We might group it.

Audience question concerning optimism for the field of classical music stations and a future in it. In fact, weren't they decreasing?

McQuown: I don't know that they are decreasing. I do think that there has been a change. For example, the AM station that I was speaking of earlier played classical music. Now there's quite a difference between a classical music station and one which plays classical music. We knew that FM was on the way and I think that what we are talking about perhaps, is the station that isn't totally classical but does have concerts, does have some classical programming, and I believe that there would be more of it if there were knowledgeable people who could handle it. Once again you're right back to the board, because you cannot find the people, at least in our area. I couldn't speak for the East. We interviewed 23 applicants for 3 announcer positions on FM. We opened it up for two weeks and for more because we couldn't find three—three that is, that met our standards.

Audience: How was this publicized?

McQuown: In the usual ways.

Werner question to Glidden: Along these lines, Bob, is anything along these lines for these programs highlighted by NPR?

Glidden: Well, I don't think so. It's one of the problems, it seems to me, we have with all of these new music careers. In teaching, for years we've had the well identified paths; people know where to go to find teachers, and teachers know

where to go to register, but for these things, I think people don't get together.

McQuown: We have a major in broadcasting within the bureau where I am. There are some 325 students but they're not really working toward announcing and the areas that I'm talking about. When they've graduated, they're interested in Management, Programming, Producing perhaps . . . we're talking about another area, I believe.

Glidden: If we just knew how to place them, I really believe there's an avid need for musicology students and those kinds of people. They would have to understand the role, but it could satisfy a real need for them and for the profession, if we just knew how to put it together.

Werner: I think it would be appropriate to find some kind of liason between public radio stations and NASM as we've tried to establish. You all show an interest and a need and it seems to appeal to you to have these kinds of programs. It might be something that we could report back and say, "let's continue with this". We're just growing as you can tell and that's the reason why we don't have any final answers and hope that we never will. We definitely want to offer the possibility to our majors in the various areas to take Radio-TV courses that would be counted as part of a minor, and the reverse of that; its just a matter of getting the right faculty interest and expertise.

Glidden: I believe if there is any place we could use more federal help it would be in radio because in many parts of the country there is such a crying need. The National Music Council is still dominated by the publisher's interests, and they are so put off by the fact that public radio will not pay fees that the National Music Council will not get behind them to help. Until they get that matter resolved, they will have a difficult situation. I really think that we should get together and urge greater funding. I don't think federal funding is the answer to all things, this is certainly one place where we do, in many parts of the country, have to have support.

Audience statement on suggesting that payment for musicians and publishers fees be written into grants. Musicians should get their share.

McQuown: Public radio stations stand there saying, “we don’t make any money—we don’t make a profit.” We really are not in this for the profit in it. I agree with you that fees should be paid. And yet, how do we let this music be heard when we don’t have the funds for the use of it?

Glidden: Composers will say pretty generally that they would rather have their music heard than be paid for it. I submit to you that it is the publishers and the associations of publishers that are the problem here and not the composers. I think that we ought to support them, too, but it’s a separate issue.

McQuown: National Public Radio and the A.F. of M. are working on a new agreement that we will hear about soon.

Note: The Association of Public Radio Stations is planning to form a committee to assist the membership in resolving some of these problems.

Werner: Along with this is the problem of performers’ rights. We have our guest artists sign a waiver that we can broadcast their recitals. They know that they are getting exposure which will help them otherwise.

Are there any other questions for this session? If not, I think that we have done one main thing here. I’d like to take the initiative in supporting the sense of what you have said in this meeting to relate back to the officers of NASM a continuation of what has started in this meeting. We do need a dialogue to bring to their attention what you do have at your institution, and what you need . . . and perhaps more can be done in regard to alternate careers for our music majors and new opportunities for their employment.

I hope that you benefited from sharing these few ideas that we are trying. Its no ultimate model but it is developing dramatically. If you want any support to the kind of thing that you’re doing at home, we’ll be glad to help or we’ll be glad to know more about it. I think that the thing you see here has been the exciting part . . . the very close relationship between the music unit and the radio programming and a desire on both parts to bring an extra dimension to the listening habits of the public by the people of this station as an added university service. This, I believe, is particularly appropriate for a state university.

