

**PROCEEDINGS  
FIFTY-SECOND  
ANNUAL MEET  
ING            NASM**

NATIONAL ASSOCIATION  
OF  
SCHOOLS OF MUSIC

**52<sup>nd</sup>** PROCEEDINGS OF THE  
ANNUAL MEETING

ATLANTA, GEORGIA  
1976

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## OFFICERS 1976-77

### EXECUTIVE COMMITTEE

*President:* \*Warner Imig, University of Colorado, Boulder, Colorado.  
(1979)

*Vice President:* \*Robert Bays, University of Illinois, Urbana, Illinois.  
(1979)

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

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

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

*Immediate Past President:* \*Everett Timm, Louisiana State University,  
Baton Rouge, Louisiana. (1979)

### REGIONAL CHAIRMEN

*Region 1—*\*Clarence Wiggins, California State University, Northridge,  
California. (1979)

*Region 2—*\*Wayne Balch, Seattle Pacific University, Seattle, Washing-  
ton. (1979)

*Region 3—*\*Dale Jorgenson, Northwest Missouri State University, Mary-  
ville, Missouri. (1979)

*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, Jackson-  
ville, Florida. (1977)

*Region 8—*\*Wayne Sheley, University of Alabama, University, Ala-  
bama. (1977)

*Region 9—*\*Gene Witherspoon, Arkansas Tech University, Russellville,  
Arkansas. (1977)

# COMMISSIONS

## COMMISSION ON NON-DEGREE-GRANTING INSTITUTIONS

- \*Robert Glidden, *Chairman*, Bowling Green State University (1977)
- Robert Freeman, Eastman School of Music (1977)
- Milton Salkind, San Francisco Conservatory of Music (1977)

## COMMUNITY/JUNIOR COLLEGE COMMISSION

- \*Jack Hendrix, *Chairman*, Odessa College (1979)
- Arno Drucker, Essex Community College (1980)
- Verne Collins, Shenandoah College and Conservatory of Music (1977)

## COMMISSION ON UNDERGRADUATE STUDIES

- \*J. Dayton Smith, *Chairman*, San Diego State University (1979)
- Lawrence Hart, University of North Carolina (1979)
- David Ledet, University of Georgia (1979)
- Edward Lewis, Tennessee State University (1978)
- Ray Robinson, Westminster Choir College (1977)
- Charles Schwartz, Lawrence University (1977)
- Fisher Tull, Sam Houston State University (1978)
- Himie Voxman, *Consultant*, University of Iowa

## COMMISSION ON GRADUATE STUDIES

- \*Bruce Benward, *Chairman*, University of Wisconsin-Madison (1978)
- Charles Bestor, University of Utah (1978)
- Wiley Housewright, Florida State University (1979)
- Thomas Mastroianni, Catholic University (1978)
- Lindsey Merrill, University of Missouri-Kansas City (1977)

Thomas Miller, Northwestern University (1977)

Robert Werner, University of Arizona (1979)

Howard Hanson, *Consultant*, Eastman School of Music

Everett Timm, *Consultant*, Louisiana State University

PUBLIC CONSULTANTS TO THE COMMISSIONS

L. Travis Brannon, Atlanta, Georgia

Edward F. D'Arms, Princeton, New Jersey

\*Board of Directors

NATIONAL OFFICE

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

11250 Roger Bacon Drive, No. 5

Reston, Virginia 22090

Samuel Hope, *Executive Director*

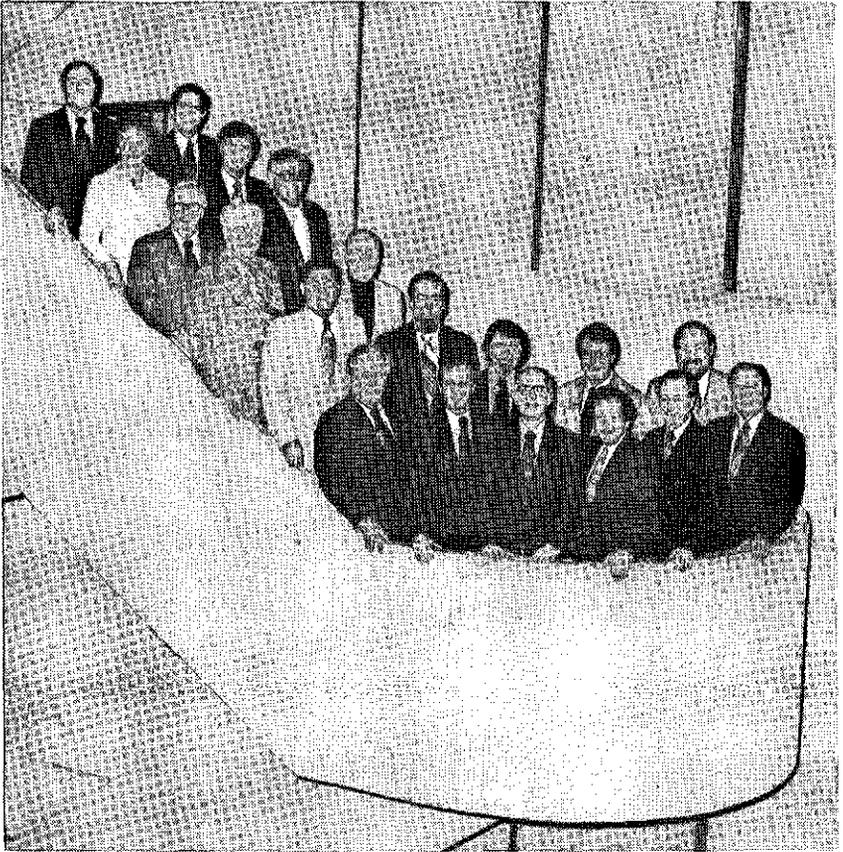
Robby Gunstream, *Staff Associate*

Lois Mueller, *Staff Associate*

Michael Yaffe, *Staff Associate*



*NASM President, WARNER IMIG*



### BOARD OF DIRECTORS, 1977

*From left to right, front row:* Eugene Bonelli, Francis Kinne, Everett Timm, Jack Hendrix, Gene Witherspoon, Warner Imig, Samuel Hope, Clyde Thompson, Bruce Benward, Allen Cannon, Wayne Balch.

*From left to right, back row:* Donald Mattran, Wayne Sheley, J. Dayton Smith, Clarence Wiggins, Dale Jorgenson, Robert Bays, Robert Glidden, Charles Ball.

NATIONAL ASSOCIATION  
OF  
SCHOOLS OF MUSIC

**52**<sub>nd</sub> ANNUAL  
MEETING

NOVEMBER 1976  
ATLANTA, GEORGIA

# MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION

NOVEMBER 21, 1976

President Everett Timm called the First General Session to order at 1:37 p.m. EST in the Peachtree Ballroom of the Peachtree Plaza Hotel, Atlanta, Georgia. The meeting was opened with the singing of "The Star Spangled Banner," led by Vice President Warner Imig; Lawrence Hart accompanied at the piano. Members then sang "The Prayer of Thanksgiving."

Samuel Hope, Executive Director, then made several announcements and introduced the keynote speaker, Phyllis Curtin. Miss Curtin addressed the Convention on the topic, "Music at the Center of Humanism." Miss Curtin's address may be found elsewhere in the *PROCEEDINGS*. Miss Curtin was warmly applauded upon the conclusion of her remarks, and President Timm expressed the official thanks of the Association for her address.

Chairman Robert Glidden presented the report of the Commission on Non-Degree-Granting Institutions. Dean Glidden summarized steps taken to establish the Commission and its current operating procedures. He named the three institutions recommended by the Commission for acceptance into membership. This report may be found elsewhere in the *PROCEEDINGS*.

MOTION—Glidden/Ledet: To approve the report. *PASSED*.

Chairman Jack Hendrix presented the report of the Community/Junior College Commission. He summarized the deliberations and recommendations of the Commission in their discussions during the past year. This report may be found elsewhere in the *PROCEEDINGS*.

MOTION—Hendrix/Rarig: To approve the report. *PASSED*.

Chairman J. Dayton Smith presented the report of the Commission on Undergraduate Studies, listing the institutions approved for associate membership and those promoted to full membership. In addition, he enumerated the other actions taken by the Commission during the year related to re-examinations, new curricula, and other activities of member institutions. This report may be found elsewhere in the *PROCEEDINGS*.

MOTION—Smith/Rarig: To approve the report. *PASSED*.

Chairman Bruce Benward presented the report of the Commission

on Graduate Studies. He named institutions admitted to associate membership and those promoted to full membership. In addition, he enumerated various actions taken by the Commission during the year related to re-examinations, new curricula, and other activities of member institutions. This report may be found elsewhere in the *PROCEEDINGS*.

**MOTION**—Benward/Ganz: To approve the report. *PASSED*.

President Timm introduced the individual representatives of new member institutions and those promoted to full membership. These individuals were warmly applauded by the membership.

Chairman Robert Hargreaves presented the report of the Nominating Committee. One additional name which had received five or more write-in nominations was added to the ballot. Write-in nominations from the floor of the Annual Meeting were invited to be submitted to the Chairman at this time.

Professor Hargreaves then introduced those individuals who had been nominated for elective office in 1976.

The meeting was adjourned at 2:50 p.m.

SECOND GENERAL SESSION  
NOVEMBER 22, 1976

The meeting was called to order at 9:05 a.m. EST by President Everett Timm.

Executive Director Samuel Hope made several announcements.

President Timm then introduced the speaker, Roger Heyns, who addressed the Convention on the topic, "The Social Context for Educational Leadership". The address may be found elsewhere in the *PROCEEDINGS*. Upon the conclusion of the address, President Timm expressed the gratitude of the Association to Mr. Heyns.

Chairman Lawrence Hart presented the report of the Committee on Ethics. He reported that the Committee was giving consideration to one complaint which had been submitted according to NASM procedures. He commended the membership on upholding the Code of Ethics of the Association. The report may be found elsewhere in the *PROCEEDINGS*.

Treasurer Charles Ball presented the Treasurer's Report. Copies had been distributed to all institutional representatives at their places

in the Ballroom prior to the meeting. The report covered the fiscal year ending August 31, 1976.

**MOTION—Ball/Witherspoon:** To approve the report. *PASSED.*

Vice President Warner Imig presented his report to the membership. He reviewed his participation in meetings of the International Society for Music Education, held in Hanover, Germany and Montreaux, Switzerland. He further reviewed the Institutional and Faculty Assistance Program activities for the past year, with specific attention to the Seminar held in Oakbrook, Illinois, in September of 1976 on the subject, "Music/Business/Arts Administration." This report may be found elsewhere in the *PROCEEDINGS*.

President Timm then presented his report in which he reviewed the various changes and developments during his five years as President of the Association. He outlined the various activities and actions of NASM and indicated that the Association is held in high respect by the entire accreditation community. This report may be found elsewhere in the *PROCEEDINGS*.

President Timm thanked the Association for the opportunity to serve as President and was warmly applauded by the membership.

The proposed amendments and additions for the 1977 Handbook, which had previously been distributed to the membership, were then considered for adoption.

**MOTION—Goodman/Egan:** To approve the proposed changes in the By-Laws. *PASSED.*

**MOTION—Egan/Fominaya:** To approve the proposed changes in the Code of Ethics. *PASSED.*

**MOTION—Gates/Bengtson:** To approve the proposed changes in the Rules of Practice and Procedure. *PASSED.*

**MOTION—Rarig/Makas:** To approve the amendments to the Standards for Baccalaureate and Degree-Granting Institutions. *PASSED.*

**MOTION—Makas/Johnson:** To approve the Standards for Community/Junior College Membership. *PASSED.*

**MOTION—Patrylak/Lease:** To approve the Standards for Non-Degree-Granting Institutional Membership. *PASSED.*

All of the above adopted amendments and additions will be contain-

ed in the 1977 *Handbook* of the National Association of Schools of Music.

The Session was adjourned at 10:22 a.m.

### THIRD GENERAL SESSION

NOVEMBER 22, 1976

The meeting was called to order at 1:45 p.m. EST by President Everett Timm.

Chairman Michael Winesanker presented the report of the Library Committee. He outlined the discussion of the Committee with the Music Library Association and reported on the status of the revised NASM Basic Music Library. Galley proofs of part of the publication have been received at this Annual Meeting. Professor Winesanker expressed his hope that the complete publication would be available in the near future. The report may be found elsewhere in the *PROCEEDINGS*.

President Timm read the names of the retiring music executives. They were asked to stand and were warmly applauded by the membership.

Executive Director Samuel Hope then presented his report. He stated that membership in NASM now stood at 455 institutions. He outlined various activities and projects of the national office and reported on issues facing the Association in the future.

President Timm then introduced the speaker, the Honorable Robert Scott, who addressed the Association on the topic, "Accreditation and Increasing Government Involvement in the Public Sector". Mr. Scott was warmly applauded by the Convention, and President Timm thanked him for bringing this message to the Atlanta meeting. His paper may be found elsewhere in the *PROCEEDINGS*.

Chairman of the Nominating Committee, Robert Hargreaves, conducted the ballot for the election of officers. The name of Lawrence Hart had received five write-in nominations for the Undergraduate Commission and was added to the slate.

**MOTION**—Ganz/Winter: To send greetings of the Association to British composer, Benjamin Britten, and extend our best wishes for a speedy recovery from his illness. *PASSED*.

**MOTION—Hargreaves/Ledet:** To extend the greetings of the Association to Howard Hanson on the occasion of his 80th birthday, and express our sincere appreciation for his many past contributions to NASM. *PASSED.*

FOURTH GENERAL SESSION  
NOVEMBER 23, 1976

The Meeting was called to order at 11:37 a.m. by President Everett Timm.

Vice President Warner Imig then introduced the chairmen of the various regions who made their reports to the Convention.

Reports were presented by: Region 1, Warren Rasmussen; Region II, Albert Shaw; Region III, Gordon Terwilliger, Region IV, Allen Cannon; Region V, Dale Bengston; Region VI, Eugene Simpson; Region VII, Verne Collins; Region VIII, Wayne Sheley; Region IX, Max Mitchell. These reports may be found elsewhere in the *PROCEEDINGS*.

President Timm requested all members to turn in their questionnaires concerning future meeting plans.

Professor Robert Hargreaves, Chairman of the Nominating Committee, came forward and announced the results of the election by secret ballot at the Third General Session. The results are as follows:

President	Warner Imig
Vice-President	Robert Bays
Community/Junior College Commission	
Chairman	Jack Hendrix
Members	Verne Collins Arno Drucker
Commission on Undergraduate Studies	
Chairman	J. Dayton Smith
Members	Lawrence Hart David Ledet Charles Schwartz
Commission on Graduate Studies	
Members	Wiley Housewright Lindsey Merrill Robert Werner

Committee on Ethics  
Member

Robert Egan

Nominating Committee  
Members

Robert Hare  
Sylvia Ross

President Timm then introduced all new officers and commissioners.

The meeting was adjourned at 11:58 a.m. EST.

## REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING INSTITUTIONS

ROBERT GLIDDEN, *Chairman*

Following the adoption of the amendments to the By-Laws of NASM that established a new Commission on Non-Degree-Granting Institutions at the November, 1975 annual meeting, President Timm appointed me as chairman of that commission and named two members as well; Robert Freeman, of the Eastman School of Music; and Milton Salkind, of the San Francisco Conservatory of Music. We will serve on the Commission until the general election at the 1977 Annual Meeting.

The Commission on Non-Degree-Granting Institutions met on Friday, November 19, 1976, and considered applications from three institutions. The David Hochstein Memorial Music School of Rochester, New York; the Interlochen Arts Academy of Interlochen, Michigan; and the Neighborhood Music School of New Haven, Connecticut; were approved for Non-Degree-Granting Institutional Membership in the National Association of Schools of Music.

## REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION

JACK HENDRIX, *Chairman*

The Community/Junior College Commission met on November 19, 1976, and considered applications for membership from two institutions. One application was deferred, and the other, that of Anderson College in Anderson, South Carolina, 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.

Allegheny College  
Alma College  
California State College, Dominguez Hills  
Columbus College  
Edinboro State College  
Kean College of New Jersey  
Kearney State College  
Metropolitan State College  
Millersville State College  
Slippery Rock State College  
Southeast Missouri State University  
Trevecca Nazarene College  
University of Santa Clara  
University of Wisconsin-Green Bay

Action was deferred on applications for Associate Membership from eight institutions and one institution was denied Associate Membership.

Approved for FULL MEMBERSHIP were the following:

Augustana College  
College of Notre Dame  
Fontbonne College  
Iowa State University  
Jersey City State College  
Pembroke State University  
School of the Ozarks  
University of Texas at El Paso

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:

Benedictine College  
Bethany College  
Carson-Newman College  
Central Michigan University  
Chicago Musical College of Roosevelt University

College Misericordia  
Converse College  
Furman University  
Hamline University  
Hollins College  
Indiana University  
Limestone College  
Louisiana Tech University  
Michigan State University  
Nyack College  
Ohio State University  
Sam Houston State University  
Texas A & I University, Kingsville  
University of Connecticut  
University of Iowa  
University of Miami  
University of Redlands  
Valparaiso University  
Western Maryland College  
Westminster Choir College  
Yankton College

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

Progress Reports were accepted from nineteen institutions.

Plan Approval for new undergraduate curricula was granted in eighteen instances, deferred in three instances, and denied in three others.

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

## REPORT OF THE COMMISSION ON GRADUATE STUDIES

BRUCE BENWARD, *Chairman*

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

Columbus College  
Edinboro State College  
Kearney State College  
Southeast Missouri State University

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

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

College of Notre Dame  
Jersey City State College

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

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

Central Michigan University  
Chicago Musical College of Roosevelt University  
Converse College  
Indiana University  
Louisiana Tech University  
Michigan State University  
Ohio State University  
Sam Houston State University  
Southwestern Baptist Theological Seminary  
Texas A & I University, Kingsville  
University of Connecticut  
University of Iowa  
University of Miami  
University of Redlands  
Westminster Choir College

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

Progress Reports were accepted from seven institutions.

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

Applications for listing graduate degree programs in the *NASM Directory* were approved for nine institutions, and deferred for two others.

# COMPOSITE LIST OF INSTITUTIONS APPROVED IN NOVEMBER, 1976

## NON-DEGREE-GRANTING INSTITUTIONAL MEMBERSHIP

David Hochstein Memorial Music School  
Interlochen Arts Academy  
Neighborhood Music School

## COMMUNITY/JUNIOR COLLEGE MEMBERSHIP

Anderson College

## ASSOCIATE MEMBERSHIP

Allegheny College  
Alma College  
California State College,  
Dominguez Hills  
Columbus College  
Edinboro State College  
Kean College of New Jersey  
Kearney State College

Metropolitan State College  
Millersville State College  
Slippery Rock State College  
Southeast Missouri State University  
Trevecca Nazarene College  
University of Santa Clara  
University of Wisconsin-  
Green Bay

## FULL MEMBERSHIP

Augustana College  
College of Notre Dame  
Fontbonne College  
Iowa State University

Jersey City State College  
Pembroke State University  
School of the Ozarks  
University of Texas at El Paso

## RE-ACCREDITED PROGRAMS

Benedictine College  
Bethany College  
Carson-Newman College  
Central Michigan University  
Chicago Musical College of  
Roosevelt University  
College Misericordia  
Converse College  
Furman University  
Hamline University  
Heidelberg College  
Hollins College  
Indiana University  
Limestone College  
Louisiana Tech University

Michigan State University  
Nyack College  
Ohio State University  
Sam Houston State University  
Southwestern Baptist Theological  
Seminary  
Texas A & I University, Kingsville  
University of Connecticut  
University of Iowa  
University of Miami  
University of Redlands  
Valparaiso University  
Western Maryland College  
Westminster Choir College  
Yankton College

## REPORT OF THE LIBRARY COMMITTEE

MICHAEL WINESANKER, *Chairman*

Representatives of the Joint Library Committee of NASM and MLA (Music Library Association) met on November 21, 1976. The discussion centered around a proposed revision of the library section of the NASM Self-Survey Report. A questionnaire has now been refined to the point where it is ready to be considered by the Board of Directors of NASM. William McLellan of MLA should be commended for the time and effort he has devoted to this project. A suggestion of the Joint Committee that merits consideration is that of including a trained person with library background on the examination team of NASM when it visits a school for its initial evaluation or for re-examination.

I am embarrassed to report that the *List of Books on Music*, ready for publication more than two years ago, has not yet appeared in print—despite repeated prompting by me in the form of periodic updating sent to the publisher and despite frequent reminders, inquiries, and pressures from the National Office. I am encouraged that we saw a proof of several typeset pages during this meeting. It seems that something is going to happen soon; but I shall have to see the whole list bound between two covers before I really believe it.

## REPORT OF THE ETHICS COMMITTEE

LAWRENCE HART, *Chairman*

One formal complaint against a member institution was referred to the Ethics Committee for consideration. The Committee has completed its review of this case and presented its recommendation to the Executive Director in accordance with established procedures.

Correspondence received by the Committee has included no formal complaints and thus required no action in the form of correspondence with member institutions.

# REPORTS OF REGIONAL CHAIRMEN

## REGION I

This meeting was designed as an open forum for discussion of mutual problems of concern to the music units represented. Topics receiving the most consideration included:

1. Enrollment balance between music majors and general students.
2. An up-date on new or experimental courses/curricula and their success or lack thereof.
3. Current status of and emerging attitudes toward the possibility of collective bargaining on the various campuses.
4. Product evaluation and the related matter of job placement.

No formal resolutions were suggested for presentation to the full membership, but considerable concern was expressed that we should take a firm stand against music program cut-backs based essentially on "so-called" job-statistics.