VALUE OF CHURCH RELATED SCHOOLS AND THE FUTURE THEY FACE

A. HAROLD GOODMAN

Brigham Young University

Values and purposes are absolutely essential for the development of anything worthwhile for the human. There must be a basic understanding of philosophy concerning the dignity of man and the importance and worth of the individual, before higher learning can become effective. The development of man has more facets than the physical experiences of life. There must be deep-seated convictions of the direction the nation is going and why. If values are not made as a basis of our policies and purposes, higher learning will flounder and float as a lost straw in the ocean. Values will on the other hand serve as a guide to help fulfill the fundamental purposes. Science and mathematics will help a nation arrive where it's going, but to *decide* where the nation is going rests in the realm of values.

How members of a society feel about things is, on the whole, more important than what they think about them. Huston Smith proposes that all the motives that control men's lives are, "in the last analysis, emotional; love and hate, curiosity and wonder, anger and fear, these are the founts of all that is most noble and most detestable in life and history." Even though thought may change feelings drastically, in the end it is feeling that governs our lives. One of the main criteria to determine the difference between a developed and undeveloped human spirit is that of appreciation: appreciation of beauty, people, difference, curiosity, awe, and man's potentialities. It must be mentioned at this time, however, in dealing with the highest capacities of man, the danger to be most avoided is sentimentality.

High performance takes place in a context of values and purposes, and values and purposes must be worthy of allegiance. It is necessary that the individual be exposed to a context of values in which higher

performance is encouraged. Young people must see themselves as participants in one of the most exciting eras in history in order to have a sense of purpose in relation to that era. The greatness which this society produces over the years will be the kinds of greatness that the citizens inspire, and this will have to be securely rooted in proper values. Regardless of some fruitless studies on values, there are many who feel the development of the individual's potentialities occurs in a context of values at colleges and universities. Education is a process that should be infused with meaning and purpose; that everyone will have deeply held beliefs; that every young American will wish to serve the values which have nurtured him and made possible his education and his freedom as an individual.

There are two essential needs of the modern college and university—intellectual freedom and generous material support. For these to exist the community must have an appreciation of the work of higher learning. This appreciation must be based upon the reason for supporting the college and the university, which lies not in the services they can perform, even though they are important, but in the values they represent. Higher learning in America cannot be an end in itself.

Perhaps John Maynard Keynes sums up this particular purpose of higher learning by saying there must be "The assertion of truth, the unveiling of illusion, the dissipation of hate, the enlargement and instruction of men's hearts and minds."

Church-related institutions not only *can* give directions and focus values in the lives of the students, faculty, administration, staff and community, but also have the sobering responsibility to do so!

“THINGS NEVER WERE AS GOOD AS THEY USED TO BE”

ROBERT E. BAYS

University of Illinois

Those present today represent state colleges and universities. Although our institutions differ in many ways, we do have common interests and common problems. Most of my remarks are equally applicable to private colleges and universities, but we in state schools do, by our common bond, have some unique opportunities for solutions to some of our most pressing problems.

To seize the opportunities will require that we rethink some of our fundamental attitudes, some deeply cherished. We are all victims of ways of thinking resulting from our having lived and worked professionally during the 50's and 60's. In these days of shrinking budgets we inevitably look back to those decades as the “good old days” when—

Enrollments increased regardless of what we did.

New faculty positions could always be had to accommodate increased enrollments.

We could get federal funds for student aid, new and “innovative” programs.

The people of America generally shared the idea that going to college was good for you and everyone ought to do it.

It was the goal of every school to move upward in the hierarchy of academic institutions—the community college to a four-year college; the four-year college to a graduate university; the graduate university to add new doctoral programs.

Everyone got tenure and we did our hiring close to our vests.

But the “good old days” may not have been all that great. We didn't stop—or were not forced to stop—to examine some of the basic issues in music in higher education, the consequences of which we are living

with today. Hindsight suggests that our problems today might be easier if we had asked ourselves seriously in the 50's and 60's—

How many students should be enrolled in music departments, to serve their own best interests and those of society?

How many pianists (professional pianists) does our world need? How many flutists?

What should the entering music major know and be able to do? Should students with no prior serious study of music be admitted to professional curricula?

How many graduate schools in music do we need to train the teachers and performers who can be productively employed?

How many graduate faculties and research libraries in music can we expect our nation—or state—to support?

What distinctive and complementary roles can colleges and universities play, to use and develop our resources intelligently?

How can we develop better programs with the assistance only of imagination and intelligence, and without federal funds?

What should be our criteria for giving lifetime contracts to faculty members?

What responsibilities do we have to the university outside our departments and to our communities outside our universities?

In a period of rapid growth in the economy, in university enrollments and employment opportunities for our graduates, it somehow seemed unsporting to ask such questions.

Our budget and enrollment problems today are forcing us to take a realistic look at ourselves. In so doing, we may find more opportunities than problems.

We must abandon our race for increased enrollments. We have admitted too many poorly equipped students to undergraduate and graduate programs in our competition for the tax dollar. Too many of those students are teaching our children today and all too many of them are members of our faculties. We must admit only those who by talent, motivation and prior experience can benefit both themselves and society by a university training in music. It is immoral to use young people—because we want funds, bands, status—to encourage them into our programs if they have no chance of ever being more than second rate *as musicians*. In the past, even if we admitted students chiefly because of

what they could do for us rather than what we could do for them, they could get jobs anyway. This is no longer true. Only the first rate will survive and find rewarding jobs that can lead to productive lives professionally.

We must establish and apply tough criteria for giving tenure to faculty members. Only those who are exceptional scholars, artists and teachers should be given lifetime contracts. Mere competence should not be considered an adequate criterion.

Enrollment projections for the next ten years indicate an increase in most of our universities for several years, then a decrease to something at or below our present levels. There is no logic in adding significant numbers of new faculty members if we must cut back in a few years. If we do not handle this intelligently we will find ourselves in 1985 with close to 100% tenured faculties.

We must examine our purposes and roles to find complementary roles. It is not in the public interest that every state college and university offer graduate programs in music; build and maintain graduate research libraries; maintain research faculties; equip sophisticated electronic studios; offer programs in music therapy, church music, musicology, or even have a music major.

We must recognize our responsibility to all students on our campuses and to the people in our communities by offering more and varied experiences for the non-major and to citizens not formally enrolled. We must break down the rigid structure of the university which can too easily build a wall between "students" and other citizens not formally enrolled. This structure is chiefly a convenience for administrators—it is rarely in the students' best interests.

Perhaps most important, we must get at the heart of our problems rather than cover them up. In the past, we have been able to paper over most of our mistakes—we could reassign a faculty member to a music appreciation section and hire another person to do the job he was failing to do.

Rapidly developing technology in the 50's and 60's promised us an educational utopia. There seemed no limit to what programmed instruction and computer assisted instruction could do. And I am sure we do not know yet what the limits are. We have learned that the products of our technology can assist an imaginative instructor in dramatic ways, but that they cannot make a dull instructor imaginative. The heart of

the problem is still the instructor—the quality of his mind, his musicianship and his concern for his students.

At least one answer to what we see as problems may be to seek ways to develop cooperative programs within our states. There are some serious barriers to this—some are built into our universities, but the strongest barriers are probably our own ways of thinking. The structure of universities is defensive and chauvinistic. Our instincts have been honed to an intense competitiveness over the last 30 years. We have all become entrepreneurs. We see university programs as status symbols rather than as service structures.

Many of us would benefit from cooperative library programs. It is no longer possible for any one of our institutions to purchase, bind and catalog all relevant publications. One way to begin would be to define complimentary areas of interest so that we need not compete in all areas. Developing formal means of overcoming transportation problems between universities is a lot less expensive than building and staffing libraries. Patterns already exist of schools that have established regular bus schedules, funded by the universities, enabling students to move more easily from one library to the other. Other schools have found it more practical to move books rather than people, between schools, on a regular schedule. Few states should be asked to build and maintain more than one or two major research libraries in music. Libraries as status symbols are full of sophisticated materials seldom or never used by students and faculty. This is not to say that these materials are not needed—it is to say that rarely used materials are not needed in every college library in the state.

We might also consider graduate programs jointly planned, staffed and awarded. How strong must your PhD in musicology—or composition—or your DMA in piano—be to make your students competitive with graduates of well established, well staffed programs? Who is being served if students are graduated from less than first rate programs? Certainly not the student, not the school and not the profession. We have allowed graduate programs to become status symbols too. And this has clouded the issues of quality and need.