Following the report of the Nominating Committee, elections for the Region were held with these results:

Chairman, Clarence Wiggins, California State University, Northridge;  
Vice-Chairman, Charles Hubbard, California State University, Los Angeles; Secretary, David Willoughby, Eastern New Mexico University.

WARREN RASMUSSEN,  
*Chairman*

## REGION 2

1. Region 2 opened their session with a short business meeting, which included the introduction of new members and visiting guests.
2. Brian J. Ellard, President of the Canadian Association of University Schools of Music (CAUSM), next presented a most informative paper and discussion of "Music in Canadian Higher Education". The complete text of this paper will appear elsewhere in the *PROCEEDINGS*.
3. The Region then elected new officers:

Chairman: Wayne Balch, Seattle Pacific University  
Vice-Chairman: Morrette Rider, University of Oregon  
Secretary: James Schoepflin, Washington State University

4. I wish to express a since debt of gratitude to Wilbur Elliott, Boise State University, for his faithful service to Region 2 as recent past Vice-Chairman.

ALBERT SHAW,  
*Chairman*

### REGION 3

Region 3 opened its meeting of November 22, 1976, under the chairmanship of Gordon Terwilliger who conducted the business session which resulted in the election of new officers as noted below:

**Chairman:** Dale Jorgenson, Northeast Missouri State University, Kirksville, Missouri—to serve a three-year term, 1976-79

**Vice Chairman:** Elmer Copley, Department of Music, Bethany College, Lindsborg, Kansas—to serve a three-year term, 1976-79

(A secretary will be elected at the 1977 meeting; the vice-chairman will serve in this capacity in the interim.)

Region 3 then considered the topic, THE SHARING OF COMMON RESOURCES AMONG INSTITUTIONS. A panel led the discussion; members of the panel were:

Dale Jorgenson, Northeast Missouri State University, *Chairman*  
Millard Cates, Hastings College  
John Itis, Washburn University of Topeka  
Lindsey Merrill, University of Missouri at Kansas City  
David Tomatz, Wyoming University

Following opening comments, questions and answers followed, focusing primarily on matters related to the sharing of faculty, performing units, and library resources. It was noted that it is particularly difficult to accommodate shared faculty due to a host of limitations that bear differently on private, public and denominational institutions. It was thought that sharing of performing units is feasible and already practiced in many cases. It was also felt that the sharing of library resources is to the mutual advantage of all.

At the conclusion of the meeting it was moved and voted unanimously to continue the dialogue about shared resources. To accomplish this objective it was suggested that a regional meeting might be held prior to the 1977 NASM convention. The new officers are giving this suggestion consideration.

GORDON B. TERWILLIGER,  
*Chairman*

## REGION 4

The forty or so representatives and guests present elected an additional officer, Barbara McMurtry of Mankato State, as secretary. Chairman Cannon and Vice-Chairman Felix Ganz continue in office. Minutes of the January, 1976 meeting were interpreted by the Vice-Chairman.

The topic concerning *Faculty Accountability* was presented by Ronald Ross and then critically viewed by Nelson Schimke and Barbara McMurtry, from the point of view of: what deserves load reduction; what load credit is assigned to which duties; and how should one weigh or delimit all faculty functions?

Summaries of a questionnaire circulated earlier this year showed that practices vary widely from school to school, but discussion brought out that many university administrations still consider "music" a discipline which needs to be treated differently from other disciplines. NASM should not be involved in individual deliberations, however, because there already exist some university administrations that do not consider NASM accreditation an absolute necessity.

Peter Gershefski subsequently spoke on: "Why to extend, How to Extend, and Results of Extending an Institution's Music Program to the Community For Mutual Benefit."

ALLEN CANNON,  
*Chairman*

## REGION 5

Clyde Thompson, Chairman, presided and called the meeting to order in the English Room of the Peachtree Plaza Hotel at 10:30 A.M.

After a brief business meeting, the Chairman discussed the topic for the meeting—*Collective Bargaining: Guidelines for Consideration*. The discussion focused on case histories at four state universities with differing lengths and types of experience with the collective bargaining issues. Clyde Thompson reviewed the background of the vote at Ohio University, where the faculty voted against collective bargaining. Three issues had emerged from the study of that vote: (1) where salaries and faculty participation in university governance were satisfactory, the union issue did not become critical; (2) where the issues of collective bargaining were thoroughly debated, the union lost; (3) collective bargaining does

not produce more funds, it redistributes existing funds. The featured speakers were:

Donald Byo, Youngstown State University  
James Hause, Eastern Michigan University  
Robert Fink, Western Michigan University

Each speaker discussed the background that influenced the emergence of the union issue on each campus, and the steps that were taken to inform the faculty prior to the vote. The effect of the union presence on these campuses where the union prevailed was examined in some detail. The principal issues discussed were:

- A. Salaries
- B. Faculty loads
- C. Benefits
- D. Tenure
- E. Grievance Procedures
- F. Faculty/Peer/Student Evaluations

A lively question and answer period ensued with broad participation by those attending the meeting.

DALE BENGTON,  
*Secretary*

## REGION 6

The meeting was called to order by Donald Mattran, chairman of Region 6.

The first order of business was the determination of a date and a location for the spring meeting of Region 6 schools. April 30 and May 7 were suggested with the body agreeing on April 30 as the preferred date. Four schools offered themselves as sites for the spring meeting including West Chester State, University of Bridgeport, Kean College, and Lowell State College. The site chosen by secret ballot was West Chester State College in Pennsylvania.

There was a call for the report of the nominating committee. The following names were proposed: Wilbur Fullbright for vice chairman; Thomas Carpenter and Eugene Simpson for secretary. The body elected by secret ballot Wilbur Fullbright as vice president and Eugene Simpson as secretary.

Chairman Mattran gave a brief report on topics of concern which had been identified at the May 1 meeting. They included government

support for the arts, the job market, the continuation of NASM sessions by school classification, arts administration programs, collective bargaining, music therapy, and pre-professional schools. He indicated that many of these concerns had found their way into the program of the 52nd annual meeting and that those which had not would remain on the agenda of Region 6 for later exploration. Out of these remarks grew a motion which was carried: The President will appoint a study group on the National Endowment. The concern was that although the National Endowment for the Arts has grown from \$16 million to \$80 million, there is still little support for education. Enabling legislation apparently will allow funds for "scholarly projects" only.

Chairman Mattran solicited ideas from the body for new workshop topics. Proposed were (1) music therapy, (2) new standards, (3) load assignments, (4) job markets. This concluded the business meeting.

After explaining that Robert Page of Carnegie Mellon University could not be present for the panel on government support of the arts—the pros and cons, Chairman Mattran introduced the two panelists who were present, Robert Glidden of Bowling Green State University and Robert Werner of the University of Arizona.

Robert Glidden identified a number of areas for which government support is desirable: (1) support services, (2) professional artists, (3) campus radio and television, (4) research projects, (5) internships, (6) composers and performances of new works.

He did not feel that support was desirable for the following areas: (1) direct funding for instruction and materials, (2) on-campus performers (local).

Glidden made it clear that as a tax exempt organization NASM could not lobby directly but could only exert influence on a personal basis. In his view it is crucial that educators in the arts establish a dialogue on what kinds of things need government support.

Robert Werner's presentation focused on foundations about which he made the following points:

1. Foundations are instruments for private support of public purpose.
2. They are restricted by resources and charters to local giving, generally.
3. They see themselves as populists but are seen as funding the establishment.
4. They generally assume the personality of their executives or board.

5. They are interested in the promotion of young talent.
6. They often energize applications to push special areas of interest.
7. They prefer giving large grants to another large agency for administration.

Werner stressed the fact that foundations almost always require personal contact before they give any serious attention to a proposal.

A stimulating question and answer period followed the presentations of the panelists.

The meeting was adjourned.

EUGENE T. SIMPSON,  
*Secretary*

## REGION 7

Chairman Frances Kinne convened the 1976 meeting of Region 7 at 10:30 A.M. November 22. Minutes of the 1975 meeting were read by Verne E. Collins and were adopted. Dean Kinne reported that little progress has been made on the recommendation of Region 7 that NASM and other musical representatives should be included on policy development boards of N.E.A. and N.E.H. It is hoped that members of the region continue their individual and collective efforts to achieve representation. The business meeting was adjourned at 10:45 A.M.

Dean Kinne introduced Felix Robb, Director of the Southern Association of Colleges and Schools. Robb first addressed the contemporary social and economic situation, noting that Americans must become more concerned with the quality of life, and through music education this goal may be achieved.

Robb then explored the changing roles of various educational associations in relation to their members, the government and the public.

VERNE E. COLLINS,  
*Secretary, Vice Chairman*

## REGION 8

Chairman Wayne Sheley called the meeting of Region 8 to order at 4:03 in the Georgian Room. Twenty-six official representatives of Region 8 were present as well as sixty-one visitors.

Because of the new change in the by-laws calling for a separate secretary, a nominating committee of Charles Ball and Peter Gerschefski presented nominations for the post. The Committee nominated Harold Wortman of Cumberland College, Kentucky, and he was elected unanimously.

A committee of Peter Gerschefski, chairman, Edward Lewis, James Coleman, and Joe Buttram was appointed to arrange a date and location for a regional meeting in the spring. The subject for this meeting will consist of problems and topics submitted by the members.

The majority of the meeting was taken by three presentations dealing with "The Changing Role of Graduate Education". Thomas Miller (Northwestern University) spoke on "To D.M.A. or Not"; Marceau Myers (North Texas State University) presented a paper entitled "Graduate Research Degrees"; Robert Sutton (University of Massachusetts) read "Graduate Degrees—No the Sky Is Not Falling".

A discussion followed and the meeting was adjourned at 5:37.

WAYNE SHELEY  
*Chairman*

## REGION 9

Max Mitchell, Chairman of Region 9, opened the meeting by announcing that he would not be filling the chairmanship during the final year of the term due to his early retirement, and that vice-chairman Gene Witherspoon, Arkansas Tech, would serve as chairman until the 1977 national meeting. Richard Worthington, Northeast Louisiana University was appointed to serve as vice-chairman for next year.

Robert Bays, University of Illinois-Champaign, was introduced by the chairman as being responsible for developing the topic and for selecting the panel for the Region 9 meeting. The topic was "The Administrator and Faculty Productivity: Interviewing, Incentive Plans, Problem Faculty Members". After introductory remarks, Professor Bays introduced the other two members of the panel: Howard Rarig, University of Southern California, and Robert Glidden, Bowling Green State University. The panelists presented prepared papers in the three areas suggested by the topic. Professor Bays led a fruitful discussion period based on questions directed to the panel by the large group of administrators assembled.

MAX MITCHELL,  
*Chairman*

# REPORT OF THE VICE PRESIDENT

WARNER IMIG

This report deals with several topics which have been my concern for the past year. As you know, the By-Laws of NASM indicate that the vice president is responsible for the coordination of the regional chairmen and should act as a support member for any activities in which he may lend assistance. I should like to applaud the regional chairmen for the very active part that they have taken in our organization this past year. I should also like to compliment them for the various sessions that are being developed here in Atlanta by the regional organizations.

During the past year I have also been involved with various other meetings which have been called by President Timm. In the summer of 1974, President Timm asked me to represent NASM at the ISME meetings, which he was unable to attend. I did so and presented papers which were published in the ISME monograph, and I reported on the same to you last fall in San Diego.

After that group of meetings, I was appointed chairman of a commission for the study of the training of the professional musician for ISME. I also was appointed co-organizing chairman for a meeting which was held in Hannover, Germany, this past July. The meeting in Hannover was devoted to the above topic, the education of the professional musician. During that time, there were papers presented from about a dozen countries in the world, including three from the United States. My particular involvement with the conference was to present a paper on the education of professional musicians at the opening session. I later presented a paper related to the Doctor of Musical Arts in the United States, and at that time I presented copies of documents that I had received from various persons in this audience relative to Doctor of Musical Arts programs in several American universities. I also acted as a summarizer at the end of this meeting. A report of this meeting will be available in a monograph from ISME around the first of the year 1977. I would be remiss, too, if I did not mention that two persons who are in this audience, namely Dean Boal and Dale Jorgenson, presented papers at this meeting.

The second meeting occurred in Montreux, Switzerland, from July 10 to 17 this past summer. This was the International Society of Music Education general meeting. At that meeting, I represented NASM by acting on a panel with another member of this audience, Wiley Housewright, in a special session on music in higher education. I also acted as

a representative to the international board of ISME and presented a position paper on the continuing education for the professional musician at a closing session of ISME.

I am attempting to keep communications open with various professional societies, government agencies, and schools in the world that are connected with the profession of music. This is in relation to the Commission on the Training of the Professional Musician. I am not sure that I can be successful, but it is at least worth the effort. You would be particularly excited about the feeling of need and wishes by conservatories and universities all over the world to not only develop a program for the exchange of students but, more than that, to concern themselves with such basic ideas as an international exchange of credits, as well as a forum for demonstrating the various types of programs that are taught in the many countries of the world that are members of ISME.

The big problem now is the fiscal situation that faces us all, and I am afraid this is not going to go away. Some of the representatives did feel that their countries were coming closer to achieving specific exchange grants that might lead to a solution. The mechanics of ISME are cumbersome just by the nature of the distance between members, but possibly NASM can provide some of the leadership that is necessary in developing programs and exchanges.

In closing these remarks, I should like to pay a particular vote of thanks to Sam Hope for the imagination and spirit that he has given to NASM as its executive director. He seems to find the hours to do the many things that are necessary to do, and I am sure we all appreciate it.

# REPORT OF THE PRESIDENT

EVERETT TIMM

Some of the greatest changes in our Association's history have taken place in the last few years. We have:

1. Purchased our own office space in a condominium building in Reston, Virginia.
2. Been affected by federal government regulations which set guidelines for the accrediting agencies used by the government in determining the eligibility of institutions for grants, Veteran's aid, and other funding.
3. Experienced the merging of the National Commission on Accreditation and the Federation of Regional Accrediting Commissions of Higher Education into the organization called The Council on Post-secondary Accreditation (COPA). COPA sets guidelines for and coordinates all non-governmental accrediting activities in the United States. Therefore, it is a strong influence in our operation.
4. Changed the structure of our curricular outlines, so they are statements of competencies.
5. Experienced a steady growth in the number of member institutions.
6. Added the classification of a membership for non-degree-granting institutions. The first schools in this category have been taken into the Association at this annual meeting.
7. Newly-revised self-survey reports, visitor's reports, annual report forms, and other printed material.
8. Worked toward the solution of problems unique to the accreditation of music therapy programs.
9. Established a working relationship with our counterpart in Schools of Business, the "American Assembly of Collegiate Schools of Business." This came through working on curricular standards for programs which combine music and business or music and arts management, including a seminar in September of 1976 in Oakbrook, Illinois. We must follow this seminar with other meetings involving more persons currently engaged in music/business and arts management.
10. Established close ties with other music organizations in order to provide coordination in working with national and state concerns with the arts.
11. Revised the library list.

12. Revised and defined our procedures in order to reduce possibilities of legal entanglements.
13. Embarked upon a program of Institutional and Faculty Assistance by making use of Ford Foundation funds from the CMP project.
14. Become a participant in the programs of the International Society for Music Education.

These changes have been made in an effort to improve the Association and to anticipate needs which come about as our society changes. Change is one of the few things which we know will take place. There is a danger in being complacent and in resisting necessary change. If NASM does not meet its responsibilities as they evolve, some other organization will arise to meet that need.

The chief concern of NASM is to protect the quality of education of musicians and to foster the development of music.

High standards can be maintained by:

1. Selecting good, capable faculty. There is no substitute for competency.
2. Providing the faculty with the incentive to improve themselves and to do fine work.
3. Attracting gifted students with excellent personal qualifications. (Keep in mind that we must educate students for a wide variety of positions, not just professional performance, and that an education must be broad enough to permit the student to adjust to future changes as the needs of society change).
4. Providing the materials and tools needed for quality education, among these are:
  - a. a good library, including books, music, recordings, and audio-visual aids.
  - b. good instruments.
  - c. adequate facilities.
5. Providing an environment which encourages learning.
  - a. This means that there must be good morale among both faculty and students. Attitude is at the root of everything.
  - b. This means communication with off campus, as well as, faculty artists and lecturers.

- c. This means encouraging attendance and participation at professional meetings.
- d. This means involvement in work such as performing, composing, research, and creative writing.

This is my last meeting as President. It has been a privilege to serve in the presidency and in other offices of the Association. I express my great appreciation to the Officers, the Commissioners, the Boards of Directors, the Committees, the National Staffs, and especially to Bob Glidden and Sam Hope whose outstanding work as Executive Directors has been the most effective ingredient in the recent development of NASM. Thank you for the confidence you placed in me and the help that all of you have given me. It has been one of the richest experiences in my life.

# MUSIC AT THE CENTER OF HUMANISM

PHYLLIS CURTIN

I'm here today, not because of a compulsion on Sam Hope's part to see that affirmative action is at work in your Association. It is simply that Sam Hope has had the experience of being present when I was passionately engaged in talking about things that move me deeply. When he asked me to speak, my only problem was that there were so many things I wanted to talk to you about, that I hardly knew where to begin. We talked about a subject, and together, we came up with the title "Music at the Center of Humanism." It was only about a week or so ago that I decided that perhaps the title was phrased backwards. What I really want to talk about is the lack of humanism at the center of music.

I am going to plunge right in and talk first about educational matters and myself. I've been a compulsive teacher all of my life since about the age of nine when I took dancing lessons and my best friend did not. This experience gave me an opportunity to express what I had learned, and I have been doing this in one way or the other ever since. It is one of the most valuable things that the performing artist can do; one has to articulate and explain what it is one does, not only from a technical and an instrumental point of view, but also from an aesthetic point of view. This is one of the reasons that I believe that those of us who maintain both active performing careers and teaching careers have a little bit of an edge on those who don't. I always feel a little sorry for my colleagues who say in relation to teaching, "Oh, well, I don't know how you can do that. It is so boring." It is not boring to have to explain that to which you have given your life.

There can be no question that we are at the center of humanism by sheer virtue of dealing with sound. It certainly is our most primitive and earliest form of communication. All of us who have experienced life with children can very quickly learn to decipher the difference between the cry that says "I'm hungry," the cry that says "I'm wet," and the one that says, "I'm delighted." There is no doubt that in establishing contact of desire and love, sound plays a basic part. From here, sound is a part of every realm of human existence: helping us to ease the burden of labor, to relate ourselves to the mysteries of life and the planet, to celebrate the great occasions in life, and to lament death. Sound is at the center of it all.

My concern is that we've rather forgotten this central principle and

that in our teaching, particularly now when the level of expertise in young people is so extraordinary, we become carried away with that very expertise, both instrumentally and intellectually, and we forget what it is that we are really doing. Some years ago, I sang a recital in Berlin, and a critic wrote afterwards about my singing of the Schubert song, "Die Liebe hat gelogen," that he was astonished that I was so intense and so passionate about Schubert. I wondered why he thought that intensity was a mistake in this song. I wondered if he had ever read the poem, I wondered if he had heard the poem, I wondered if he had heard the particular emotional agony as expressed in the harmonic changes in that song, and then I thought about the thousands of performances I had heard of German lieder in Germany and other parts of the world where the accepted performances, both critically and generally, I found to be marked by artificiality, contrived effect, and trivialism.

A few weeks later I was sitting in a dressing room in the Philharmonic Hall in Berlin, which has a rather horrifying view of the Berlin Wall. I sat there dealing with a beautiful and exciting composition, and at the same time I looked at that bleak wall. I thought, "Why is it that in a world where there is so much information, so much culture, and so much creativity in every area of human thought, we can continue to tolerate the barbarism in life which permeates the globe?" Somewhere that question, of course, is being asked in every field of human thought and endeavor, and when we ask it in music it seems small indeed. But from that small place, I would like to go on.

We move further and further away from direct contact with one another and with societies. If this were a different lecture I would do without this instrument in front of me because I think it always interferes with human contact. I remember sitting not so long ago listening to a speech that was coming to me from loudspeakers there, there, and there, and I found, of course, that I looked at the loudspeakers and not at the speaker. There is something about that fact that so much of our life becomes more and more alienated from meaning. At the very time that we boast about the fact that music is an international language, we seem to be teaching our singers diction, but never meaning. Our instrumentalists are marvelously crafty in the use of all kinds of techniques, yet nobody says, "What does it mean?"

I am particularly appalled at public speeches and communiques because this, in a way, is very much related to our problem. Language seems to be used to obfuscate, mislead, and cover up the serious work

that is at hand. Generalities spread comfort over the horrifying lack of particulars about our problem and our condition and, at the same time, seem to spread obscurity over the particularly terrifying facts that permeate our life. We become less and less aware of what is actually happening, and we perform more and more in the service of empty phrases which have come to take on the comfort of nonspecific meaning. Reading a corporate report, a president's report, or a goals and purposes pamphlet from a foundation is enough to discourage even the most optimistic individual. Most of us, honestly, give up. This manages to preserve, on the part of many institutions, a status quo which most of us would perhaps like to get rid of if we only knew how. Another result is that lots of money is spread about for reasons that nobody has ever discovered simply because finding one's way through the various professional languages, which are designed to obscure, is too difficult.