Another area of possible cooperation is faculty and student exchange. When we move from concern for the university to concern for students, the idea of faculty and student exchanges becomes more possible—ranging from visiting lectures and master classes to semester or longer exchanges. Perhaps the area in which we are already moving most effec-

tively is in the cooperative sponsoring of guest artists and lecturers. By doing so, we can enlarge the resources and opportunities of every school involved. There are few people or ensembles we cannot bring to an area if several schools get their resources together.

We may well have more opportunities before us than problems. Those expensive "innovative" programs of the 60's do not seem to have made much of an impact—it is hard to find any residue. Federal funds and steady expansion gave us an easy way out—too easy a way. They postponed the essential, fundamental decisions: who should teach music; what are the qualifications necessary for a student to *enter* a collegiate music program; what are the needs for duplication of programs in our states? What is our responsibility to our universities, communities, states and the profession, and where do concepts of libraries and curricula as status symbols prohibit a realistic evaluation?

Among the problems we face today is the pressure to document at every step our recommendations and decisions concerning promotion and tenure. But it is this very pressure that has moved us toward greater objectivity in evaluating faculty members, and toward procedures for informing faculty members before the "up or out" year of our evaluation. We are beginning to be fairer and more open in our processes.

It is easy to consider the pressures of affirmative action as problems—and in the hands of self-serving bureaucrats, they are. But we also have here an opportunity—to draw on the resources of minority groups and women in building our faculties. It is not only members of these groups who have suffered by their being kept out of the mainstream of academic life. Perhaps the greatest loss has been to the university.

In the balance, I think we have unique opportunities to build real strength in our programs, the strength that can come from more carefully selected students, more carefully tenured faculty members and more carefully planned curricula. This may not be the best of times to be an administrator, but it does not lack for opportunities and challenges.

ADDRESS TO PHI MU ALPHA SINFONIA

MORT LINDSEY

Musical Director, The Merv Griffin Show

Thank you, Burton, for that flattering introduction. Fellow Sinfonians, I realize that I should begin by saying how delighted I am to be here, but that's not true. Frankly, I'm as nervous as a mouse who accidentally nibbled his way into a package of Purina Cat Chow. I know how I got here but I'm painfully aware that this is definitely not my bag.

Well, it's true that I am the only talk show musical director who can legitimately be called "Doc", but outside of a few forays into University teaching at Columbia and Pepperdine on my days off, my doctor's degree has been of most use in securing decent seating at restaurants, getting faster service on the telephone, and placing me on more equal footing with the other owners of Arabian horses at the shows.

Education is your *business* but I must confess it has been my hobby. Why else would I spend nearly 30 years of my life working on an Ed.D? I wouldn't be presumptuous enough to tell you how to run your business but perhaps I can give you some insight into mine (or what's left of mine). I only hope that you are interested or at least curious. Fifteen minutes of talking is what I plan and then perhaps we can have a short Q & A period.

The subject which Alan originally suggested as the basis for my talk was, quote: "*What are the Strengths and Weaknesses of the Young Musicians Who Have Just Completed Their University Studies?*" It's a good question but it leaves no room for controversy. The answer is simple—I find their abilities spectacular. What bothers me about these superior musicians (aside from the possibility that one of them might replace me) is that most of them will never be able to use their skills to earn a livelihood. What bothers me even more is that, either through ostrich-like ignorance or downright deception, institutions of learning are training music majors for careers which long ago ceased to exist. In the most recent issue of the Music Educators Journal I read that the

University of Cincinnati College—Conservatory of Music has set up a new degree program in jazz and studio music. The purpose of this program is (and I quote) "to prepare students for performing careers with pit orchestras, show bands, studio recording ensembles, jazz and rock groups, and television and film studios." I would have welcomed such a program when I was an undergraduate in the early 40's. Today's students will undoubtedly flock to this honored institution but I can't help wonder whether we're constructing the pier after the boat has sailed. Please allow me to give you some of my reasons for concern.

When Fred Waring, in the 30's, lost his test case against the radio networks, the phrase "licensed for use on phonographs in homes only", which appeared on all phonograph records, ceased to have validity. Previously, all music heard over radio stations was performed live. There was no such parasitic animal as a disc jockey. But, slowly at first, and then in ever-increasing numbers, small independent radio stations sprung up all over America. They were extremely profitable, and their programming consisted of ordinary phonograph records interrupted more and more frequently by announcers with commercial messages. The American Federation of Musicians at last began to see the handwriting on the Recording Studio wall and a strike was called in 1948. Recording by Union members was banned. James Petrillo, the Federation president, at best a diamond in the rough, and at worst a Labor Union Czar, was maligned, sued and became the target of a vicious anti-union law which eventually forced an end to the strike. For all intents and purposes the death knell was sounding for music as a profession. Today that profession is nearly a corpse. But all is not lost.

Also in 1948 Mayer Cohn wrote in the Music Educators Journal that "There is no music business." He was wrong. There is a tremendous music business. There are upwards of 40 million amateur musicians in the U.S. This is more than double the figure of 1950. Instrument sales are in the neighborhood of \$800 million annually. Phonograph record sales last year were over a billion dollars. In the past fifteen years the number of symphony orchestras has risen from 800 to 1,400.

Despite the explosion of interest in music, the number of persons claiming music-making as their livelihood is rapidly declining. The membership of the A.F. of M. has fallen to around 200,000. However, this figure is extremely misleading since less than 2% of that total work full-time in the music field. For example, of our 1,400 symphony orchestras, less than ten have seasons of fifty weeks and even in these, the

base salary is less than \$15,000 a year. Likewise, the recording musician is in the strange position of presiding over his own funeral as he furiously fiddles while Rome burns and he provides the very tools which will make him obsolete.

If you will permit some personal history I think I can shed some more light on the subject.

After receiving my M.A. from Teachers College, Columbia in 1948, I was fortunate to begin employment as one of eight staff pianists at the National Broadcasting Company in N.Y.C. Incidentally, my academic record was not a consideration to the musical contractor at N.B.C. I was hired through open auditions and my sight reading and jazz capabilities probably got me the job. Maestro Toscanini was still at the helm of the brilliant N.B.C. Symphony and there were over 300 salaried staff musicians at the C.B.S., A.B.C. and Mutual networks in N.Y.C. In addition to this, there were staff orchestras in most major cities throughout the country. Since under the terms of the A.F. of M. *National* contract, these musicians were paid guaranteed weekly salaries, programming chiefs made efforts to utilize their services on myriad musical programs. However, in the early 50's, as television made inroads and the visual began to supplant the aural, the TV networks, who in turn were owned by the radio networks, began sniping at their staff orchestras. Every three years when the A.F. of M. contract came up for renewal, salaries were raised slightly while quotas were drastically reduced. Finally, in an unethical ploy designed to rid themselves of all staff musicians, not only were live musical programs abandoned, but the few remaining staffers were told to stay away from the stations and their paychecks were mailed to their homes. By 1971, there were no longer any staff musicians. The so-called studio musicians were now part of a free-lance pool and they made their homes in either N.Y. or Los Angeles, the only remaining points of origin for TV programs.

A similar process of attrition occurred in Hollywood at the large movie studios in the 50's when the filmmakers tried to ignore television, and the early 60's when they succumbed to it. In the 70's when the large film corporations came back to dominate television programming, they decided that there was no need to re-create the musical jobs which had been eliminated during the struggle.

Another factor which contributed to the rising unemployment amongst musicians who recorded the scores for films and TV series was the new jazz-oriented approach to scoring introduced by Leith Stevens,

Henry Mancini, Lalo Shifrin, Quincy Jones and others. Until the 60's American film scoring was dominated by middle-European composers who were brought here by the studio heads. Max Steiner, Miklos Rosza, Bronislaw Kaper, Hugo Friedhofer, Erich Korngold, Dimitri Tiomkin, all composed in a late Wagnerian, Richard Straussian pastiche. The same type of intellectual snobbery which placed European conductors at the helm of most American symphony orchestras was slyly at work in Hollywood. Today, the American composer has taken over and he grinds out the film product, but his use of jazz improvisation and small size orchestras has substantially reduced the number of full-time instrumentalists in the orchestra pool. Films like "The Graduate" and "Easy Rider", great box office successes, went even one step beyond this. Instead of original scores they utilized previously made commercial recordings as backgrounds.

The point that I'm making is this. Just as fewer farmers are meeting the country's food needs, fewer musicians are producing more and more of the musical product and that product is getting rather shoddy. Music for film and television is getting to be like most other manufactured goods on the market today. The quest for excellence—the custom-made item is a rarity. Most film producers no longer insist on a score which follows and enhances each particular moment of a film.