My concern with this problem and its direct application to my life in music begins with a course I took in college. Its number is unimportant. It was one of those 1-0- something courses, 100, 105, 104. It was a beginning course in sociology. I was fascinated at that time, which was long ago, in the obvious search in this field to find a vocabulary. It seemed to need a vocabulary to lend a certain dignity and reality to this study as a "science." It seemed to be adopting a vocabulary for various "intellectual" reasons; at the age of nineteen I wrote a paper, presumptuously called "Science and Philosophy in Regard to Long Run Change." I don't know now, nor did I know then, anything about science or anything about philosophy, and the term "long run change" was one of those marvels of the period which meant nothing and everything. I put this paper together, assembling sentences and paragraphs, and employing the kinds of phraseology and vocabulary that seemed to permeate the reading lists with which I was involved. When I had finished this exercise, I hadn't the slightest notion of what this paper said, but I handed it in anyway. It was the only A+ I ever received in sociology. I discovered, obviously, that I had gotten the hang of the style. The style, of course, was a deceptive one to really indicate that none of us knew what in the world we were talking about. We wanted desperately to find a subject there, and we wanted to make something happen, but we didn't know what it was.

Now I am wary of this in music. In a subject as powerful as music, which can survive in spite of mediocrity, corruption, vanity, and ignorance, we have a terrible responsibility. We are in an age of extreme self-consciousness and self-centeredness. Most of us, being somewhat

older than the last few classes at least, are aware of the fact that most everything psychologically and intellectually is the thrust toward "How do I feel about it?" "How did it affect me?" "This is what I want." "This is how I feel about it." I think that is as dangerous for anyone aged nineteen now as it was to tamper with my famous subject when I was nineteen. This kind of thing is so limiting. It is impossible to imagine from only our own narrow point of view what the totality of our art is.

Our curricula seem to offer opportunities for all kinds of education, and that is marvelous. I don't knock it for one moment. We can find out almost everything about techniques and styles and the history of Western music, and we are more and more able to find out about Eastern systems and how they work. Occasionally that rare teacher who has both the time and the gift for stimulating interest in a student can go on from there to the vital and mostly missing ingredient which is the humanity of the subject with which we're dealing. Because I'm a singer, and because of that Sociology 101 course, I have had reason in my career to be more concerned with meaning than, perhaps a pianist, because I always have to deal with text.

One of the things that constantly astonishes me as I cross the country teaching, and I have done that a lot, is to hear students from every part of the country, from conservatories, from colleges, from private teachers, most of whom have never been asked to think about what they're singing. Indeed, since some of you have been adjudicators for the Metropolitan Opera Regional auditions, you have discovered that a nice young singer with a beautiful instrument neither knows the role or any of the words that were sung, or anything about the piece from which it came. Somewhere along the line we are missing the vitality of what music is, of why somebody sings at all, of why somebody sings on the stage, and of why an opera is written. The only earthly reason to build a gigantic vocal technique (which is an obsession of mine) is to release not just feeling, but ideas and spiritual concepts. In this day and age when nobody studies Latin, it is fascinating to me to consider the singers who deal with the great and vast literature of the Church. Just for fun sometime, ask one of these young singers "what is the Mass?" Or ask the accompanying instrumentalist, "What in the world are you doing in that piece?" "What is the Gloria saying?" "What does Sanctus really mean?" It's interesting to take that wonderful tenor aria from the *Magnificat*, "Deposuit Potentes," and discuss it with your tenor. This is one of the most marvelous two pages ever constructed. Out of sheer

harmonic usage, it is clear, direct, and spare. Its devices, in terms of virtuoso playing, are free and joyous. I suppose we could put any number of texts to it. It is interesting to ask the singer, "Why do you think that this text goes so well with this music?" "Why does the recapitulation come back the way it does?" "If the recapitulation is purely instrumental, what does it mean?" "Can it mean more than just play well?" Of course it does.

These dimensions are not necessarily vital to the casual listener. But they are not only vital, but life changing, to the performer. The difference, before and after, in the performer of your group having discussed this factor is absolutely extraordinary, and yet, in professional performances of the *Magnificat* throughout my whole life, I have rarely found anybody at all who was the slightest bit interested in the structure of that piece in regard to its text, or even in regard to its musical content. It is very interesting to ask your students the simplest aesthetic articulation of what it is they're doing. Somebody will have played something that is exhilarating, something that seems to have the most searing kind of passion, and I will say simply, "What does it mean?" "Oh," "Well," "You know how it goes," "Well," "Gee," "The music goes, well, it's just," "Like Wow!" OK, that's a pretty big generality, "Like Wow!" It's applied to cataclysms of physical passion, religious exhilaration, despair for a lost homeland, and God knows what, but it sure is "Like Wow!"

"Like Wow" is really not enough, because no artist can really perform generalities. The generalities we must assume are made by the listener from the very particulars that the artist has in mind. My students at Yale shared an afternoon of frustration in New York last weekend where I sang in a performance of *The Marriage of Figaro*. They had studied it in some depth, and most of them had performed in it. We had studied its social history, its dramatics, and its musical analysis in every way. That opera is one of the joys of the world; you can study it forever and have nothing but delight every year. We watched a performance that was marked by bland young professionalism. Nothing, in effect, happened. The fact that Beaumarchais wrote a very potent political comedy couldn't have occurred to anybody that I could notice in that cast. Everybody sang nicely, everybody walked about (some with more ease than others), but nobody was Figaro, nobody was the Count, and nobody knew who Cherubino really was in relation to anybody else.

There are performances like this that please the audience, but that do nothing to stretch the imagination, the understanding, and the

comprehension of either the artist or the listener, and we settle for that. We, the music teachers, and many of us, the performers, seeing that there is so little comprehension will say, "What difference does it make?" This, I maintain, is a sin of ever increasing proportion against humanism and against the art of music.

I was interested to look through the Yale Bulletin, just for fun, because it seems to me that nobody talks much about aesthetics with students anymore. I found that the philosophy department has a course in the history of aesthetics and, interestingly enough, in the Department of Architecture, there is a course on the philosophy of architecture, which raises the question of what it means "to dwell." Quite potent, of course, for architecture. In the Department of Music there is, of course, "Musical Aesthetics and Criticism." However, by the time we get to Graduate School, we have no such course. I think we presume that everybody must have thought about these things. But in the terrible pressure to now go on to greater accumulation of facts, knowledge, and techniques, there is not time to discuss this sort of thing. I'm afraid that we're missing some very important questions, for example:

1. What is the social meaning of a performance?
2. What do we performers want to have happen while we perform?
3. Why should anybody be there to listen?
4. Why do we choose the works we perform?
5. Do we commune with ourselves alone and, if so, what reaches the listener?
6. How do you allow the composer and the poet to speak through the performance in which you are involved?
7. Are you projecting yourself?
8. Are you including the composer?
9. Do you need to be concerned with projecting your music through you and your instrument?
10. Should the audience be a witness to your performance, a recipient, or a participant?

With questions like that I am often met with astonishment, surprise, and dismay, from people who simply want to know what do you do with the high note in this bar. We don't take music nearly seriously enough, and I don't mean just as performers. I mean as teachers, and those of us

who hopefully make this art the human form of enormous power that it ought to be.

I want to tell you how I feel about this situation and how it affects people. Not so many years ago I was at work with a very illustrious conductor. I had sung this particular work all of my career, but I had never sung it in its original language, which was Russian. I had sung it in Europe in French, and I had sung it in America in English. It was in the contract in Russian. It's a work for chorus, soloists, and instruments. I discovered, to my astonishment, that the conductor neither understood nor spoke Russian. When I talked a little about the languages of this piece, he said, "What difference does it make, the eighth note is always the same?" The eighth note is always the same, that's right. But in the performance that we gave it really didn't matter to me if there were any eighth notes at all. There was neither charm nor humor, there was no comprehension of national character and behavior, and there was nothing in it except a glossy procession of eighth notes. I think that is missing the point of music, missing the point of virtuosity, and missing the point of human contact through music.

In performing with three absolutely extraordinary instrumentalists in America in a professional performance of a Shostakovich instrumental suite with texts by Alexander Bloch, written on the occasion of the 50th Anniversary of the Russian Revolution, the texts seemed to reveal more about Shostakovich's life in Russia than anything except his 14th Symphony. I said in our first rehearsal to one of these gentlemen, "Wouldn't you like me to give you this sheet with the translations of the poetry?" He said, "Oh, Phyllis, I don't want to be bothered with that." This came from a leading musician in the United States. There is no reason for his even being there and playing the cello, except for those texts which, as far as I know, during the course of a number of performances of the work, he never learned. In performing another chamber work with one of the world's famous musicians who had performed the same work countless times, he said, "Gee, we can't do that other verse of this thing." I said, "Well, why not?" He said, "It makes it too long, you know, it gets boring." He had played this work for twenty-five years. I said, "Look, the poem starts here and asks a question. It never gets answered until this verse." "Gee, I never knew it said anything like that." So what is his clarinet part about, I ask you?

I have yet to hear a major conductor of a major orchestra explain or suggest that anybody read the text of an important vocal work with orchestra. With community orchestras, sometimes, I can say to the con-

ductor, "Oh, don't you think it would be fun to tell the English horn all the way through 'Nuit d'Ete' that he's really a dove sitting on a tombstone and that all the way through they're going doodle, doodle, do-the semi-tones are so marvelous." As soon as I tell that man if I find him first, the color of the entire performance is different, and we have Berlioz expressing remarkable atmospheric things through use of one single wind instrument and the semi-tone. You can go to a hundred performances with major orchestras and never hear it happen, and nobody cares.

One of the leading conductors of this country, when I was doing the final scene from Salome, said, "Phyllis, it isn't vulgar enough." I said, "Vulgar, the final scene!" He said, "She's just a slut, that's all there is." This is so abysmally ignorant. The final scene is one of the most sensitive, beautiful, passionate, honest, and willful expressions of love that was ever written, and that is what a major conductor in this world has to say about it.

One of the reasons that the singers that I know will go almost anywhere to sing with Giulini is because he's a "words" man. To sing any vocal work with Giulini is an experience that I have rarely had with anyone else. When he conducts, "In Paradisum," or any piece that has it you know what the soul is about when it reaches and yearns for paradise. It doesn't matter what your religious conviction is, there it is in Giulini, in his mind, his face, his hands, and his musicians know what it's about. When I did the Shostakovitch 14th Symphony with him we spent, with the conductor on out-of-orchestra rehearsal time, two hours and a half discussing the meaning of one poem because it affected what he felt, on the volume of a snare drum, which was slightly divergent from the mark of Shostakovitch. That is what performing music is about. I've sung it with many orchestra around this country and in Canada, but Giulini gave a performance which was transcendent. He got standing ovations for it every night, and I will never forget it as long as I live; because he took the time to know what it was about and to make sure that there was not a man playing who didn't know.

I have also sung it with orchestras where, at the end of three performances, somebody will say, "Gee, Phyllis, what's this piece about? Sure is depressing." Now that is our professional standard and it is never going to change until you and I do something about it as a basic part of the education of musicians.

I am awfully tired of simply passing on tradition and habit. "This is

what we do in Beethoven.” “This is the way we sing Schubert.” It is all very interesting, but having been a singer for now 30 years before the public and having, let’s say, sung the Beethoven 9th with Steinberg, Szell, Reiner, and Ormandy, I want to tell you that there were never four more different Beethovens in the world, and every one of them had enormous validity. In every performance something special happened, and it was not the same. It is not what you find on recordings, and you cannot say to your students—“Go and listen to this pianist on the recording.” “Go and listen to how Fischer-Dieskau does so and so.” No, that is mere imitation. That has nothing to do with humanity.

Humanity is the intelligence and the creativity of your student as applied to his educated and intellectual concept of what is on the page. In the end, nothing great will happen until he has brought his intelligence to bear on the message of the poet and the composer, and becomes the pure channel through which that happens.

Nobody ever wrote, “Why is George Szell so remarkable?” I remember one time in New York seeing a review of a Szell concert and he said, “There’s nothing really to write about, it was just another one of those evenings with Szell; it was just perfect.” Nothing to write about. That should have been the subject of six months of music page writing. What happened with George Szell? An intelligence so vast that when he did Mozart and you sang it with him, it was Mozart living and breathing on that stage through the gifts and comprehension of George Szell. Or it was Verdi, it was not music by George Szell that one heard. The measure of his greatness was far more than that.

Your students must come to grips with the contemporary repertory. They cannot be lagging behind with Richard Strauss, when in 25 years they are going to be young in the 21st Century. They must find out that the only way to discover how to sing Monteverdi, and how to sing Hugo Wolf is by knowing how to sing Gunther Schuller or by knowing how to sing Stockhausen, or knowing how to approach a score written by one of their colleagues yesterday. What is it like? What are these people saying? Why are they saying it? They are our colleagues. They’re saying it today. If you once tune into the liveliness of music, then you can bring it to bear on any period of music with vitality. When we have trained singers and instrumentalists to apply their own imagination through working with music as a communicative art, then music will indeed be at the center of humanism.

# THE SOCIAL CONTEXT FOR EDUCATIONAL LEADERSHIP

ROGER HEYNS

From my introduction you will have deduced that I have had direct contact with executives in schools of music. I have had one of your distinguished colleagues, Earl Moore of the University of Michigan, as a fellow dean. Those of you who have known him, and I assume that many of you have, will not be surprised that I found him a most congenial colleague and a wise and trustworthy counselor. I learned a great deal from him about the role of the dean of a college. Much as I profited from that collegial relationship, it turned out that after I became vice president at the University of Michigan and had to discuss his school's budget with him, that there was a great deal about the process of getting budgetary assistance that he hadn't gotten around to sharing with me: purely a matter of not having enough time.

Upon reflection, I decided that it would not have mattered that much in any case. In retrospect it seems unlikely that a raw, empirical, social psychologist could have mastered that artistic combination of romanticism, spirituality, and other worldliness with the tough, hard-headed ability to translate educational goals and purposes into very legible and accurate arithmetic. He used the hardheadedness with me to demonstrate the incompleteness of my response to the needs of his school. He appealed to the romantic, the ethereal, the deeply spiritual, and the humanistic when the numbers didn't work out. This is an art form that I am sure has many superb practitioners among you. I can only testify from personal experience that in the hands of a virtuoso performer, it is over-powering. All of you have had the experience of attending a concert and ruefully concluding that the audience was just too small for such an elegant performance. Even though I thoroughly appreciated the virtuosity of Dean Moore's concert, it was a dreadful shame that I was the lone listener.

As a consequence of my Michigan experience, I learned to know and enormously appreciate the values of a vigorous professional school of music, with many missions: the scholarly study of music literature, composition, the training of music educators and professional musicians, and the production of major musical events—operas, symphonic concerts, recitals, and the maintenance of chamber orchestras, bands, and other performing groups.

I also know, from my Berkeley experience, how important a very

different organizational arrangement, with more limited objectives, can be to a university community. There, too, I came to know superb people: performers, composers, and serious and productive students of music literature. It is intended to be no slight to my many friends at the music department at Berkeley, that I report that I was unable to persuade them that the Michigan model was preferable to me; but that isn't the only instance in which my views didn't prevail at Berkeley, and probably with good reasons. I came to appreciate the importance of the traditions, the talents, and the interests of those in charge, together with the resources of the institution, as limiting conditions, and the transcending importance of taking these matters into account when extending or changing the educational mission of a school.

Finally, it is a pleasure for me to be here because of the opportunity it gives me to emphasize the central and essential role being played by our colleges and universities in the cultural and artistic life of the nation. The schools and departments of music, the theatre groups, the museums, and the artists on our campuses are, in addition to training the artists of the future, engaged in the development of new works and in the spread of opportunities for citizens in all parts of the country to encounter works of great distinction. It is clear that our national goal of enriching the cultural life of our nation cannot be achieved without our colleges and universities. The members of this group are an integral part of this renaissance, and all of us who know about your role are grateful.

I read the program of your meeting with a great deal of interest. I noted the presence of such topics as undergraduate curriculum, graduate curriculum, management, collective bargaining, faculty productivity, to mention just a few. While the specific details of many of these topics undoubtedly differ from group to group, I can assure you that the topics themselves appear on the agenda of every group of educational leaders: deans of social work, deans of engineering, liberal arts deans, and presidents of institutions. These and others are indeed the problems of educational leadership, regardless of the particular vantage point from which we view them.

I have no competence to discuss your unique responsibility as leaders in your special roles, but I hope that you will find it as useful as I have when confronting this array of problems, to reflect upon the social context in which we face them to try to deal with them.

In the few minutes I have, I will deal with the broad topic of higher education leadership—its preoccupations, its tasks, and its problems.

Beginning with a basic assumption that there is the closest kind of ties between the society and the educational establishment, institutions are, by and large, what the society wants them to be. They are not ends in themselves but servants of society's purposes—given enormous responsibilities by the society to achieve the ends society has in mind. The goals of education are primarily social goals.

Educators are experts in stating the conditions that are needed to achieve these goals. We are presumably expert in creating these conditions. Thus, we can lead the society in their selection of options. We can elevate the quality of debate about national purposes and the relationship of education to those purposes. But in the selection of national purposes, educators are peers with all other citizens. We have no special authority nor any special influence.

When the society has been clear and relatively unconflicted about its goals and objectives, educational institutions have had relatively little trouble finding effective ways of relating education to these purposes. We responded to the nation's needs for ministers and other professionals early in our history. After World War II, we quickly responded to the need to train the returning veteran, to develop the research capacity of our nation, and to expand educational opportunity beyond high school. In these periods we are clearly needed, our own purposes were clear, and there was no question about our value to the society.

Now I certainly don't have to remind you that in our nation today there is much confusion and conflict about our purposes. As a consequence, educators appear to be less essential; we appear confused as well. Certainly our essential value is more and more frequently questioned.

To elaborate on this connection, I would like to make some general observations about our society, to outline some of the critical issues we are debating, and finally to discuss some of the implications of this state of affairs for us.

1. We have gone through a strenuous period of testing of all of our institutions: schools, churches, business, and family, and there is deep skepticism about the effectiveness of all institutions to satisfy the needs of their constituencies. There have been enormous changes in life styles and patterns of conduct. Our modes of governance and of distributing power have been revised.
2. There has been an enormous increase in cultural and ethical pluralism with an attendant awareness of other values, from minority groups and others.

3. There has been an increase in the number, strength, and political sophistication of interest groups, and these, in turn, have increasingly defined their objectives to smaller and smaller constituencies.
4. This has all been accompanied by an increasing distrust of traditional decision-making mechanisms in all institutions and governmental structures at all levels.

There are some major issues in our society that we are currently debating. Where we come out about them will have enormous bearing not only on education's purposes, but also its procedures, its form of governance, and its relationship to other institutions of society. I list them with some diffidence: they undoubtedly overlap, they may not be the fundamental ones—the ones which, if properly understood, will give us understanding and direction. Indeed, that is part of our problem: which of these is fundamental, which a manifestation of a deeper one, and which, if dealt with, will not lead us to anything significant?

1. **Role of Government.** Can it or can it not solve our perplexing problems? Is it the source of the problem or the source of the solution?

It is interesting that last spring we had about fifteen candidates in both parties running **against** the government. This reflects a great deal of uncertainty about the role, the strength, and the possibilities of the government to solve our problems.

An aspect of this debate is the proper locus in governmental structures and responsibilities. Should they be national, state, or local? There is a great deal of ambivalence on this topic, with regard to specific concerns such as revenue sharing, Medicare/Medicaid, and welfare, just to mention a few. Many governors want to restrict the role of the federal government.

It is significant to note that many of our problems in education are manifestations in our own area of this fundamental controversy about the role of government.

- a. Accountability—to whom and for what?
- b. Autonomy: decisions made close to the area where the action takes place.
- c. Relation to government coordination and planning (this even applies to private institutions).
- d. Regulatory activity of government—a new arena of interaction about governmental power.
- e. Who benefits/who pays?
- f. The role of the private sector.

2. **Individual happiness and freedom versus social responsibility.** Serious questions are being debated about whether we have the proper balance between our traditional emphasis on the individual and the responsibilities to society. Because of the breakdown in function of social systems, we are wondering if our current balance is correct. Some examples of this debate in today's government are:
  - a. Abortion
  - b. Privacy discussions (Buckley Amendment)
  - c. Aid to students or institutional aid
3. **Morality.** The ethical conduct of our citizens and leaders and role of education with respect to ethical training and professional ethics.
4. **The role of U. S. in the world.** Should we go it alone or develop a relation of true interdependence? Problems in this area are:
  - a. We have no theory about behaviour of multi-national corporations. What set of guidelines should they follow? Should they be related to our own interests or the interests of the international community?
  - b. The teamsters are involved in the foreign policy of the U. S. as far as regulating Russian wheat supplies.
  - c. Energy policy—our failure to have one is in part at least due to our inability to answer the question about how fully we want to be a part of the interdependent world. Self-sufficiency is a clearly primitive goal, but it appears to be the only one we have.

All this has an implication for education, since it will continue the uncertainty of our context.

5. **Obsolete theory about youth and its integration into society.** The high unemployment rate of youth is **not** simply a function of the recession, but it is also structural. Unemployment is too high for a stable and happy society. The stockpiling of youth until the labor market is ready for them is an inadequate mode for most. This leaves many 24 year-olds with no work experience. To remedy this would require changes in union policy, employment priorities, negligence laws, and minimum wage laws. We need a whole new theory about integrating the youth into society. A National Service Corps may be one way of dealing with the problem.
6. **Crisis in our modes of conflict resolution.** We turn increasingly to the courts for the resolution of our conflicts and the courts are reluctant to extend their jurisdictions. We turn to them because they command so much of our respect, but the overload may jeopardize their integrity. The whole nation is immobilized or preoccupied with conflict resolution, and we are increasing the number of lawyers and litigations.

In this time of change and confrontation of these problems, leaders in all aspects of American life have lost prestige, retained their responsi-

bility but, through sharing of influence and through growing capacity of others to veto, lost their authority and lost their capacity to bring about effective change, and become more particular in their definition of their role.

I have been suggesting that these are the broad issues with which our complex and varied nation is struggling. What does this mean? What are the implications? There are really three consequences.

As I have suggested, many of them manifest themselves on our campuses. They have their educational manifestations and the same problem exists in some form or other with us. It seems to me important to see that they are not unique to us—our task is to solve them in our own domain.

Some, indeed most, are so pervasive, such as skepticism about the credibility and usefulness of government and the theory of youth, that it is unlikely we can solve them alone. We must have a sense of partnership in dealing with large issues. We can and must be partners with other units of society in their solution, and often we can and should be experimental in order to serve as models.

To cope with the specific items on your agenda—collective bargaining, autonomy, and accountability—in the context of a nation facing major questions of which your problems are either manifestation or complicating factors or both, is the job of educational leadership.

It is not the case that when these problems are gone, then we can be educational leaders: this is our job right now. We should help institutions to provide educational experiences of high quality to all our citizens. They should not be treated as the trivia of administrative life, and because of their significance to the future of our society, it is of the greatest importance that they be solved successfully.

I would like to put my blessing on what I perceive educational leaders are doing or what I think they ought to be doing. They are paying a great deal of attention to institutional maintenance, and I feel that this is a valid preoccupation. These institutions are enormous national resources, and keeping them vital and vigorous will keep them effective when our national goals and purposes become clearer. Thus, it is valid to re-examine the resources of the institution with regard to the institution's goals. The cultivation of support has greater sophistication in all areas, especially political. Another aspect of institutional maintenance is the examination of the internal practices that help effectiveness:

governance, collective bargaining, and tenure, to name a few.

The second thing that institutions do is to scan and test, trying to detect trends in new clientele before they are clearly articulated. We should try to sense, in advance, some of the emerging purposes.

Finally, we should participate in discussions of the relationship between education and national purposes. All of us are caught up in the argument that education should be justified in economic terms to the nation and the individual. This has brought about an emphasis on vocational education that we must indeed counteract.

I believe that it is a great blessing, privilege and in my experience, source of gratification to serve in a leadership capacity in higher education. I hope that you do too. I have tried to suggest that your daily problems have broader origins and complexities and that you can and will play a role in their successful solution. You have my earnest good wishes.

# ACCREDITATION AND INCREASING GOVERNMENT INVOLVEMENT IN THE PRIVATE SECTOR OF HIGHER EDUCATION

THE HONORABLE ROBERT W. SCOTT

As a Governor, I always took a great deal of interest in educational matters, especially higher education. It was my privilege to serve a term as chairman of the Southern Regional Education Board, and also as chairman of the Education Commission of the States, an organization in which I continue to be quite active.

But little did I realize what strange new byways I would wander onto when I agreed to become a public member of the Council on Post-secondary Accreditation.

For example, here I am, a school dropout from Thompson's Third Grade Piano Series, speaking to the National Association of Schools of Music. My credentials are not very strong, to say the least.

Although I did enjoy a brief stint in the Men's Glee Club and the Chapel Choir at Duke University, under "Bishop" Barnes, I'm glad my appearance here did not require an audition, or I would have never made it with my, at best, bathroom baritone.

Now I realize that you have not invited me here because of my presumed expertise in either vocal or instrumental music. Rather, I am here because I share your awareness of the problems now facing the education community which have their source in the fact that the federal government controls massive amounts of funding for postsecondary education, and this situation poses the question of whether increasing government involvement and control have the potential of eroding the effectiveness of higher education.

The more I pondered that question, the more I came to the feeling that I was no more qualified to deal with it, than I am to demonstrate my musical abilities. I say that not of undue modesty, but because I seriously wonder whether *anyone* is qualified to answer that question, except to say "yes" and sit down.

Let me begin my comments by reminding you that except in areas specifically designated as federal responsibilities, the activities of government are reserved by the United States Constitution to the states, which have general powers. Education, except as it might directly relate

to “defense” or “foreign affairs” is reserved to the states.

In addition to constitutional limitations, a series of federal laws prohibits federal control of education. Let me cite some examples:

- “No department, agency, or officer of the United States . . . shall exercise any supervision or control . . . over any state approving agency, or state educational institution . . .”<sup>1</sup>
- “No provision shall be construed to authorize any department, agency, officer or employee of the United States to exercise any direction, supervision, or control over the curriculum, program of instruction, administration, or personnel of any educational institution, school or school system, or over the selection of library resources, textbooks, or other printed materials by any educational institution or system, or to require the assignment of transportation of students or teachers in order to overcome racial imbalances.”<sup>2</sup>

Notwithstanding all of these prohibitions, the federal government is spending tremendous amounts of money on education.

The best estimates are that \$10 billion is spent, directly and indirectly, by the federal government in support of higher education. These funds go to states on behalf of institutions of higher education, directly to institutions, and to students attending those institutions. There are more than 400 Federal funding programs emanating from a great number of different agencies. Among the biggest funders are the Social Security Administration, the Veterans Administration, and the Department of Defense.

The Office of Education is not the largest, and wouldn't be in the running if it weren't for the student aid programs, which currently provide over \$2 billion for approximately three million students. Even so, only 23 per cent of federal funds for higher education came by way of the Office of Education last year.

It is ironic, in light of what I will have to say later, that the federal share of the total cost of higher education has decreased over recent years. That is true whether you are measuring costs to students or cost to institutions. State and local governments are providing more than twice as much as the federal government in funds that flow in to higher education through college and university budgets.

Incidentally, lumping together all spending for higher education, the share borne by parents and students has gone down over the last 20

<sup>1</sup>Section 1782, Title 38, U. S. Code.

<sup>2</sup>Section 422, The General Education Provisions Act.

years, while the share borne by the public in the form of tax support has gone up. But it has not been the federal government that has taken on more of the burden, but the states.

At the same time, higher education has been hit with increasing cost over the past decade arising from the burdens of administering a growing number of federally-mandated social programs. A recent study conducted by the American Council on Education<sup>3</sup> found that the cost to institutions of administering such programs as social security, affirmative action, and occupational safety and health had doubled in the last five years. (As someone said, "If you think OSHA is a town in Wisconsin, you're in big trouble.") The sizeable costs of implementing these programs are not explicitly reimbursed by any funding source.

The authors of the report say: "The results of this study suggest that implementing federal policies with respect to social justice, manpower, science, defense, and taxation has a far greater financial impact on higher education than does any explicit and coherent federal policy in support of higher education. Some of the effects flowing from policies in areas of national interest outside education are intended, some are unintended, and some are scarcely recognized."<sup>4</sup>

It has been in the development of regulations, however, that the federal government has had its greatest adverse impact on higher education. Charles B. Saunders, in a speech entitled, "Is Regulation Strangulation?" said:

"In theory, regulation imposes order and rationality on the implementation of . . . laws. The process of rulemaking assures that participants in Federal programs all meet identifiable standards of accountability for the use of tax dollars according to the intent of Congress.

"In practice, Federal regulations too often impede and subvert the educational process by stifling diversity and imposing costly, burdensome, and unnecessary requirements."<sup>5</sup>

He cites a number of distinguished critics:

- Earl Cheit has observed that "review procedures, regulation, litigation and demands for information now command so much of the energies

<sup>3</sup>Van Alstyne, Carol and Sharon L. Coldren, "The Costs of Implementing Federally Mandated Social Programs at Colleges and Universities," *Policy Analysis Service, Special Report*. Washington, D.C.: American Council on Education, June 1976, page 15.

<sup>4</sup>Ibid.

<sup>5</sup>Saunders, Charles B. "Is Regulation Strangulation," *College Board Review*, Summer, 1976, page 2.

and attention of college and university officials, it is easy to forget that for most of its history higher education in the U. S. was a movement, not a bureaucracy.”

- James O’Hara has commented: “nowhere more than in the field of education have we seen bureaucracy run rampant.”
- David Matthews (before he assumed Federal office) wrote of the growing web of controls and regulations “threatening to bind the body of higher education in a Lilliputian nightmare of forms and formulas.”
- Kingman Brewster, warning that Federal legislation and regulations tend increasingly to prescribe educational policies, has called for vigilance against “the use of spending power as a lever to extend regulations beyond the accountability reasonably related to the purposes for which the support is given.”<sup>6</sup>

And, if this weren’t enough, the federal government also has placed greater demands on colleges and universities in the form of paperwork. Secretary of Health, Education, and Welfare, F. David Matthews recently asked a small work group from the higher education community to prepare an advisory paper on the consolidation and simplification of federal reporting requirements for institutions of higher education. Among other things, that paper said:

“As the federal government has increased its regulation of business type activities and expanded its concern with social programs, and as it has moved from one base to another in providing financial support for higher education, both directly and indirectly, colleges and universities have found their relationship with the federal government becoming more and more strained. From the viewpoint of the institutions, annoyances have grown to major issues; federal regulations have become costly and excessive intrusions into the internal operations of institutions; the acknowledged federal interest which accompanies federal money has become the basis for punitive rules and regulations imposed on all institutions. In truth, a one-time mutually supportive attitude has become an adversary relationship.”<sup>7</sup>

In addition, the federal government has become increasingly involved in educational affairs as it has struggled with the problem of determining which institutions and programs of postsecondary education should be eligible for federal funds, particularly the OE administered student aid programs. In an effort to avoid getting into its own system of quality evaluation, the Office of Education turned to the already existing non-

<sup>6</sup>Ibid.

<sup>7</sup>“The Report of the Secretary’s Workgroup for Consolidation and Simplification of Federal Reporting Requirements for Institutions of Higher Education,” Unpublished Report to H.E.W. Secretary Matthews, October 15, 1976.

governmental accrediting bodies. But, inevitably, there then developed a federal system for evaluating the accrediting organizations. This operation predictably has become a point of continuing tension between the government and the private sector.

So we have a whole set of problems arising from the way the federal government has related to higher education. To reiterate:

- In an effort to help higher education, but more often in advancing programs designed to use higher education as a tool for dealing with various social problems, the federal government has funneled billions of dollars into colleges and universities.
- Despite constitutional and statutory prohibitions against federal control of education, with the dollars have come various kinds of federal influence and intrusion in the form of burdensome paperwork, oppressive regulations, financial and program audits, diversions of manpower, and distortion of goals.

I have focused my remarks on education, but the same scenario might be written for the arts—if not as history, then as a prediction for the future.

There are a number of ways to get at this set of problems having to do with the relationship between the federal government and the private (or non-governmental) sector, but some of the possible solutions probably are not politically feasible.

- The government could get out of the business of funding such enterprises as education and the arts, leaving their support in the hands of free enterprise and charitable and philanthropic ventures. This is what is proposed by the Libertarian Party.
- The federal government could turn over to the states responsibility for financing education, in turn assuming responsibility for all welfare costs. The exchange would be about even.
- The Federal government could move much further in the direction of the block grant approach, using its power to raise moneys and then returning the funds to the states in the form of revenue sharing for very broadly defined purposes, leaving to the states considerable latitude in determining the specifics of spending.
- We could follow the lead of Great Britain (although given the present state of its economy, I wouldn't want to follow that country very far). As you know, Great Britain for many years has provided government moneys to a relatively independent Grants Committee, which in turn determines how the funds will be awarded to competing institutions and interests in higher education.

- Or, as is most likely, we could continue a system of checks and balances, involving a federal role, a state role, and a non-governmental role in the financing of such important social enterprises as education and the arts. This is not a very neat or very efficient arrangement, and it deliberately builds in points of tension and even conflict as these various interests compete for control. But history provides a strong argument in favor of this balancing of forces.

Last year the Council on Postsecondary Accreditation published a small occasional paper with a very long title: "Respective Roles of Federal Government, State Governments, and Private Accrediting Agencies in the Governance of Postsecondary Education." Written by William A. Kaplin, the paper explored the concept of the so-called "triad" relationship, with particular reference to determining eligibility for federal funds.

In that publication, Kaplin described the current system for governing postsecondary education as a dispersed conglomeration of governmental and private activity which Harold Howe once called a "non-system to the second power." Although each element of the triad has its own interests to pursue and its own particular sphere of operation, Kaplin points out that the elements share many common concerns and serve many functions which closely relate to those of other triad elements.

And he goes on to say:

"All elements of the triad will continue to be involved in governance for the foreseeable future. The capabilities, interests, and constituencies of each element are sufficiently different, and the traditions of federalism and private responsibility in postsecondary education are sufficiently strong, that substantial elimination of any element is unlikely both politically and as a matter of educational policy."<sup>8</sup>

A meaningful balance of power among triad elements must be maintained, however, if the triad concept is to succeed in the long run. The legal framework already provides a basis for balance, since each element can claim a significant measure of legal authority within this framework. And each element can claim certain functions which it can perform better than either of the other elements.

I have used the concept of the triad here because that is the currently popular term. I must confess, however, that I have a feeling that we may be caught up in the wrong image.

<sup>8</sup>Kaplin, William A. *Respective Roles of Federal Government, State Governments, and Private Accrediting Agencies in the Governance of Postsecondary Education*. Washington, D.C.: Council on Postsecondary Accreditation, July, 1975.

**First** of all, a triad implies three equal parts, and we do not have that.

Samuel Halperin, writing in the summer, 1976 issue of *Compact Magazine*, says "the federal system is seriously out of balance."

**Secondly**, one thinks of a triad as consisting of three entities. Yet, in truth, each of the elements in the triad is made up of a great variety of independent operations. There are many federal agencies, many state bodies (and each state is organized somewhat differently), and many non-governmental organizations. In accreditation alone, COPA recognizes more than 50 accrediting groups and has applications from 20 to 30 more. Achieving coordination within any one of these elements of the triad is a major task, let alone realizing coordination between the three.

**Thirdly**, it occurs to me that it would be more useful for our purposes to think of a two-way rather than three-way relationship. That is, we really are talking about the division of responsibilities between government and non-government. And, although federal government and state government are quite different, they still are government. Many of the problems that I have identified with the federal role can be found in the states, and they would be sharpened if the state's responsibilities and authorities are increased.

Or we could go at it another way. Fred F. Harclerod, in his paper "Educational Auditing and Accountability,"<sup>10</sup> breaks down these relationships in a different way. He identified three sectors in our society that function to provide goods and services:

**The private enterprise sector**  
(profit-seeking business and commerce)

**The public enterprise sector**  
(government), and

**The voluntary enterprise nonprofit sector.**  
(That includes organizations like NASM and COPA.)

I think that, for our purposes, that may be a more useful kind of triad, especially now that I am out of government and in the private sector. I would much rather have 2 to 1 odds working for me than against me.

<sup>9</sup>Halperin, Samuel, "Federal Takeover, State Default, or a Family Problem?" *Compact*, X: Summer, 1976, pages 2-4.

<sup>10</sup>Harclerod, Fred F., *Educational Auditing and Accountability*, Washington, D.C.: Council on Postsecondary Accreditation, 1976.

Finally, I would call to your attention Charles Saunders' recommendations for dealing with federal regulations. I do so not only because I think they are right on target, but also because I appreciate the fact that Saunders, now Director of Government Relations for the American Council on Education, once was a federal bureaucrat. He advises as follows:

- Don't believe any politician who promises "deregulation".
- Never accept any regulation as final.
- We must do our homework.
- We should give the federal officials the benefit of our expertise, whether they ask for it or not.
- We must work harder to identify, articulate, and maintain the highest standards of professional conduct and competence.

Well, I may not have answered all the questions that you have in your minds, but I hope that I have given some additional perspective to the problem of living with that elephant called the federal government.

# MUSIC IN HIGHER EDUCATION IN CANADA

BRIAN J. ELLARD, *President*

*Canadian Association of University Schools of Music*

## PREFACE

This report on the status of Music in Higher Education in Canada is a logical and synoptic outgrowth of three projects or studies that I have undertaken in the past few years:

1. **An Inventory of Undergraduate Programs in Music**, undertaken during 1975-76 and reported upon at the 1976 meeting of the Canadian Association of University Schools of Music, held within the framework of the Canadian Learned Societies Conference;
2. The **Directory of the Canadian Association of University Schools of Music**, the third edition of which will be published within the next few weeks;
3. The article on "Degrees" that will appear in the forthcoming **Encyclopedia of Music in Canada**.

I take this opportunity to gratefully acknowledge the cooperation of the Deans/Directors/Chairmen of the Faculties/Schools/Departments of music in Canadian universities without whose help such projects could never be successfully brought to term.

\* \* \* \* \*

The Canadian Association of University Schools of Music, founded in 1965, is both a professional and a learned society. Because of our expansive geography and our sparse population, it is quite unlikely that two separate and distinct organizations could survive in Canada.

As a professional society, we are analagous to your National Association of Schools of Music. To become a member of our Council of Member Schools, an institution must offer at least a B.A. with a major in Music that meets with the approval of the institutions already represented in that august body. We have not as yet, however, established a program of accreditation akin to the one for which your association has become well-known in Canada.

As a learned society, we are analagous to the College Music Society, and to a lesser extent, the American Musicological Society. Members have the opportunity to read papers at our annual meetings, and/or to have them published in our association's *Journal*.

In 1975-76, roughly forty percent of the full-time faculty members in

Canadian university music departments were individual members of the Association, and approximately ninety percent of the institutions offering at least a B.A. with a music major were institutional members.

### HISTORICAL BACKGROUND

Although the first Bachelor of Music degree awarded in Canada dates from 1840, the practice of awarding a university degree for studies in music was not established until the mid 1880's, and then, only on a very limited scale owing to the fact that the first *bona fide* music faculties were not created until after World War I.<sup>1</sup> In any event, until at least the 1920's, continental Europe remained the principal center for professional music training; by comparison, North American institutions offered little of which to boast.

Until the 1940's, the music programs offered in Canadian universities were essentially facsimiles of the ones offered in Britain: they were intended primarily for composers, and seldom contained courses in applied music as an integral part of the curriculum. The possibility of earning a university degree—be it undergraduate or graduate—in the areas of Performance, Music History and Literature, Theory, or Music Education was virtually nonexistent.

Operating concurrently with these fledgling faculties were a number of conservatories, none of which conformed to the European models (for example, the *Conservatoire* in Paris, the *Hochschule für Musik*, or the *Leipzig Conservatory*). They were of the American type so caustically and debasingly described by Lavignac in his *L'Éducation Musicale*.<sup>2</sup> The typical European conservatory was and still is a professional school that provides the training for virtuosi soloists as well as for orchestra and opera company personnel; they are state-supported, have a salaried staff, and demand only negligible fees, if any, from their students. American and Canadian conservatories of the period accepted virtually anyone who would pay a fee; because they lacked state support, they had no salaried staff (the teachers were paid on a commission basis!), and no prescribed courses. They were, it would appear in retrospect, conglomerate private studios, vaguely held together by “. . . a name which Lavignac thought they took in vain.”<sup>3</sup>

<sup>1</sup>Helmut Kallman, *A History of Music in Canada 1534-1914*, (Toronto: University of Toronto Press, 1960), page 192.

<sup>2</sup>Albert Lavignac, *L'Éducation musicale* (9e edition, Paris: Librairie Delagrave, 1921), pages 432-442.

<sup>3</sup>Arnold Walter, “Music Education” in *Aspects of Music in Canada*, Edited by Arnold Walter (Toronto: University of Toronto Press, 1969), page 251.

In 1942, the first and only genuine conservatory in North America was founded: the *Conservatoire de musique et d'art dramatique de la Province de Quebec*, which was patterned after the world-famous *Conservatoire* in Paris. It is truly a professional school that is state-supported, has a salaried staff, exacts no fees from its students, has several *departements* or branches, and offers such incentives as *prix* and *medailles*.

Though the *Conservatoire* is still in operation in the province of Quebec, it is a matter of some conjecture as to whether or not its existence may be described as "thriving". The other Canadian conservatories that were in operation during the first half of this century have either closed their doors altogether, or continue to offer training at the specifically preparatory level (sometimes under the name "conservatory", sometimes under the name "preparatory school"); still others have affiliated themselves with university music schools, and offer preparatory level training which leads to either a university degree program, or a diploma program (Licentiate, Concert Diploma, Artist Diploma) that is offered by a university faculty or school, concurrently with its degree programs.

The existence of these conservatories notwithstanding, the fact remains that, since the late 1940's, the overwhelming tendency in Canada has been to model university music programs after those offered here in the United States by your university schools of music. The concept of integrating the academy or the conservatory into the university milieu is viewed by many, and quite likely most Canadians, as one of the United States' most important and highly original contributions to professional music education.<sup>4</sup> The success of the American formula is now well-known, despite the early skepticism that was articulated by such renowned scholars as Manfred Bukofzer.<sup>5</sup> That Hans Sittner of Vienna's famed *Akademie fur Music und darstellende Kunst* would urge his countrymen to incorporate humanistic studies into the academy lest one day German musicians be left behind must be interpreted as an authoritative endorsement of the American approach from abroad.<sup>6</sup>

The geographic proximity of our two countries was obviously an

<sup>4</sup>Walter, *op. cit.*, page 252.

<sup>5</sup>Manfred Bukofzer, *The Place of Musicology in American Institutions of Higher Learning* (New York: Liberal Arts Press, 1957), cited in Walter, *op. cit.*, page 252.

<sup>6</sup>Hans Sittner, *Aus Schriften und Reden* (Wien: Mozartgemeinde, 1963), cited in Walter, *op. cit.*, page 253.

important factor in the adoption of the American system for professional music education in Canada. However, one must not overlook two particularly appealing characteristics of your approach vis-a-vis the British type of program in vogue at that time: (1) a broader array of fields of concentration, and (2) applied music studies as an integral part of the curriculum. It is most interesting to note that current trends in Britain are toward the type of university music program that one now finds in North American universities.

\* \* \* \* \*

During the late fifties and early sixties, there was rapid expansion in the field of degree programs offered by Canadian universities. By 1966, seventeen institutions were offering undergraduate programs leading to the Bachelor of Music degree or its equivalent; seven of these universities were offering graduate programs as well.