As long as (1) a general mood is established, (2) the cue can be recorded quickly and inexpensively, which usually means to a click track rather than to picture, (3) and most important of all, can be re-used in other sequences or even in other productions—the producer is happy.

A Personal Example

In 1963 I composed the score for a film entitled "The Best Man". In every scene which I scored, I tried not only to capture each nuance of the acting, second by second, but I was very careful to orchestrate so that the instrumental timbre never interfered with the dialog. In other words, when Henry Fonda spoke, the violin and flute predominated. When Margaret Leighton spoke, the cello and muted trombone carried the weight. That is, low voice, high instruments and vice versa. In addition, each of the main characters had his own leit-motif.

By contrast, in 1971 I scored several sequences for Hawaii Five-O. I was not given a script, but merely instructed to compose approximately three minutes of scary music, four minutes of a chase, open ended freaky party music, etc. etc. All for an orchestra which was predetermined by the executive in charge. I assume that these fragments went into a hop-

per at C.B.S. and only when I receive my ASCAP statement each year do I find out what happened to them and in how many diversified shows they were used.

What about today's professional big bands? They can be counted on one hand. Basie, Herman, Kenton, James—that's the sum total unless you take into account my group on the Merv Griffin Show or Doc Severinsen's band on the Tonight Show—and we are really studio players who don't travel.

My dear friend Dean Marceau Myers has eleven stage or lab bands at North Texas State and they are great. But there are over 200 players—that's more than there are in all the musicals on Broadway at present.

In 1973 when the A.F. of M. called a strike against the TV networks involving musicians on live shows there were less than fifty of us affected. Can you imagine the Auto Workers or Teamsters striking the giants with a total of fifty men? The saddest part of all this is that since my orchestra had recorded our show's theme, the Merv Griffin show continued to tape without the orchestra. Finally, Merv got very lonesome out there on stage and helped to bring about a settlement. Wages were not the issue—the American Broadcasting Company wanted the right to tape music for their shows in Europe where costs are lower.

All of this gloomy monologue brings me to the real reason why I accepted Alan's invitation to address this distinguished group. No matter how we try, we can't reverse the events which brought us to the moribund state of the music profession today. But you administrators have the position and ability to shape the future. I believe that most of your departments are doing a fine job in turning out first-class musicians. On the other hand, job counseling and career orientation leave something to be desired. In a recent California MENC Bulletin a survey showed that most teachers found that they were almost completely unequipped to help their students in this area. They simply lacked information on the subject. This is the time for you to "tell it like it is." It doesn't mean closing down. On the contrary, it means expansion and widening your base of operations.

Why not start by implementing the declaration of the Tanglewood symposium! Let us bring music to the core of the curriculum. Stop putting the emphasis on turning out finished performers with no place to perform. Let us begin to train superior music teachers who will bring musical literacy to all Americans. What we need more than 3,000 professional musicians is 200 million amateur musicians. Perhaps we will only

train for leisure. There is nothing demeaning about this. Education should train for life as well as livelihood. It should make life more satisfying.

In Los Angeles, just last month, they conducted an extensive survey in which they sought to discover what activities people of various age groups would prefer doing if they had freedom of choice. In each age group, music playing and listening rated among the top five choices. Amongst the 18 to 23 year olds it rated number one, even ahead of sex.

Like the words of the Mac Davis song said: "I believe in music, I believe in love," The young people accept it, and evidently in that order too. Let us believe in music too. Your love life is your own problem.

I'd like to conclude with a quote from the MENC contemporary music project report of 1965 in which Ole Sand wrote:

"It is the task of the humanities to help us understand ourselves, as well as our fellow men, and to help us live in this brave new world that science has fashioned for us. The greatest blessing that technological progress has in store for mankind is not of course, an accumulation of material possessions, it is the gift of leisure, and the schools must accept the challenge to help today's students utilize this leisure."

Arnold Toynbee said that the creative use of leisure by a minority or even the leisured few in past times has been the mainspring of all human progress beyond the primitive level.

Well, let's get on with progress. And let's get on with the questions.

FUTURE ANNUAL MEETING SITE

THE FIFTY-SECOND ANNUAL MEETING

OF THE

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

WILL BE HELD AT THE

PEACHTREE CENTER PLAZA HOTEL, ATLANTA, GEORGIA

NOVEMBER 21-23, 1976