In 1976-77, 29 Canadian universities are offering programs of study leading to a professional baccalaureate in Music: Bachelor of Music, Bachelor of Musical Arts, Bachelor of Fine Arts, or Bachelor of Music Education. In four of these institutions, the language of instruction is French; in a fifth, both French and English are official languages of instruction.<sup>7</sup> Although the requirements for these degrees vary—sometimes greatly—from one institution to another, the following generalizations are nevertheless possible: programs extend from three to five years in duration (normally four), roughly two-thirds of the required courses are in music, and concentrations in the following areas are possible: Music Education, Performance, Theory and/or Composition, and Music History and Literature. The exigencies of the various programs offered will be discussed in more detail below. In some instances, no concentration is specified, or possible, in which case the degree is awarded with general mention.

In addition, more than thirty universities are offering programs of study leading to other baccalaureates (for example, Bachelor of Arts, Bachelor of Education, etc.) in which music might be stressed to a variable degree (major or minor concentration), but in which non-musical studies predominate.

The B.A. (Honors: Music) usually, though not always, punctuates a course of study in which music occupies a dominant position, but in <sup>7</sup>*1976-77 Directory of the Canadian Association of University Schools of Music*, Brian J. Ellard, Editor (Moncton, New Brunswick: Universite de Moncton, Departement de Musique, 1976).

which more emphasis is placed upon historical and theoretical studies than on applied music.

Though not properly at the university level, one must mention in passing the fifteen, or so, junior colleges (mostly in Quebec) that offer two-year programs in which a concentration in music is possible.

Twelve Canadian universities presently offer programs of study leading to a Master's degree in which the primary field of specialization is music: Master of Music, Master of Musical Arts, Master of Arts, and Master of Education. Seven among these—the universities of Alberta, British Columbia, Montreal, Toronto and Victoria, as well as Laval and McGill universities—offer programs leading to a doctorate: Doctor of Music, Doctor of Musical Arts, Doctor of Philosophy, and Doctor of Education. The denomination of graduate degrees, as well as the residence, thesis/recital, and Composition requirements are so variable, that the only significant generalization that can be made in this connection is that it is now possible, in Canada, to earn a master's or doctor's degree in any of the major branches of music.

As is the custom in other parts of the world, although perhaps more frequently practiced in Canada, honorary doctorates are awarded in recognition of outstanding achievement in, or contributions to, the field of music.

\* \* \* \* \*

### UNDERGRADUATE PROGRAMS

In order that you may obtain a more precise picture of what is currently being offered in Canada, we shall focus our attention on the programs of study leading to the Bachelor of Music degree, or its equivalent.

First of all, the geographic distribution of the twenty-nine institutions offering such programs shows that, just as with our population, most of these institutions are located relatively close to the Canada-United States border, forming, as it were, a narrow band whose contour is not dissimilar to that of the borderline itself.

TABLE 1 (at end of article) encapsulates data relative to such pertinent factors as enrollment (undergraduate and graduate), faculty size (full- and part-time), as well as the academic background of full-time faculty members, broken down in Bachelor, Master, Doctor and Diploma categories (for example, Fellow of the Royal College of Organists, Associate of the American Guild of Organists, Premier Prix de Violon, Concert Diploma, etc.), with a further subdivision indicating whether

these degrees or diplomas were earned in Canada, the United States or abroad.<sup>6</sup>

No claim of absolute accuracy is made in connection with these figures. Several factors are responsible for their approximate nature. For example, some institutions may have provided enrollment figures in which B.A. Music Majors were included with B.Mus. students; other institutions, while they may have listed degrees and diplomas held by full-time faculty members, may not have specified the institutions from which they were received; yet other institutions may have indicated only the highest degree held; and still others may not have indicated any of the degrees or diplomas held. However, as a member of the Executive of the Canadian Association of University Schools of Music for close to five years now, I can readily attest to their representativity, despite their inherent imprecision.

A perusal of TABLE 1 leads to the following observations: (1) approximately 4,600 students were enrolled in undergraduate music programs in Canadian universities in 1975-76; (2) approximately 250 students were enrolled in graduate programs during the same period; (3) 460 full-time and 514 part-time faculty members were responsible for the professional training of the students enrolled; (4) the full-time teacher-student ratio was roughly 1:10; (5) of the 264 accountable baccalaureates held by full-time faculty members, 46% were earned in Canadian universities, 46% were earned in American institutions, and the remainder were earned abroad; (6) of the 244 accountable master's degrees, 18% were of Canadian origin, 73.5% were of American origin, and 8.5% were of "foreign" origin; (7) of the 108 accountable doctorates, 15.5% were Canadian, 71.5% were American, and 13% were "other"; (8) of the 134 accountable diplomas, 43.5% were Canadian, 12% were American, and 44.5% were "other" (the inconsistencies in this category compared to the others are easily explained: there are few, if any "true" North American conservatories where the language of instruction is French, with the exception of the *Conservatoire* of the Province of Quebec; consequently, most French-Canadians received their professional training either in their own provincial conservatory, or in France, or both); (9) roughly 24% of the full-time faculty members have earned doctorates.

The above is not intended as a subtle accusation of cultural invasion! <sup>6</sup>1975-76 *DIRECTORY of the Canadian Association of University Schools of Music*, Brian J. Ellard, Editor (Moncton, New Brunswick: Universite de Moncton, Departement de Musique, 1976).

It simply brings into sharp focus the fact that your influence in the realm of professional music training in Canada is indeed considerable. It is quite likely, however, that gradually, the percentage of Canadian-trained faculty members teaching in Canada will increase, due to the expansion that is occurring in our graduate programs. Until a more equitable balance between native and foreign professors is achieved, it will remain difficult for administrators to recruit specialists in Canadian Music, both performers and scholars alike.

\* \* \* \* \*

Before discussing program content, some mention should be made of the entrance requirements that are in effect in Canadian universities. In a word, they are virtually the same as in your institutions. We too publish admission requirements in our calendars that are not always operative at registration time; we also need students to justify the existence and expansion of our programs. Just as in this country, those institutions which are fortunate enough to have firmly established their reputations are able to be much more selective than some of their less senior—and often, more rural—counterparts. I am not suggesting that our small departments are filled with untalented bodies; I merely wish to point out that while the strongest students in smaller departments are quite comparable to the strongest students in larger faculties, the weaker students are likely to be less well-prepared than the weaker students enrolled in larger institutions.

Again, just as in this country, we in Canada stoically accept the fact that successful completion of a public school music program is not sufficient for university entrance in a specialized music program, although it remains an ideal that we hope someday will be realized. Well-prepared first-year students have supplemented the school music curriculum with private music studies that have usually extended over a period of several years.

Once enrolled in a university music program, the largest percentage of students opt for the music education route; the largest percentage of the remainder opt for the performance route.

TABLES 2 through 7 provide synopses of the relative percentage content of different courses comprising the various concentrations. However, an explanation of the common denominator used in carrying out such an inventory is necessary.

Because of the different terminology used in different universities

to describe academic entities (for instance, units, credits, courses, half-courses) a unit that would regroup all of the existing denominations on common ground had to be adopted. For purposes of this study, it was decided that *contact-hour*, despite its one major weakness, would be employed. Its weakness is that it does not reflect the relative importance of the constituent courses in the program that it attempts to summarize. This will become clear presently.

One *contact-hour* may be defined as one sixty-minute period/per week/per year in which the student's presence in a classroom, laboratory or studio situation is required. For example, a History Survey course that meets three hours per week during two semesters would be tabulated in the inventory as *3 contact hours*; similarly, a Conducting class that meets two hours per week during one semester would be tabulated as *1 contact hour*; likewise, Applied Music lessons of one hour per week during eight semesters would be tabulated as *4 contact hours*.

The contact hour expression of every program offered by member institutions was assembled in inventory sheets, a facsimile of which appears in Illustration 1. Once the various control sheets were completed, they were returned to the correspondents for verification of their accuracy, and ultimately, that of the entire study.

It must be underlined that the synoptic tables that have been included here are designed to provide an overview of current Canadian practice. Owing to the unique post-secondary education formula that exists in the province of Quebec, the offerings of that province's universities are not included in the synopses. In Quebec, all students are required to obtain a Junior College diploma—a two-year post-secondary Program—before they are admissible to a university degree program; university degree programs are themselves of three years duration. In sum, then, Quebec programs require five years of study after high school (six in certain Music Education programs) and their inclusion in a tabulation of essentially four-year programs would have a dis-equilibrating effect on the validity of our survey.

TABLE 8 is a synopsis of the foregoing synopses. It attempts to show the *average* relative percentage content of music and non-music courses in the programs surveyed. From it one can ascertain that the average music-course content varies from 70% in the four-year certified Music Education program to 81% in the Theory and Composition program. If Music Education programs are excluded, we observe that at least 75% of the contact hours in the fictitious average program are in

music courses. Again, excluding Music Education programs, one observes that the minimum music content in any Bachelor of Music program in the entire country is 70%, in one History and Literature program.

\* \* \* \* \*

I would like to express my gratitude for the invitation to present this report to you. It is my sincere hope that you know more *now* about the status of music in higher education in Canada than you did one hour ago.

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# ILLUSTRATION 1

## HISTORY AND LITERATURE - HISTOIRE ET LITTÉRATURE

	OTTAWA	REGINA	SASK.	TORONTO	VICT.	WESTERN	WINDSOR	W. LAUR.
DEGREE - GRADE	B. MUS.	B. MUS.	B. MUS.	B. MUS.	B. MUS.	B. MUS.	B. MUS.	B. MUS.
MAJOR - MATEUR	Musico- logy	Hist.	Hist. & Lit.	Hist. & Lit.	Hist. & Lit.	Musie Hist.	Hist.	?
DURATION - DUREE	4	4	4	4	4	4	4	4
EXAMINATION EXAMEN	YES	YES	YES	YES	YES	YES	YES	YES
AUDITION	YES	YES	YES	YES	YES	YES	YES	YES
THEORY ECRITURE	15	10	16	9-10	16	6-12	13	14
MUSIC HISTORY HISTOIRE DE LA MUSIQUE	21	22	19½	17	19	18-24	12	19½
APPLIED CONCENTRATION INSTRUMENT PRINCIPAL	3	4	4	1-2	4	4	4	1
APPLIED SECONDARY INSTRUMENT SECONDAIRE	1	2	2	-	-	-	-	-
ENSEMBLES)	12	16	12	2-8	5-9	20	17-20	3 yrs.
CONDUCTING DIRECTION	1½	-	-	-	-	-	-	-
OTHER MUSIC COURSES AUTRES COURS EN MUSIQUE	18	8	3	6	0-3	3	6	6-12
SECONDARY LANGUAGE(S) LANGUE(S) SECONDE(S)	f -	4	-	3	-	3	12	3
NON MUSIC COURSES COURS "ACADEMIQUES"	12	10	18	15-21	15-18	15	12	3
TOTAL	83½	76	74½	60	62-66	75	76-79	46½-52½

# TABLE 1

	INSTITUTION	ENROLLMENT		FACULTY		DEGREES/DIPLOMAS HELD BY FULL-TIME FACULTY														
		Und.	Grad.	Full	Part	Bachelor			Master			Doctor			Conservatory					
						Can/US/Oth			Can/US/Oth			Can/US/Oth			Can/US/Oth					
	ACADIA	75	-	12	9	5	5	1	0	9	0	0	1	0	0	1	0	0	1	
	BRANDON (plus Prep. school)	96	-	21	10	6	3	0	0	11	0	0	1	0	0	1	1	9	3	
	CARLETON	68	4	5	20	1	1	2	0	2	0	1	0	1	0	0	0	0	3	
	DALHOUSIE	100	-	12	10	?	?	?	?	?	?	?	?	?	?	?	?	?	?	
	McGILL	400	30	40	46	14	10	2	6	13	1	4	3	1	6	2	9	6	2	9
	McMASTER	120	-	6	19	?	?	?	1	1	1	0	2	1	2	0	1	2	0	1
	MOUNT ALLISON	110	-	12	2	7	4	0	1	10	0	1	3	0	0	0	2	0	0	2
	QUEEN'S	150	-	16	30	5	5	2	2	5	3	2	3	0	5	0	4	5	0	4
	ALBERTA	232	45	26	15	8	9	2	3	10	2	0	6	1	3	1	5	3	1	5
	BRITISH COLUMBIA	300	18	26	36	5	18	1	1	22	1	2	9	1	2	1	1	2	1	1
	CALGARY	260	-	28	-	24??			2	8	1	1	12	0	2	0	3	2	0	3
63	LAVAL	532	26	31	65	14	2	0	9	2	3	0	1	0	2	0	10	2	0	10
	LETHBRIDGE	35	-	6	-	2	3	0	0	5	0	0	3	0	0	0	1	0	0	1
	MANITOBA	87	-	12	-	12??			6??			2??			3	0	3	3	0	3
	MONCTON	55	-	8	2	6	2	0	2	5	0	0	2	0	1	0	0	1	0	0
	MONTREAL	196	70	22	29	9	2	0	7	2	1	1	1	2	5	0	4	5	0	4
	OTTAWA	150	-	15	58	5	2	2	1	3	1	1	0	3	3	0	3	3	0	3
	PRINCE EDWARD ISLAND	40	-	7	4	4	1	1	0	3	1	0	0	0	3	0	1	3	0	1
	REGINA	80	3	14	1	0	8	0	0	7	1	0	4	0	3	0	1	3	0	1
	SASKATCHEWAN	150	-	12	14	3	6	0	0	7	0	0	3	0	0	1	1	0	1	1
	TORONTO	413	46	50	51	1?			1?											
	VICTORIA	150	10	16	15	27??			23??			12??			2??					
	WESTERN ONTARIO	550	15	43	41	3	10	0	3	10	0	0	4	0	2	0	3	0	0	3
	WINDSOR	90	-	10	10	16	18	4	4	28	3	1	10	1	8	2	6	8	2	6
	WILFRID LAURIER	85	-	8	18	1	7	0	0	6	0	1	3	1	3	0	0	3	0	0
	YORK	100	-	13	9	5	1	0	2	1	0	0	2	1	4	0	4	4	0	4
TOTALS	4614	257	460	514	3	6	2	0	9	2	0	4	1	0	0	1	0	0	1	

**TABLE 2**  
**SYNOPSIS OF 4-YEAR HISTORY AND LITERATURE PROGRAMS (16)**

	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Average</b>	<b>Percentage</b>
THEORY	6	22	13	14	19.5
HISTORY	12	24	17.5	17.5	24
PRIMARY APPLIED	1	4	4	3.2	4.5
SECONDARY APPLIED <sup>1</sup>	0	6	.5	1	1.5
ENSEMBLE(S) <sup>2</sup>	2	20	12	12	16.5
CONDUCTING	0	3	0	.5	.5
OTHER MUSIC COURSES	0	31	7	7.8	11
SECONDARY LANGUAGES	0	12	3	3	4
NON-MUSIC COURSES	3	22	15	13.5	18.5
TOTAL CONTACT HOURS	60	90	75.5	68.3	-
TOTAL OF AVERAGES	-	-	-	72.5	-

<sup>1</sup>Not including Dalhousie

<sup>2</sup>Not including Dalhousie, Wilfrid Laurier

**TABLE 3**  
**SYNOPSIS OF 4-YEAR THEORY AND COMPOSITION PROGRAMS**

	<b>Composition (7)</b>					<b>Theory and Composition (6)</b>				
	<b>Min.</b>	<b>Max.</b>	<b>Mean</b>	<b>Ave.</b>	<b>%</b>	<b>Min.</b>	<b>Max.</b>	<b>Mean</b>	<b>Ave.</b>	<b>%</b>
THEORY	12	24	15	16.5	22.5	13	20	17	17	22
COMPOSITION	4	12	9	8.5	11.5	5	10	8	8	10.5
HISTORY	6	12	9	8.5	11.5	4	9	6	6.5	8.5
PRIMARY APPLIED	1.5	4	4	3.2	4	1	4	4	3.3	4
SECONDARY APPLIED	0	2	1.5	1.1	1.5	0	6	0	1.3	1.5
ENSEMBLE(S)	5	16	11	11	15	5	20	12	12.5	16
CONDUCTING	0	2	1	1	1	0	3	0	1.2	1.5
OTHER MUSIC COURSES	0	18	12	9.7	13	1	25	9	10.5	14
NON-MUSIC COURSES	8	18	14	13.7	18.5	12	21	16	16	21
TOTAL CONTACT HOURS	52.5	82	74.5	73.5	-	62	80	78.5	77	-
TOTAL OF AVERAGES		-	-	73.2	-	-	-	-	76.5	-

69

**TABLE 4**

SYNOPSIS OF PERFORMANCE PROGRAMS: KEYBOARD (17)

	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Average</b>	<b>Percentage</b>
THEORY	10	18.5	14	14	20
HISTORY	6	15	9	8.5	12
PRIMARY APPLIED	4	8	4	5.1	7
SECONDARY APPLIED <sup>1</sup>	0	4	.5	1	1.5
ENSEMBLE(S) <sup>2</sup>	0	20	12	10.3	14.5
ACCOMP. & CHAMBER MUSIC <sup>3</sup>	0	10	2	2.5	3.5
CONDUCTING <sup>1</sup>	0	5	0	1	1.5
PEDAGOGY AND LITERATURE	0	8	4	3.5	5
OTHER MUSIC COURSES	0	27	6	8.5	12
NON-MUSIC COURSES	12	21	16.5	15.5	22
TOTAL CONTACT HOURS <sup>4</sup>	57	84	70	69.5	-
TOTAL OF AVERAGES	-	-	-	71	-

99

<sup>1</sup>Not including Dalhousie<sup>2</sup>Not including Dalhousie, Acadia and Wilfrid Laurier<sup>3</sup>Not including Acadia and Dalhousie<sup>4</sup>Not including Dalhousie and Wilfrid Laurier

**TABLE 5****SYNOPSIS OF PERFORMANCE PROGRAMS: VOICE (18)**

	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Average</b>	<b>Percentage</b>
THEORY	10	17.5	13	13.5	18.6
HISTORY	6	15	8	8	11.2
PRIMARY APPLIED	2	10	5.5	5.5	7.2
SECONDARY APPLIED <sup>1</sup>	0	6	2	1.5	2
ENSEMBLE(S) <sup>2</sup>	0	22	12	13	18
OPERA	0	18	0	1.75	2.4
CONDUCTING <sup>1</sup>	0	4	0	1	1.3
67 PEDAGOGY AND LITERATURE	0	7	3	2.5	3.5
OTHER MUSIC COURSES	0	27	7.5	9	12.5
SECONDARY LANGUAGES	0	15	0	3.2	4.5
NON-MUSIC COURSES	6	18	12	13	18
TOTAL CONTACT HOURS <sup>3</sup>	58.5	89.5	73	72.3	-
TOTAL OF AVERAGES	-	-	-	71.7	-

<sup>1</sup>Not including Dalhousie<sup>2</sup>Not including Wilfrid Laurier<sup>3</sup>Not including Dalhousie and Wilfrid Laurier

**TABLE 6**  
**SYNOPSIS OF PERFORMANCE PROGRAMS: ORCHESTRAL INSTRUMENTS (16)**

	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Average</b>	<b>Percentage</b>
<b>THEORY</b>	10	17.5	13	13.3	18.8
<b>HISTORY</b>	6	15	8	8.1	11.5
<b>PRIMARY APPLIED</b>	4	8	5	5.5	7.5
<b>SECONDARY APPLIED<sup>1</sup></b>	0	6	1.5	1.5	2
<b>LARGE ENSEMBLE(S)<sup>1</sup></b>	5	20	12	12.5	17.8
<b>CHAMBER MUSIC<sup>1</sup></b>	0	16	2.5	3	4.2
<b>CONDUCTING<sup>1</sup></b>	0	4	0	1	1.5
<b>PEDAGOGY AND LITERATURE</b>	0	6	2	2	2.8
<b>OTHER MUSIC COURSES</b>	0	30	7	9.5	13.5
<b>NON-MUSIC COURSES</b>	12	18	13	14.5	20.5
<b>TOTAL CONTACT HOURS<sup>1</sup></b>	51	84	70	70.5	-
<b>TOTAL OF AVERAGES</b>	-	-	-	71	-

<sup>1</sup>Not including Dalhousie

**TABLE 7**  
**SYNOPSIS OF MUSIC EDUCATION PROGRAMS**

	4 Years to certification (7)					5 Years to certification (15)				
	Min.	Max.	Mean	Ave.	%	Min.	Max.	Mean	Ave.	%
THEORY	10	16	13	12.5	15.2	8	16.5	12	12.5	11.5
HISTORY	4	9	6	6.5	7.5	6	9	9	8.2	7.5
PRIMARY APPLIED	3	4	4	3.5	4	2	4	3	3.2	3
SECONDARY APPLIED <sup>1</sup>	0	2	2	1.2	1.5	0	6	0.5	1.2	1
ENSEMBLE(S) <sup>1</sup>	8	14	12	11	13	8	20	12	13	12
CONDUCTING <sup>1</sup>	0	4	3	2.3	2.5	0	4	2	1.9	1.5
MUSIC EDUCATION <sup>1</sup>	8	28.5	15	16	19	11	39	28	26	24
OTHER MUSIC COURSES	0	15	4.5	5	6	0	24	6	9.5	9
PROFESSIONAL EDUCATION	6	24.5	16	16.5	20	15.5	28	17	18	17
NON-MUSIC COURSES	0	16.5	9	8.5	10	3	19	12	13	12
TOTAL CONTACT HOURS	64	96	88	82.5	-	97	116	108.5	107	-
TOTAL OF AVERAGES	-	-	-	83	-	-	-		107	-

<sup>1</sup>Not including Dalhousie

**TABLE 8**

RELATIVE PERCENTAGE OF MUSIC AND NON-MUSIC

PROGRAMME	MUSIC	NON-MUSIC			
		Ave.	Min.	Max.	
MUSIC EDUCATION (4-year programs)	70%	Prof. Ed. courses:	20%	7.2%	29.5%
		Other courses:	10%	0	20%
MUSIC EDUCATION (5-year programs)	71%	Prof. Ed. courses:	17%	14.5%	26.1%
		Other courses:	12%	2.8%	17.5%
THEORY AND/OR COMPOSITION	81.3%		18.7%	11%	24.5%
COMPOSITION	79%		21%	15.5%	27.5%
HISTORY AND LITERATURE	77.5%		22.5%	4%	30%
PERFORMANCE: KEYBOARD	78%		22%	17%	29.5%
PERFORMANCE: VOICE	77%		23%	8.5%	25%
PERFORMANCE: ORCHESTRAL INST.	79.5%		20.5%	17%	25%

# THE SHARING OF COMMON RESOURCES AMONG INSTITUTIONS

DAVID TOMATZ  
*University of Wyoming*

The sharing of common resources between music departments from regional colleges and universities is an idea which is now practiced between certain institutions. It is a vital question and deserves a critical and open discussion. The question really is, one supposes, what are the significant problems that could be solved with cooperative sharing of resources?

The most commonly mentioned idea of exchanging faculty performing artists, lecturers, and students points up a problem to many of us, that of relative isolation. Many of our schools are modest in size and often somewhat removed from large cities and other institutions of higher learning. It is a distinct danger to become isolated in ideas as well as geography. The problem of having faculty and students stagnate is one facing every music department. It is obvious that from time to time it is vitally important to be faced with new ideas and new personalities. Who among us has not been renewed by a contact with a new thought or a fresh approach presented by someone in our area of expertise?

If we agree that this problem is a real one, we should attempt to find practical and possible solutions.

One very simple expedient we have done at the University of Wyoming is to put a stipulation in the contract of all performers on our University Concert Series that they must do a master class or workshop. This has proven to be very successful. I would recommend to anyone with a concert series to insist upon a workshop when booking with the manager.

And speaking of concert series, how many concert series committees are still dominated by the New York syndrome in choosing artists to perform? The fact is that we have all heard faculty artists present recitals of superb quality in level of performance and in programming. Why do we continue to pay top dollars to artists for performances of questionable merit?

Naturally we will all continue to support the concert series on campus because its importance is obvious. If, however, high level performing artists do teach and perform at neighboring campuses, why are they not

utilized for performances and master classes? There are many superb artists across the country associated with universities and colleges who seem to do far too little in the way of performance. To implement the use of these people would, in many instances, necessitate the use of existing funds and should be a simple matter. It would merely represent the commitment of a certain percentage of funds for these artists.

However, the concept of faculty exchanges is an interesting but problematical one. After some discussion with our academic vice president and other administrative officials, the possibility of our participating in a semester or year long professorial exchange program would be extremely complex, and not likely to succeed. Nevertheless, the possibility of inviting, or exchanging faculty for a week as guest conductor, lecturer, or performer with master classes, does exist and in fact is highly feasible. One thoughtful letter to Professor Jorgenson from Fort Hays Kansas State College stated that "In these days, when there is so little faculty turnover, the ferment brought about by new faculty or (for new faculty) by new surroundings is missing. The inevitable result is stagnation. The real victims are the older faculty, for whom mobility and the stimulation of new circumstances are out of the question." Perhaps this problem described so eloquently is unsolvable. But if it were possible to have a visit for a week by a quality person of expertise in a given area, I believe the stimulation to both parties would be of enormous value. (In the event that the person turns out to be less than an expert, even that could be most stimulating.)

The details of working out such an exchange or visitation program should not prove too difficult. What is needed is a commitment from administrators to proceed with such a plan. And, of course, someone should spearhead the effort by compiling lists of available performers, conductors, theorists, composers, historians, etc., and then distribute this material. Perhaps if several schools agreed to participate in such a program on a pilot basis of one exchange per year for several years, it would have a chance of succeeding. The Music Department of the University of Wyoming would be pleased to participate in this kind of program. The question remains, who would be willing to take on the administrative chore of bringing together materials necessary for such a program?

In my opinion, the area in which the greatest opportunity presents itself for a cooperative sharing between sister institutions is in the library field of music for large organizations. In a period of soaring prices and decreasing budgets, the cost of purchasing or renting the orchestral

parts for large operatic and oratorio type works is often prohibitive. It does seem logical to compile lists of holdings in orchestra, band and choral libraries and to distribute these lists to participating schools. It would be a simple process to work out a fee of modest proportions for the borrowing of sets of parts. Naturally the borrower would have to assume responsibility for lost parts and maintaining the music in decent condition. We have worked out this kind of relationship with the community orchestras and community colleges in Wyoming, but we would very much like to see such a program expanded to include more schools. Our experience has been a good one in this library exchange and I would encourage such a program for our region.

In conclusion, I think NASM meetings are valuable and the schedule, for the most part, worthwhile. But I do think that a regional meeting with fewer people could be an extremely effective opportunity to discuss mutual problems of continuing concern. Discussions within the region of such problems as how best to evaluate teaching, research and performance as criteria for promotion and tenure would be most helpful. Sharing thoughts on teaching loads, release time for performance and service projects, and discussion of the myriad other problems besetting all of us would be highly useful. Perhaps the most valuable thing we have to share would be the ideas developed by our music departments which would be helpful to each other.

# THE SHARING OF COMMON RESOURCES AMONG INSTITUTIONS

JOHN ILTIS

*Washburn University of Topeka*

It seems to me that the majority of our member institutions in NASM all face, in the years ahead, a period of belt tightening, in which our respective deans, presidents, board of regents, and what have you will all be taking a very critical, thoughtful, and thorough look at all areas of academia. Several factors such as the relevance of curriculum to student goals, overall costs in credit hour production, departmental value to the institution and community, student-teacher ratios, and faculty productivity will all be favorite stones upon which they continually will whet their paring knives.

Most of our member institutions can counter these kinds of probes quite capably with quantities of statistics about the number of concerts, clinics, recitals, and programs we offer, and the many extra-curricular ways in which our music department staff and students serve, sell and enhance the image of the entire university. In a nutshell we all are justifiably proud of what we accomplish and believe that we are absolutely vital to our respective institutions in our own eyes, if not always in the eyes of our colleagues in other departments and faculties. We cannot deny, however, the fact that many if not all of us are hard-pressed at times to justify the existence or creation of certain faculty positions in areas of specialization which attract only a handful of students. How do we go about solving the problem of finding and keeping a highly qualified teacher in string, bass, harp, percussion, tuba, electronic music, or ethnomusicology? Certainly our many fine graduate schools around the country are turning out such people in quantity, people who would be happy to find a position at any school. One has only to look at the number of applicants for any college music position today to realize that we have glutted the market, so to speak, and that most of us are actually competing for students in order to justify our expansive programs in the eyes of the administration. The bigger the band the better it must be, the more students we have in orchestra the more specialized faculty we can justify, the more specialized faculty we can justify the more impressive will be our advertising, and the more impressive our advertising the more fine students we can attract. So the circle keeps expanding or diminishing as the case may be. My question is why? Does it really make sense to build sand castles by adding highly specialized staff to teach courses that are needed only occasionally or

courses in applied music for which we have only one or two highly qualified students? Cannot some of our specialists also teach the average student quite capably in several related areas such as strings, woodwinds, brass, or voice. The answer unquestionably is yes—there are many fine violin teachers who can teach a great deal to other string players, and many fine clarinet teachers who can teach the related woodwinds with considerable success. The problem usually arises when we find that exceptional student who would like to come to our institution but who feels that he cannot unless we can provide a specialist in his applied area. We are often lost for ideas as to how to provide him what he wants without sending him elsewhere where they may have such an instructor, an instructor who may be already overloaded with more students than he can keep busy in the various ensembles and performing groups. Is it not frequently the case that only the very top performers in these schools get a chance to really grow while the others tend to get minor assignments somewhat lacking in charisma and challenge?

The crux of the problem stems from these hypotheses:

1. Large music schools do an excellent job of providing stimulating performance opportunities and advanced training for their most talented students. However, their less talented performers often become discouraged and fail to grow to their true potential.
2. Large music schools are able to offer a broader spectrum of course offerings.
3. Small music departments frequently are unable to attract enough talented students due to their limited course offerings and their limited resources for hiring music faculty in low enrollment areas.
4. Small universities and colleges want their music departments to continue to exist. They add a vital cultural dimension to campus life which cannot be ignored.
5. Small universities and colleges cannot run successful music programs without offering degree programs in music or music education.

The answer? Perhaps there is one. We have been trying for years, all of us, to meet our needs in low enrollment areas through piecemeal hiring of adjunct and sessional faculty. In some cases these persons are highly competent professionals who for one reason or another have chosen another means of employment. While they may love their specialty, they have not yet acquired enough academic breadth or stature to hold down a full-time college position. On the other hand many larger colleges are struggling to justify the retention of certain highly

qualified faculty who continually suffer under the "recruit or die" syndrome. The sensible solution is for institutions in close proximity to each other to recognize the possibility of sharing faculty resources.

This can be achieved in various ways.

### 1. The Shared Faculty Plan

Students for whom we have no specialized instructor can be encouraged to study applied music with a specialist at a neighboring institution. While such study may mean an added cost to the student in transportation, it should not be any more than that. To charge such a student additional fees because he is not a full-time student seems unfair. Some proportional fee arrangement needs to be established. A suggestion would be for the student to pay the normal fee at his home school. His home school would then reimburse the neighboring institution for whatever amount proved reasonable. The decision as to what constitutes a reasonable figure is admittedly a tender one. Suppose we examine hypothetically the overall cost of hiring a full-time cello teacher for 6 students at each of three neighboring institutions; a total of one teacher for 18 students. This would cost:

School A	$\$15,000 \times \frac{1}{3} \text{ load} = \$5,000$
School B	$\$15,000 \times \frac{1}{3} \text{ load} = \$5,000$
School C	$\$15,000 \times \frac{1}{3} \text{ load} = \$5,000$

To approach an administration with this proposition might be self-defeating however. "How can we," they ask, "afford to pay so much for so few credit-hours of instruction?" "Would it not make more sense to ask the student to enroll for credit at the neighboring institution and let him solve his own financial problem? Normally transfer of credit hours is a relatively simple procedure."

While this solution makes sense in terms of costs to the institutional administration, it certainly makes for some problems in recruiting students. In most instances, a talented student will opt for full-time enrollment at the school that can provide him the instruction he wants. Meanwhile the school that he originally wanted is left searching for ways to solve a very serious balance situation in its string ensemble or orchestra.

A statement from NASM supporting the concept of shared faculty salaries based on load ratio would be a step in the right direction. Admittedly there would be some problems but they would certainly not be insurmountable. In some instances reciprocal arrangements might even be feasible whereby load credits from participating schools might offset each other to some degree.

## **2. The Double Enrollment Plan**

A second and somewhat similar solution is for the student to enroll in two institutions simultaneously. In this instance he enrolls for the core of his program at his home school as a full-time student, and enrolls for his applied lesson or other specialized course with the neighboring school on a part-time basis. His credit hours are then transferred. In most instances the cost to the student in situations of this type is greatly increased. He must pay not only added transportation costs each week but usually he must also pay a special part-time assessment. If this assessment becomes excessive, it may well discourage him altogether, particularly if he cannot afford to finance full-time residency at the second institution.

## **3. The Itinerant Professor Plan**

A third and less attractive solution is for a group of three or four schools in a consortium to collectively hire an itinerant specialist who travels from school to school on successive days of the week. A major weakness of this concept is that the staff person hired encounters all sorts of problems in matters of faculty concern such as retention, promotion, tenure, fringe benefits, housing, and loyalty. If he is hired by a separate agency such as the state and each college contributes a portion of his salary this might be better for the person concerned, but it leads to yet another bureaucracy in the State Department of Education. Then too, it might be difficult for four schools to all agree on the person to be chosen each year.

If each participating school pays such a person on an adjunct or sessional basis without any assurance of salary uniformity or promotion policies, it would probably result in a very shaky position, one which could be cut off at the very first sign of any belt-tightening moves on the part of any one of the institutions. The quality of person one could attract to such a position would most certainly be suspect.

It remains, therefore, for each school to decide for itself whether it is willing to accept outside students as part of its assigned faculty load or whether it wishes to remain autonomous. Whatever our respective opinion or practice may be at this time, there may well come a time in the near future when we may be forced to look at compromise solutions to our staffing problems in low enrollment areas. It seems to me that it would be a great disservice to our students to have to also sacrifice quality instruction in the process.

# EXTENDING THE COLLEGE MUSIC PROGRAM TO THE COMMUNITY

PETER GERSCHEFSKI

*University of Tennessee at Chattanooga*

It took some time to discover the necessity of speaking on the topic "Extending the College Music Program to the Community," for it seemed that any college music program worth its salt must be extending itself to the community. Indeed, being an agency dedicated to education in the fine arts and the performing arts implies *practica* of all sorts, most of which, using today's jargon, impact on the community. Traditionally, departments and schools of music have sponsored performance activities, and just as traditionally, most of these, especially activities involving faculty performers and invited professional musicians, have been open to the public. In many music schools, student soloists and performing groups have been of such a calibre that their performances are also open to the community. So in these very real senses, the college music program, from the professional creative outlet of the performing faculty to the educationally-required activities of students, is generally, if not always, extended to the community.

This attitude, then, suggests the virtual, yet possibly passive, inevitability of the community's being affected (served) by the college (campus) music program. My ultimate interpretation of the topic is that it includes the range of attitudes from this "passive" approach to a relationship between town and gown that involves an active, aggressive commitment on the part of the college itself to extend its program to the community to the extent that such a commitment becomes an integral part of the role and scope of the music unit.

Before presenting some considerations on the topic, I should speak briefly about the circumstances of my current position so that my comments might be placed in some sort of perspective. As you know, I am Head of the Cadek Department of Music at the University of Tennessee at Chattanooga, one of the five primary campuses of the University of Tennessee system. As head, I am also Director of the Cadek Conservatory of Music, basically a pre-college program of approximately 800 students, affiliated with the University Music Department. The Music Department itself includes 23 full-time faculty, 7 part-time applied music faculty, and an enrollment of approximately 200 majors. Three programs are offered, all at the undergraduate level: B.A., B.M., and B.S. in Music Education. A graduate program leading to the M.M.

degree in performance and music education is currently being developed. The University itself enjoys an enrollment of approximately 6,000. The Chattanooga area has a population of approximately 250,000; it is heavily industrialized. Within about a thirty mile radius there are seven four-year colleges and several junior colleges. The Chattanooga community is proud of its cultural heritage, and boasts a symphony and opera association: The Chattanooga Symphony operates on a budget in excess of \$100,000 annually, and the Chattanooga Opera Association's budget is expected to exceed \$100,000 next year. The community does not sponsor a "community concert" series, though it did until several years ago when the program failed for lack of support.

This is my sixth year in Chattanooga, and it is with this perspective that I make the following remarks.

I have divided my talk into three parts, each of which will attempt to answer a question:

1. **Why engage in an active program of extending college music activities and influence to the community?**
2. **What are some of the ways in which the college music program might be extended to the community?**
3. **What might be the results of such an extension, both beneficial and detrimental?**

#### **Why extend the college music program to the community?**

1. Many institutions—because of long-standing tradition—have such a commitment as part of their defined goals. Not infrequently, the music program of such institutions is singled out to be the dominant agency charged with fulfilling this university goal.

2. Every community has certain cultural needs, and the music unit of the college or university may feel the necessity to be responsive to such needs.

3. The education system, especially the public schools, in the community may need assistance of various types in its music program, and the college or university may feel the necessity to be responsive to such needs.

4. The music unit may project real and intangible benefit from extending its program to the community, and this potential value is often a primary consideration in determining to what extent the program will be extended.

## **How can the college or university music program be extended to the community?**

1. Faculty and student performers might provide performance and educational activities in the public schools to enrich the experiences available to public school students. Obviously, such activities will be geared to the age and interest level of these students; and the activities will be presented on a periodic basis with definite continuity. These programs might be given by faculty in solo or chamber music situations, or by larger instrumental and vocal groups composed of college students.

2. The institution might consider the Affiliate Artists Program whereby, for minimal financial commitment by the institution, the school and community might enjoy the part-time services of an aspiring, professional performer.

3. The music unit of the college or university might well be in a position to offer the only professional chamber music and solo recital program in the community, and then to schedule such performances for community attendance is to fill a real need. Often, such a program is designed to complement the activities of a civic opera group and/or civic symphony.

4. To offer variety, and frequently, to increase attendance, the music unit might consider giving performances away from the campus. Local art museums and other such organizations are often extremely receptive to "hosting"—which often can mean "sponsoring"—performances of solo recitals and chamber music.

5. The music unit might consider offering a series of performances of all types for organizations of persons who might not otherwise be able to attend performances of live music. Homes for the elderly, homes and hospitals for the emotionally and physically handicapped, and correctional institutions are often very interested in having such musical "entertainment" brought to them.

6. The music unit might join with other agencies in the community, such as the civic orchestra and opera in shared faculty appointments. This might also take place between the music unit and the public schools, or other educational agencies in the community.

7. The music unit might "package" short programs (educational and for entertainment) for all sorts of agencies, many of which might be co-sponsored by "continuing education" or some other arm of the college or university. These "modules" might have a specific, well-defined,

and, generally, narrow theme; they are directed toward a specific target group with a specific need or goal. These are especially useful for "pilot program" activities.

8. The music unit might develop a series of programs of various levels of sophistication for local television stations, especially educational television. These range from professional faculty performances to forums of all sorts.

9. The music unit might collaborate with other music agencies in joint performances. Examples include faculty appearing as soloists with local performing organizations, and student groups joining with other institutions and churches for various types of performances.

### **What might be some of the results of extending the college music program to the community?**

1. There can be recruiting potential in so extending the program, both of students and faculty. Performances in the public schools cannot help but demonstrate to prospective career musicians the quality of the college music program. Shared faculty appointments often serve to attract more highly-qualified faculty to the music unit, especially if the appointment is shared with a professional performing organization such as a local orchestra or opera.

2. Shared appointments might also result in the music unit's being able to expand its faculty while reducing its actual financial commitment. This is an especially important consideration with applied music faculty in areas where full-time appointments are difficult to justify on the basis of student enrollment and demand.

3. Extending the college or university music program to the community can bring as much if not more school recognition than college athletics. Recognition also comes to the music unit itself by the community and the university at large, and this can be extremely beneficial in terms of additional financial and personnel support from the administration.

4. By providing performance activities which would otherwise not take place in the community, such as solo and chamber music programs at the professional levels, the music unit demonstrates a sense of commitment to the cultural community that is vital. In this manner, the music unit becomes an integral force in the growth of a musical community.

5. As the music unit moves more and more into this community involvement, problems of perception may arise concerning the possibility that the agencies that are thus linked with the music unit stand the risk of “losing their identity”. This problem might also exist with the music unit itself if a growing number of its performances are in conjunction with other non-institutional agencies. This “syndrome”—specifically the “perceived,” as opposed to actual, one, seems to be something which appears periodically, and then disappears, only to reappear again subsequently.

6. Strengths and weaknesses accompany joint appointments of faculty. Struggles over ideology seem to persist, and the utter logic of joint appointments during a period of growth often disappear when growth has been sufficient to eliminate the need.

7. Extending the music program to the community might lead to compromised effectiveness by faculty and students in their college or university expectations.

8. “Third party” considerations in connection with the entire range of “extending” activities, not the least of which is joint appointments, often mitigate against such activities and relationships: considerations such as guidelines and modes of operation of Musicians Union Locals.

# FACULTY ACCOUNTABILITY AND THE PERFORMING ARTS

RONALD D. ROSS

*University of Northern Iowa*

When I have attended meetings of this type in the past, I have appreciated the efforts of those who made definite proposals relative to a certain topic or who shared information of common interest. This thought was uppermost in my mind as I began to prepare for this session.

The topic is "Faculty Accountability . . ." More specifically, we will discuss workload formulae as they may apply to the performing arts setting. I have tried to telescope my thoughts on faculty effort into a few general comments on the purposes and principles of a workload formula in the arts.

## **Purposes of a Workload Formula:**

1. To translate faculty effort endemic primarily to the arts into terms more easily understood by administrators who are not familiar with our modes of instruction (one-to-one applied music teaching, ensemble direction and coaching, major production supervision, for example).
2. To arrive at equivalencies through the use of a formula which aids in achieving loads which are equitable throughout the arts unit.
3. To assist the unit in justifying (a) present faculty FTE or (b) additional staff members.

It is of interest to note here that item 3 is particularly timely in view of the grim stories we have heard during these sessions told by administrators who represent schools which are under collective bargaining agreements. Many administrators are facing the loss of 5-10% of their faculty due to inadequate student credit hour production in their units. It seems to be a propitious time indeed for the development of some kind of workload instrument which can be used in our defense and which can be interpreted adequately for the higher levels of administration.

## **Principles Underlying a Workload Formula:**

1. Decide upon the basis of a conversion formula (applied contact hours, credit hours, other).
2. Identify all types of faculty effort.

3. Classify effort into two categories: (a) faculty assignments for which direct load credit should be given, and (b) duties which faculty members should be expected to perform as part of a normal faculty assignment but for which load credit **per se** should not be given.
4. Those efforts for which load credit should be assigned should be separated further into categories such as lecture classes, laboratory-type classes, group applied instruction, directed-coached ensembles, for example.
5. Decide upon a proper weighing factor for each type of effort. (This decision is, in my opinion, the most crucial one to be made during the development of the formula.)
6. Consider any overriding constraints as no more than three different preparations in any one term, semester or quarter, for example.

It would appear that there are two important points which must be considered if this process is to have a chance of being successful: (1) the faculty of the unit must participate in its development, and (2) the administrator must be committed to monitoring and interpreting the formula in the best interests of all members of the unit. To develop a workload formula without faculty input is not in keeping with today's participatory management creed. To develop a formula which cannot be flexible enough to allow some administrative discretion is simply foolish.

Today I am sharing with you a copy of the workload formula now in use at my school. You will see that the basis of the formula is the applied music contact hour, and eighteen (18) contact hours ("conversion units" in this case) are considered the norm. Also there is a 3:2 ratio of applied-to-classroom contact hours. The formula appears below:

### FACULTY LOAD CONVERSION FORMULA

Department of Music

University of Northern Iowa

	Conversion units*
<b>I. Administrative effort</b>	
A. Department Head	Full-time (18)
B. Administrative Assistants	One-third time (6)
C. Area chairperson	One-sixth time (3)
D. Graduate Coordinator	One-fourth time (4.5)
<b>II. Applied instruction</b>	
A. Private applied instruction	Contact hours x 1
B. Class (group) applied instruction	Contact hours x 1.25

III. Classroom instruction		
A. Undergraduate lecture classes		Contact hours x 1.5
B. Graduate lecture classes		Contact hours x 2
C. Laboratory-type classes		Contact hours x 1.25
IV. Ensembles		
A. Conducted ensembles: Major Performing Organizations		Contact hours x 1.5
B. Other conducted ensembles		Contact hours x 1
C. Coached ensembles		Contact hours x 1
V. Faculty Performance		
A. Faculty Recital	2, 1 **	
B. Member of Ensemble-in-Residence	3, 2 +	
VI. Other Effort		
A. Developing new course		Proposed contact hours x .75
B. Independent study		Contact hours x .50
C. Staff accompanist		TBA
D. Innovative teaching (shared instruction, Suzuki classes, off-campus instruction, etc.)		TBA
E. Recording supervision		TBA

\*Eighteen units (18 hours of "straight" applied teaching or 12 classroom contact hours) considered the norm.

\*\*Depending upon whether or not recital is a solo performance or shared with other performers.

+ Depending upon number of annual performances and visibility of group.

While preparing for this meeting I suggested that we conduct a survey of Region IV administrators on the topic of Faculty Load Formulae. Allen Cannon, Chairman of Region IV, endorsed the idea. A summary of the results of the survey appears below:

#### SUMMARY

##### NASM REGION IV SURVEY OF FACULTY LOAD FORMULAE

Response to survey questionnaire: 65% (41 in number).

##### Question(s)

1. Basis of workload formula: 33% of respondents designated **contact hours**; 25-, **credit hours**; others, mixed.
2. Maximum load for "straight" applied music instruction: 46% of respondents designated 18 contact hours; 34%, 18-22 **contact hours**; others, mixed.

3. Maximum load for "straight" classroom instruction: 65%, 12-14 credit hours; 16%, 12-15 contact hours; others, mixed.
4. More load credit for graduate instruction:  
     Applied music — 9% Yes  
     Classroom — 23% Yes
5. Distinguish between lecture and laboratory classes: 58% Yes
6. Load credit for group applied instruction: Responses mixed. See details of survey.
7. Distinguish between major and smaller ensembles: 67% Yes.
- 8-9. Faculty load credit for other efforts: Responses mixed. See details of survey.
10. Load credit for administrative efforts: Responses incomplete and mixed.

### CONCLUSIONS

- a. No clear trend emerged as to a preference for contact or credit hours as basis for workload formula although more units now prefer contact hours.
- b. 18 contact hours of applied music instruction and 12-14 credit/contact hours for classroom activities seem to be norms.
- c. Majority of units surveyed distinguish between lecture-laboratory classes and major-smaller ensembles in terms of workload assignments.
- d. No clear pattern emerged for rewarding "other" faculty or administrative effort.

I wish to acknowledge and thank those who participated in the survey. Demands upon our time are such that completing questionnaires must be given a very low priority.

One final comment on faculty workload formulae: The development and consistent application of conversion formulae along the lines of those in use in some schools today (and similar to the one we have discussed) are, I submit, important first steps toward understanding the principle of cost effectiveness in the arts. And no one here assembled needs to be reminded that cost effectiveness is "the name of the game" from here on in.

# THE CHANGING ROLE OF GRADUATE EDUCATION

## Preface

WAYNE M. SHELEY  
*University of Alabama*

There are approximately 700,000 full time graduate students in the United States. The majority of these students are seeking Master's degrees and about 250,000 are awarded each year as opposed to 33,000 doctorates.

Graduate education is mainly concerned with the continuous creation and transmission of basic knowledge. It must now function in a society that is not only troubled by economic and sociological problems, but it must also cope with a rapid growth in technology. A graduate program should respond to the needs of the future, not the past. Yet numerous recent studies such as those by the Wright Institute have been almost unanimous in their criticism of graduate programs across the United States. The major complaints seem to generate around four specific problems: 1) a decline in the rapid rise of undergraduate enrollment leading to a decrease in academic positions over the next decade; 2) a reduction in the rate of increase of support for higher education, and especially in graduate areas; 3) the emergence of a new group of students—the part-time and older students, who demand a new type of instruction; and 4) the lack of emphasis on the preparation of college teachers in the doctorate programs.

It is with these problems as well as others as they pertain to music that we will concern ourselves today. Thomas Miller of Northwestern University will present views of the changing role of graduate education as pertains to performance and creative degrees. Marceau Myers of North Texas State University will address the present and future of the research-oriented programs, and Robert Sutton of the University of Massachusetts will address these problems in graduate education, and seek possible solutions.

## TO DMA OR NOT?

THOMAS W. MILLER  
*Northwestern University*

In November 1953, Northwestern University, by act of the Board of Trustees, established the Doctor of Music Degree in Performance, Composition, and Church Music. A number of other institutions, including Eastman, established similar degree programs. I mention Eastman because what followed was a classic debate in the *New York Times* by Howard Hanson, then Director of Eastman and influential member of NASM, (the forum in which 25 years of discussion finally led to fruition) and Paul Henry Lang, the musicologist who emphasized the irrelevancy of the doctorate in any field of music other than research within the traditional Ph.D. Now we are being asked by some quarters to reopen the debate because, as one writer points out in a recent issue of the *Music Journal*, the Performance doctorate has been "rendered impotent by unemployment". Yet what seems to be advocated is a return to the research emphasis of the Ph.D. How this enhances employment we are not told. We are told that the DM or DMA is an illegitimate degree since it does not train the aspirant for the "real world" of public performance. If by that, it is meant New York City, I probably will agree—but there are many real worlds out there. Has it not yet become evident that our colleges and universities are the 20th Century patrons of the arts and the aspiring artists? That for me is the real world and I hope yours too!

On the other hand, we find a forum such as the one sponsored by the Contemporary Music Project and Northwestern University on "The Graduate Education of College Music Teachers" in January, 1973 in which were expressed concerns for a breadth of education in music and competence in teaching (Published in an NASM monograph).<sup>1</sup> If we recognize that most aspirants for the DM or DMA degree plan to teach, it seems of little value to reopen an old debate about "pure scholarship" versus the performance degree. Research scholars will teach other students to be research scholars, performers will teach others to perform. Not that both are not important in a doctoral degree granting institution, but both *do* teach! Thus, if we would avoid narrow compartmentalization, it is imperative that doctoral students achieve a breadth of competence in *music*. The DMA provides an excellent

<sup>1</sup>"The Graduate Education of College Music Teachers," *Monographs on Music in Higher Education No. 1* (Washington, D.C.: National Association of Schools of Music, 1973).

vehicle for this. There is one other aspect which I would emphasize as forcefully as possible: if we are to avoid the curse of mediocrity, in our college faculties, some one needs to speak for *Quality!* Quality students, carefully screened into quality programs will produce quality musician-teachers needed on your campus and mine. If we are to preserve higher education in music, a rededication to quality is mandatory! Frankly, I am less concerned about the oft repeated phrase, "responding to the market" than I am about the necessity for emphasizing quality. We must keep in mind that a University is not "selling" vocationalism but in the truest sense, the University is a community of scholars, all of us teachers and learners! Our mission is education at all levels. We are not a *trade school*. I do not believe we are obligated to guarantee our students gainful employment in their chosen field after completion of a degree, *but* I do believe that quality students, well educated in quality graduate schools will rise to the top and find employment in situations where their goals and aspirations can be realized. Today, we hear much about faculty development. I can tell you that dealing with high quality students on a day to day basis is the best faculty development possible.

Perhaps you will permit me to discuss briefly what I believe represents an approach to quality programs in graduate study. If we would implement some of the things I expressed earlier and prepare our graduates to lead highly productive and satisfying lives, I believe we as faculties should be prepared to open up the graduate curriculum, to create a dynamic evolving entity, rather than a static closed one leading to ever increasing compartmentalization. One way of addressing this is for us to define in relation to the *institution's philosophy and resources*, what these competencies are which will enable our graduates to achieve productive, vital lives. These competencies should involve not only the obvious skill development we can all easily articulate, but must also address the questions of total musicianship, philosophical development, effective teaching, the capacity to continue to grow professionally, interpersonal communication, evaluative processes, and the development of social-self realization leading to the goal of continual self renewal. It makes the very best logic for us to evaluate students in these terms and for students to evaluate themselves.

Having listed the competency level expected we must then develop curricular structures—options to provide a variety of means by which these competencies can be achieved. I commend to your attention an interesting book by Ohmer Milton, entitled "Alternatives to the Traditional".<sup>2</sup> It should be required reading for all faculty curriculum committees and perhaps all college faculty members.

In closing Lynn White told us in 1956 in a book entitled "Frontiers of Knowledge"<sup>3</sup> that the canons of learning were changing. He cited four canons and the coming changes which would revolutionize education:

1. The canon of the occident to the canon of the Global.
2. The canon of rationality to the canon the aesthetic—spirituality.
3. The canon of logic and language to the canon of symbols (in which language is only one).
4. The canon of a hierarchy of values (in which Western civilization is highest) to the canon of a plurality of values.

Many of these have already become fact: take the expanded musical repertory we are faced to deal with as one example: ethnomusicology, jazz-commercial, contemporary-experimental music, in addition to the traditional Western Art Music and folk-traditional music of all peoples.

To prepare our doctoral students to be leaders in a musical world with these changes, we must produce in them the capacity for true life long education. The DM or DMA provides a logical vehicle within which to address these concerns and develop the total well-educated musician, prepared to take his or her place on our faculties tomorrow.

<sup>2</sup> Ohmer Milton. *Alternatives to the Traditional*. (London, Jossey-Bass, 1972.)

<sup>3</sup> Lynn T. White. *Frontiers of Knowledge in the Study of Man*. (New York, Harper and Row, 1956.)

# RESEARCH DEGREES IN MUSIC: REFLECTIONS AND NEW DIRECTIONS

MARCEAU C. MYERS

*North Texas State University*

When Wayne Sheley asked me if I would be willing to participate on this panel dealing with "The Changing Role of Graduate Education" focusing somewhat on "Future Directions for Music Education," I accepted with the feeling that he would give me a specific assignment which I could easily research and develop a position paper for discussion purposes at this session. When I finally received the assignment, it came in the form of seeing Wayne at a conference and he said to me—"You will do the research degree!" I must say, though, in Wayne's defense, that he did provide me with some background materials and information. However, I soon discovered that a review of the area of research degrees in music in the context of change and future directions, while being a very stimulating and rewarding study, is an awesome and overwhelming task.

Before I discuss some specific aspects of the areas of music generally related to research in the music Ph.D., i.e., Music Education, Musicology, Theory and Composition, I thought it would be appropriate to review, briefly, some background information pertaining to the current situation regarding the Ph.D. degree in general.

There are presently three trends surfacing which are having a profound effect upon the status of the research degree in American colleges and universities, and they are: the lack of funds to support research programs, the over supply of Ph.D.'s in all areas, and student disillusionment relating to the quality of Ph.D. programs.

In the 1960's and in the early part of this decade, college and university research programs received unprecedented government and industrial support for all kinds of research projects. Schools which received government grants were able to attract the "brightest and best" faculty and graduate students, and through a combination of research grants, scholarships, assistantships, and the like, their talents were utilized to develop specific research projects. (Many of these same graduate students frequently remained at institutions for years of post-doctoral study which was supported by research grants.) When government and industrial funding for university research programs ceased, the entire character of graduate study and research had to be drastically altered at these institutions. Actually, there never has been a plethora

of funds, even during this period of time, for musical research, so consequently, the drying up of research funds did not affect our programs the way that it did programs in the Sciences, for example.

One of the products of the heavily funded research era has been the production of a surfeit of Ph.D.'s in all areas, and most of these students received their degrees at a time when funding for positions in their areas of expertise were being cut-back or eliminated. We are all aware of the distressing human condition which has developed from this milieu (the myriad stories of persons with doctorates who line up for unemployment checks, or the underemployed doctorate—the taxi driving Ph.D. physicist, etc. are examples of this deplorable situation), and, if only from an ethical and moral standpoint, we must begin to review what we are doing by educating persons who are destined to end up this way. Unfortunately, for the field of music, this is not a new situation, as there has always been, it seems, an oversupply of musicians and music teachers. Our field has always been very competitive, and many very talented, well educated musicians have been unsuccessful in their efforts to even make a living in the field of music. And, as our enrollments in college and university music programs continue to grow, the problem of suitable employment for our graduates continues to mount. (Mort Lindsey very aptly focused on this problem in an address<sup>1</sup> to this body last year when he pointed out that we, at North Texas State University, have more musicians in our 10 Lab Bands than all of the musicians who are presently employed on Broadway!)

It is no wonder, then, that many students have become totally disillusioned about furthering their education in graduate programs, and especially so in research degrees. However, their disillusionment is not exclusively, or even predominately, with the fact that there is not much of a future for Ph.D.'s, but more with the quality of their studies. A recent article in the *Chronicle of Higher Education* reporting the results of a two year survey of graduate students revealed that the biggest complaint of students was the fact that their graduate studies were intellectually disappointing. The authors of the study concluded that "apparently the leadership in graduate education is taking very little initiative in pressing for a rethinking of the goals and purposes of most graduate programs, in spite of clear evidence that the old assumptions and old attitudes are no longer adequate."<sup>2</sup>

<sup>1</sup>Lindsey, Mort "Address to Phi Mu Alpha Sinfonia," *Proceedings of the 51st Annual Meeting*, (Reston: National Association of Schools of Music, 1976).

<sup>2</sup>"Graduate Studies Found Disappointing, Damaging," *The Chronicle of Higher Education*, October 18, 1976, p. 7.

One of the major problems with graduate programs in music is the fact that our graduate instruction is frequently geared toward the so called practical aspects of our art whether it is in the area of teaching or performance. We have initiated degrees which meet particular needs, and, obviously, the research degree is losing some standing in relation to these other more practical degrees. The D.M.A. degree is an important one for our profession, and it has fulfilled an important need for students enrolled in our graduate programs. The D.M.A. has had an incalculable effect on the development of musical performance in America, and as Warner Imig has testified from his experiences at the recent ISME conference in Montreux, Switzerland, there is widespread interest in emulating the D.M.A. by other countries throughout the world. The D.M.A. model has been very successful in providing for the needs of unique aspects of our discipline—that is, performance and creative production, and it has enabled colleges and universities to offer an alternative to the research degree at the level of doctoral study. With the D.M.A. and the Ph.D. we are able to provide very well for the graduate study of musicians whether it be in the areas of performance and creative production or in scholarly research. Consequently, we should be very cautious about permitting the development of degrees which serve only the purpose of credentialing and certificating persons for employment in our colleges and universities or public schools. Degrees such as the master's degree without a thesis requirement and the Doctor of Arts for teachers without the requirement of a statistical background and a sound research dissertation should be very carefully scrutinized if they are to be considered as appropriate areas for graduate music education study. The need for a strong research degree is emphasized succinctly in the following statement from a recent Association of Graduate Schools publication titled the *Research Doctorate in the United States*:

It is a serious if widespread mistake to assume that disinterested scholarship and basic research are not relevant to the problems of society. Without a strong and comprehensive basic research effort, largely centered in universities, a nation is doomed to tackling the problems of the future with the knowledge and ideas of the past. Without scholarship in all fields of learning, the United States cannot claim to be a fully civilized nation, and it will face the danger of becoming a technocratic society without the capacity for critical self-examination and self-renewal. Research and advanced scholarship are not forms of intellectual dilettantism, but rather intensely disciplined efforts, often at the frontiers of knowledge, where intuition is as important as organized search.<sup>3</sup>

<sup>3</sup>"Meeting Immediate and Future National Needs," *The Research Doctorate in the United States* (Washington, D.C.: Association of Graduate Schools, 1976), p. 6.

It is quite apparent from that statement that relevance is more than immediate practicality.

Let us look briefly at the areas of music where the research degree is important, and where programs should be developed to yield important data for the profession.

The research degree in music education should prepare teachers who are equipped to develop vital studies to guide and mold the future of music. Quite sorrowfully, this has not happened, and music education has not contributed to the profession many important research studies which have been translated into useful instructional guidelines for furthering the development of our general music programs. This is not the case in the performance areas, because school band, orchestra, and chorus programs have definitely been the beneficiaries of some important research studies. If you examine, for example, some average elementary music programs in our public schools, I am quite certain that you would discover that they have been almost totally unaffected over the past several decades by the results of any music education research studies. Consider for a moment, the area of physical movement which is incorporated as an essential part of every elementary music teacher's daily lesson plan. There is very little evidence in the form of scientific research to substantiate some of the notions passed on from edition to edition in the "music series" books about how physical movement aids musical development. Or, even more critical, no evidence exists about whether or not youngsters have the physical capability needed to do some of the things they are expected to do at any given age level. As we approach the 21st century, we should no longer accept fiction for fact, and it is incumbent upon those responsible for our graduate music education programs to rectify this situation.

The task before us is to improve the poor quality of our research degree programs in music education and to properly prepare teachers who are equipped to do scholarly research and utilize research findings in the day to day instructional process. A recent review in the *Bulletin for Research in Music Education* of a shoddy dissertation focused on this problem, and the reviewer posed this caveat:

If a dissertation is to represent competent research and if it is to be a scholarly contribution to the body of knowledge within a field, those who sit on doctoral committees must insist that all work passing before their review is worthy of acceptance. If we are not willing to assume such responsibilities then let us be honest. Let us state that research and the dissertation is only a silly exercise representing nothing more than a

barrier for a candidate to leap as hurdles in a track meet are to be leaped. If we could agree upon that we could then do away with this time consuming nuisance and devote our time to more fruitful endeavors.<sup>4</sup>

I am confident, though, that the movement will be in the direction of quality programs with higher standards as we review the need for change in the music education research doctorate.

In the area of musicology, our graduate music programs have generally produced scholars who have contributed superior research studies to the body of musical knowledge, and these contributions have had a profound influence on many aspects of musical study including performance. However, musicological studies in our graduate programs have focused, almost exclusively, on historical musicology to the neglect of the other branch known as systematic musicology (which includes acoustics, physiology and psychology, aesthetics, theory, pedagogy, and ethnomusicology). Hence, there is a knowledge gap in our musicological understandings which sorely needs to be filled. Systematic musicological studies are especially needed for understanding various aspects of the many new compositional devices and styles which are being developed everywhere at such an accelerated pace. For example, there is presently no existing definitive codification or study of the rather vogueish "collage" technique which was pioneered by Charles Ives nearly three quarters of a century ago! Consequently, it is apparent that those responsible for musicological research should be urged to develop some balance in their programs and include both the historical and systematic branches of musicology in graduate musicological studies. Recently, there has been some movement on the part of our graduate schools toward the area of systematic musicology, and it appears as though more changes in this direction can be expected.

Change in the research degree in music theory is focusing on the use of technology in several manifestations. The use of the computer as an instructional tool for teaching music theory is developing rapidly, and Computer Assisted Instruction programs in theory are being utilized in the programs of many institutions. Successful CAI programs in ear training, rhythmic study, and harmonic analysis are already being employed in teaching these aspects of music theory, and others are currently being developed. The newly formed National Consortium for

<sup>4</sup>Ed Rainbow, "Review of a Doctoral Dissertation," *Bulletin of the Council for Research in Music Education* (Urbana, Illinois: University of Illinois, 1976), p. 48.

Computer-Based Music Instruction is ample evidence of the mounting interest in these programs.

In addition to the use of the computer for theory instruction, future theorists will be expected to be conversant with a wide range of technological devices. In order to meet the challenge of the analysis of new music, theorists must understand the function of devices such as computer generated sound systems, synthesizers, multi-dividers, tape delay formats, and intermedia hardware. This means that students enrolled in our research degree programs in theory will need to be provided with a sound technological background if they are expected to make any contribution to this field.

Broad changes in the Ph.D. in musical composition are already appearing, and many more can confidently be forecast. In musical composition, the Ph.D. research area has been, traditionally, creative production. The final project for the doctoral student in composition is generally the composing of a work in one of the larger forms, and this is as it should be. However, with the development of so many new styles of musical composition there will, of necessity, no doubt have to be a branch of the research degree in composition which deals exclusively with research pertaining to the area of technology in several aspects of musical composition. This trend is already emerging in many university programs, and the developments in just the area of computer composition alone have resulted in unprecedented advances in the craft of musical composition. The recent computer music conference, held in Boston, is sufficient evidence to recognize that this field is already an established one which will continue to flourish. In addition to the computer, programs in electronic music and intermedia are affecting the direction of graduate studies in composition, and several creative arts centers equipped with sophisticated technological devices have been established in our colleges and universities. (I am pleased to note here that the North Texas State University School of Music will have a very elaborate intermedia complex as part of the new music building which is currently under construction.) All of these programs, and those which are developing, will be greatly impacted by the research developments emanating from places such as *The Institute for the Coordination of Acoustics and Music* headed by Pierre Boulez in Paris, France, and *The Institute of Sonology* in Utrecht, Holland. There are so many developments in this area that the Canadian Commission for UNESCO is sponsoring a project titled *Artistic Creation and Contemporary Technology: Case Study of Musical Composition* in order to coordinate some

of the findings developed by various programs in Europe and North America.

As a result of all of these developments, from all indications it appears as though our graduate degrees in composition will be divided in the future, with those students who wish to pursue a degree program in the more "traditional" aspects of composition pursuing the D.M.A. in composition and the research technologically-oriented student being placed in the Ph.D. program. This pattern could, undoubtedly, yield musical creativity of the highest order.

In summary, it should be noted that there is a profound *Changing Role in Graduate Education* in research degrees in Music, even though the area of Music has not been affected by the same influences as other disciplines. The problem of declining enrollments is a prime example. In music, an increase in the number of students who desire to enroll in our doctoral programs can be expected inasmuch as recent trends have shown that music enrollments at the undergraduate level are still growing and music programs are continuing to expand. This means that, if we so choose, we can become more selective in admitting students to our programs. Hopefully, excellence in our doctoral programs will not be sacrificed to accommodate numbers.

The future, with its concomitant advances in technology, will call for graduate research degree programs which utilize technological developments in instruction, and, of necessity, our instructional procedures can no longer be restricted to the "blackboard and the round table seminar!" Hence, the role of the teacher in our graduate research degree programs will be a changing one.

Finally, it should be noted that regardless of its *Changing Role*, graduate research degree programs in music will continue to address themselves, in whatever format, to the traditional tasks of 1) educating men and women to the highest intellectual levels; 2) preserving and extending our cultural heritage and developing new knowledge; 3) and joining in the search for solutions to contemporary problems in music.<sup>5</sup>

<sup>5</sup>"Continuity and Change," *The Research Doctorate in the United States* (Washington, D.C.: Association of Graduate Schools, 1976), p. 4.

# ON GRADUATE EDUCATION IN MUSIC— THE SKY HASN'T FALLEN, AND WE'VE GOT WORK TO DO

ROBERT SUTTON

*The University of Massachusetts*

When Paul Hindemith was a resident of this country, he carried out his own advice to the effect that a composer should be a teacher not only by establishing himself at Yale University, but by going about the country and the world giving whizz-bang courses of a week or two duration, at which time he disseminated the gospel according to St. Paul for three or four hours a day. It was under these circumstances that I was privileged to be exposed to the miraculous mind that concocted some of those unbelievable formulas in the first fifty pages of the *Craft of Musical Composition*, and other formulas, such as this one which he didn't elaborate in great detail. He said that he believed not only that composers should teach, but also that teachers should compose and that other musicians should compose, but that not very many could really be composers. As a matter of fact, he said he had figured out from a study of Western art music that there was room for only one real composer in about 50 million people. Now, at that time we erroneously believed there were only about 150 million people in the United States, and Mr. Hindemith went on to say "So you see there's only room for about three composers in all the United States." Not one of us had the nerve to ask him who the other two were!

He was a man with great self-confidence but with a sense of humor also, albeit a heavy-handed German sense of humor, and so it was with a smile that this formula was delivered in jest. Given the thousands of music teachers that there are in the United States and the hundreds of thousands of music students that they have, all of whom will of course become music teachers because there's nothing else for a musician to do, and take on more students, in the millions, who will in a very few years turn out more teachers, who will take on more students, etc., it's clear that within a very few decades there will be more music teachers in the United States than there are people in the world, a rather sad state of affairs I think we'd all agree. This was not taking into account the fact that a great many music teachers deal with students in public schools, in private studios, and in colleges and universities too, who are not going to become music teachers and not going to become musicians at all, but rather only happier human beings and citizens for their exposure to, and experience with, the art of music.

However, when we talk about graduate education in music we really are talking about teacher preparation, since nearly all the holders of graduate degrees in music will expect to make music teaching a major part of their life's work, and the specter of oversupply does loom to be investigated. The statistics that are provided by the National Association of Schools of Music for assistance in the planning of the supply and demand relationship are beautifully clear. They show that in our member institutions enrollments, the number of degrees awarded, and faculty rosters have been holding rather steady in the last few years and increasing slightly.<sup>1</sup> The samplings taken by NASM vary according to the growth of the association and the voluntary participation in its survey so that the same number of schools is not reported in each edition of *Music in Higher Education*. This makes it difficult to interpret the growth in enrollment and the number of degrees awarded because it's not clear how much is caused by the change in the number of schools reporting. Perhaps, if it is not too difficult, it would be worthwhile to do some trend forecasting on a constant sample of schools that have reported for five years or even longer. Another possible means of improving our forecasting on a short-term basis would be to take information not only on enrollments and the awarding of degrees, but also on the number who are enrolling for the first time in graduate programs and in undergraduate programs. Whether or not these modifications in statistic gathering can be carried out with sufficient ease to render them practical, I cannot say, but I believe they are worth considering.

We look to reports on all education and the population at large for clues to prospects in the job market for the holders of graduate degrees, and we find that the National Center for Educational Statistics predicts that from our national all-time high of college enrollments in all fields last year of over eleven million students we should increase by 4.5% this year. It looks as if the prediction will not be met partly because the veteran enrollment, which was over a million last year, has dropped by 34% this fall. If we don't meet predictions of the National Center for Educational Statistics, we shouldn't be surprised. In 1971 they predicted that enrollments in colleges would increase by 7.3%, and they only increased by 4.3%. In 1975 they predicted that the enrollments would increase by 3.9%, and they actually increased by 9.4%.<sup>2</sup> So much for the National Center! Perhaps this merely indicates that reliable detailed predictions are difficult if not impossible.

<sup>1</sup>*Music in Higher Education* (Reston, VA: National Association of Schools of Music), recent issues.

<sup>2</sup>*The Chronicle of Higher Education*, October 18, 1976, p. 1.

Other predictions are also hard to believe in. Graduate enrollments increased dramatically during the 1960's—more than 10% a year. By 1970 there were 800,000 graduate students. Thirty thousand doctorates were issued that year—33,000 in 1974. It is predicted that there will be 40,000 doctorates awarded per year in all fields in the early 1980's and that subject-related employment opportunities will be available for only half that many graduates.<sup>3</sup> However, all of these predictions do not seem to stop the flow of graduate students, at least not so far. To be sure, in the social sciences recent new graduate enrollments went down 10%; in the life sciences they were up 10%.<sup>4</sup> In the humanities they are remaining the same even though the prospects of job opportunities are said to be poor. They are booming in education where the job prospects are really dropping off drastically.<sup>5</sup> This has to do with the practice called defensive credentialing. People are afraid of losing their jobs and decide to seek protection in higher degrees, or they have lost their jobs and have nothing else to do anyway, and so they decide they might as well go to school and see if they can prepare themselves better to be more sophisticated members of the unemployed population. I don't think this is altogether bad by any means. After all, from the standpoint of a particular individual, it's no better to be unemployed with a bachelor's degree than it is to be unemployed with a master's degree, or a Ph.D. or a DMA, and when, and if, opportunities for employment in the field are to be found, the better prepared people will have the better opportunities for getting jobs and also for serving their clients more effectively.

Federal funding is a thing of the past and was never extremely high in music anyway. One of the things that affects the support of graduate education, especially public support, is the fact that in the late '60's, and from then on, the emphasis has changed towards equal opportunity for post-secondary education for every qualified citizen including those who are members of groups not so fortunate in having received higher education in former years. More women and members of minority groups have entered college. This will doubtless affect graduate education very soon because these people will also be wanting admission to graduate schools, and because the very increases they bring to under-

<sup>3</sup>National Board of Graduate Education, *Outlook and Opportunities for Graduate Education* (Washington, D.C.: National Academy of Sciences, 1975), pp. 1-2, 35.

<sup>4</sup>*Ibid.*, p. 7.

<sup>5</sup>Association of Graduate Schools, *The Research Doctorate in the United States* (Washington, D.C.: Association of Graduate Schools, 1976), pp. 22-23.

graduate schools will raise the demand for holders of graduate degrees to teach them.

One of the recent predictions about the expected oversupply of doctorates comes from the United States Department of Labor. It states that between 1972 and 1985, a 13-year period we are already well embarked upon, the Ph.D. supply will be 312% of the demand in all fields, 329% in the life sciences, 400% in the humanities, and 950% in the business-related fields.<sup>6</sup> Already we are disproving these predictions. Holders of the life sciences and business degrees are doing very nicely, thank you. In my institution we are turning away people in those fields in droves because we just don't have the capacity to take care of the qualified applicants, and the graduates can choose among many, many opportunities. We have graduates of one department entering a pool of 2,000 graduates for the year in the country at large choosing from among 100,000 jobs.<sup>7</sup>

Of course, extreme examples don't forecast trends, but every study says, regardless of predictions, enrollments are holding up and people are finding ways to get into graduate school and to maintain themselves without outside support. If there were a slump of landslide proportions already upon us, or imminent and inescapable, we certainly would not be getting such confusing readings.

One thing that is sure is the population fluctuation, and figures on that are quite easy to come by. It's true without a doubt, that Americans between 18 and 24 years old increased in number by 53% in the 1960's, and they are expected to increase by 10% in the 1970's and to decrease in actual numbers by 15% between 1980 and 1990. This we cannot escape. The number of Americans between 25 and 44 increased by 3% in the 1960's and is expected to increase 29% in the '70's and to increase 26% between 1980 and 1990.<sup>8</sup>

How does this translate into prospects for colleges? It's not so simple as we might expect. In a 1975 study sponsored by the Carnegie Foundation for the Advancement of Teaching a number of forecasts of

<sup>6</sup>U. S., Bureau of Labor Statistics, *Ph.D. Manpower: Employment Demand, and Supply 1972-85*, Bulletin No. 1860 (Washington, D.C.: U. S. Department of Labor, 1975).

<sup>7</sup>Kay Scanlon, "Turning Away Students," *The Alumnus*. (Amherst, MA: University of Massachusetts), October, 1976, pp. 1, 4.

<sup>8</sup>U. S. Bureau of the Census, *Population of the United States, Trends and Prospects: 1950-1990*. Current Population Reports, Series P-23, No. 49 (Washington, D.C.: U. S. Government Printing Office, 1974).

college enrollments were quoted—all of them quite reputable. The results were predictions that in the year 2000 there would be, in college enrollment, anywhere from 30% fewer than those in college in 1974 to 200% more.<sup>9</sup> Take your pick.

Why all the disparity? Well, it's because of the different factors that were thought to have the greatest effect on the prospects. Is it the birth rate or predicted birth rate? Is it the gross national product? Is it the expanding opportunities for disadvantaged peoples? Is it the likelihood that there will be more students embarking on second careers, more non-vocational graduate students, more continuing education students? These things were impossible to predict, just as it is impossible to predict the trend which started with those figures we've heard so many times about how many people went to high school in 1900, how many people went to college by World War I, how many people had master's degrees by World War II, and so forth. We have increasing life spans, increasing productivity is at least possible, and we can expect that it will be justified for people to continue to go to school for longer periods and to have non-vocational interest in graduate education just as they do in undergraduate education today.

What should we do about all of this? Simple solutions for bringing the supply and demand into alignment quickly seem to hold out little promise. Some people say we should reduce the retirement age. That might be delightful, or wasteful, but it only produces a one-time "benefit" and doesn't change the rate of job production or the rate of the production of candidates for jobs. Another suggestion is to reduce the number having tenure on college faculties. This might produce more opportunities for the young holders of graduate degrees at the expense of some of the older ones, but it would only increase the turnover; it wouldn't make brand new jobs. Provided we make clear all that we know about job prospects, it does not seem irresponsible to continue to accept for enrollment promising talented young people who wish to, and can, avail themselves of a graduate education. We do, after all, have the responsibility for extending the frontiers of knowledge and for providing the highest form of education in our art regardless of the times.

A very responsible statement of job prospects was circulated recently to prospective history majors in the doctoral program at Stanford University. The burden of it was, "job prospects are difficult, and Stanford

<sup>9</sup>Carnegie Foundation for the Advancement of Teaching. *More Than Survival* (San Francisco, CA: Jossey-Bass, Inc., 1975).

is doing its best; things may get even worse, but you're welcome if you're qualified."<sup>10</sup> We would do well to follow Stanford's lead.

What can we tell of where we stand in music? According to NASM statistics, in 1974 our schools produced 3,625 holders of master's degrees and only 365 doctorates. If we assume that the doctorate holders are all going to look for college teaching positions, we have only to look at the NASM statistics about the doctorate holders on college faculties to find out how big that field is at the moment. Thirty-six percent of the faculty members at NASM schools held a doctorate and that was some 2,768 people as of the 1974-75 report.<sup>11</sup> If the status quo were to be maintained, we would have to assume that the professional life expectancy of a doctorate holder on a college music faculty is only seven or eight years. Now, it's pretty tough, but I don't think it's quite that bad. However, we can expect, from all that we can see, at least slight growth in college faculties and probably considerable growth in the number of doctorates being held on college faculties. So, it's not as though there is no market for our doctorate holders although the palmy days of the '60's are not to be expected.

Of those 365 doctorates in music granted in 1974, 176 were in Performance, Composition and Sacred Music. Most of the 176 must have been Doctor of Musical Arts degrees. The DMA was initiated some twenty-odd years ago and judging by popular acceptance, it is here to stay. When the degree was new, many people were wary lest doctoral standards might deteriorate, but it has generally earned a good reputation. There is a delightful article on the subject in the last issue of the College Music Society's *Symposium* by Chappell White of Kansas State University under the title, "A Musicologist Defends the DMA".<sup>12</sup> He finds that the standard of doctoral study has not been lowered by the emergence of this degree and that, quite aside from, and in addition to, the elevation of performance standards in the country, there has been a laudable elevation in the educational and intellectual standards of the performers, a broadening of the concept of repertory and performance practice, and a renaissance in the market for musicologists who are needed to teach DMA's.

A newer degree is the Doctor of Arts degree which seeks to place

<sup>10</sup>The entire statement is quoted in Association of Graduate Schools, *The Research Doctorate . . .*, p. 36.

<sup>11</sup>*Music in Higher Education, 1974-75*, pp. 10-13, 26-27, 29.

<sup>12</sup>Chappell White, "A Musicologist Defends the DMA," *College Music Symposium* (Binghamton, N.Y.: College Music Society), XVI (1976), 133-136.

emphasis upon teaching and upon breadth and competence in more than one facet of one's field. That degree has been the subject of a continuing study by Professor Robert Koenker, Dean of the Graduate School of Ball State University. The most recent report of his that I have seen was dated February 1976, and it lists twenty-five schools giving the Doctor of Arts degree in some field, but only five in the field of music as compared with more than forty schools giving a DMA, and approximately the same number giving Ph.D.s in the field of music. The five schools that give the Doctor of Arts in music are Ball State University, Carnegie Mellon University, Peabody Conservatory, University of Mississippi, and the University of Northern Colorado.<sup>13</sup>

It has been suggested by a number of thinkers that get into print that the established schools should continue doing what they do well, and that if there is experimentation needed it should be carried out at the developing schools and at the master's level. The question is, how is this to be done? Well, the master's degree has been advertised as a degree that could technically be achieved in a year, but for practical purposes it's become a two-year degree in most institutions. In fact, many students take longer than two years for the master's degree, and why shouldn't they if it's feasible? There's no reason why they shouldn't seek to broaden themselves both in the profession and in non-professional studies.

Experimentation will doubtless continue in the newer and less common master's degree programs such as those in music therapy, church music, jazz, and arts management; and courses in these fields will be available for broadening the study opportunities of music students in the more traditional programs whether they are pursuing a master's degree of studying at a higher or lower level. But, other things are needed in master's programs such as an emphasis on teaching competencies for people who will be teachers even though they're not in music education and also what Robert Glidden called "attending to unfinished business" when he participated in a conference in 1973 at Northwestern University on the Graduate Education of College Music Teachers.<sup>14</sup> Schools all over the country are re-examining general education requirements at the undergraduate level. Columbia, Harvard, Yale,

<sup>13</sup>Robert H. Koenker, *Status of the Doctor of Arts Degree* (Muncie, Ind.: By the author, 1976), pp. 1-2.

<sup>14</sup>Robert Glidden, "Implications of the NASM Basic Musicianship Statement for the Preparation of College Teachers," *Monographs on Music in Higher Education* (Washington, D.C.: National Association of Schools of Music, 1973), pp. 69-73.

City College and others are having a new look at distribution requirements, core courses and things of that sort.<sup>15</sup> Wouldn't it be nice if our master's students could read and write? They might at least learn how to spell Haydn and rhythm.

As it is they come to us not only with shaky non-musical backgrounds but with vast shortcomings in the field of music as well. It's a great temptation to say, "When a young person is ready, in age at least, to tackle a master's degree, if he can't read and write well and doesn't have the fundamentals of basic musicianship under his belt, there's not very much we can do for him. If we can do anything for him at all, we can just give him a few sharp tools in his vocation, pat him on the back, and hope for the best." A few sharp tools, of course, means a few more fiddle lessons, or something like a few innovative strategies for highly motivational individualization of education experiential opportunities. That's a very irresponsible point of view. As Glidden and others have pointed out, if we don't tackle the problems of talented students at that age resulting from the shortcomings of their undergraduate and pre-collegiate instruction, we can never hope the next generation will be any better.

Even with our graduate students, if we can't insist upon it, we can encourage some breadth. I'm very much disturbed at the predilection for fads of thought and non-thought rampant among our students and others in our society ranging from the espousal of dubious Oriental mystics to just plain anti-intellectualism. Let me illustrate. A few weeks ago I was speaking about the Volta and the leaps that take place in that dance, and I mentioned the amusing folk saying "The higher the ladies can leap, or the higher the gentlemen can lift them into the air, the higher the corn will grow." I was startled by the response of a young woman about twenty-five years old who was presumably somewhat educated. She said with utmost seriousness, "Oh yes, and screwing on the ground makes the crops grow better too." Now such an attitude might lead to very interesting side effects, but it's a deadly case of anti-intellectualism, that is to say the flight from disciplined mental activity. The accumulation of facts and development of orderly thought processes in non-music courses would be of great benefit to that young lady.

Determination of the needs of entering graduate students in remedial and supportive studies in music depends heavily upon testing.

<sup>15</sup>Edward B. Fiske, "Trying to Define the Liberal Arts Program," *The New York Times*. Nov. 14, 1976, p. 16.

Our needs for thorough, reliable, generally accepted tests in music are still great, despite recent progress in several programs. This is a field in which NASM might well render outstanding service.<sup>16</sup>

Indoctrination is suspect at best. It is certainly hard to justify when only a few concepts are hammered away in course after course. On the other hand, in heavy subjects like theory and music history, perhaps a second look at the graduate level is not a bad idea. I had a whopper of a music literature survey course in graduate school which I found extremely useful. With a little leftover familiarity from undergraduate school, where the names had been so strange, it was possible to develop a kind of perspective and understanding that served as a valuable framework for all that I have ever managed to learn since, a perspective that I don't think I would have gained any other way. Teaching seminars are also important at the Master's level, ones in which the students do real teaching under expert guidance. I would encourage us too to continue the emphasis upon solo and ensemble performance instruction for graduate students even if they are not performance majors because of the importance performance may have in any musician's life and because of the value of ever increased understanding of performance problems and finesse. It's quite true that we shouldn't exploit students at the graduate, or undergraduate or pre-college level by whipping them into beautiful performances for the aggrandizement of the teacher and neglecting repertory, or, in the public schools, neglecting all but the most talented students. We should indeed make it possible for all students to have the opportunity to enjoy educated listening and knowledge about music. But, I submit that the enjoyment of performance ought to be made available to as many people as possible and that the reliance on talk shows alone won't do that.

We must deal with the non-traditional student, the continuing education student, the second-career student, the older student, the married student, the working student. If we deal with them one at a time it's extremely expensive in faculty time. If we can put them into classes and make them evening classes, so much the better. I think we have a big market there and one that we can be proud of.

If we have been talking mainly about teachers I think that's not awry. The country does not need thousands upon thousands of people making a living by only performing, but it does need performing teachers. Performing teachers at all levels are responsible for a great deal of

<sup>16</sup>For an excellent discussion see Paul R. Lehman, "Music Testing—For Admissions, Credit, Placement" in *National Association of Schools of Music, Proceedings of the 51st Annual Meeting* (Reston, VA: 1976) pp. 103-114.

the concert life of this country. There are hundreds of thousands of people who want to know about music, who want to sing, who want to play, who want to be in string quartets, and if we can serve them, we may be justly proud. The teachers they need are bred on our campuses by our faculties, and so is the next generation of college and conservatory professors. The composers, performers, scholars and pedagogues that we sponsor and produce are forming the culture of our society.

What can be expressed in numbers ought to be, but we mustn't overlook those things that can't be. It seems to me that in carrying out our responsibility to provide the highest possible level of education in music by accepting talented young people for advanced study, we are amply justified both by statistics and by our firm belief in the vast importance of creating, recreating, preserving, and disseminating information, ideas and beauty in our magnificent, wondrous and humanizing art of music.

# INTERVIEWING: AVOIDING THE PROBLEM BEFORE IT STARTS

HOWARD R. RARIG

*University of Southern California*

## PRE-INTERVIEW ASSESSMENT

One of the most important things we as administrators do is to constitute or reconstitute a faculty in order to increase its quality, competency, and productivity. Assuming all other aspects of a music unit to be optimal, that is, to assume a body of good students, decent facilities, imaginative programs, and adequate funding, none of these will have lasting value without productive faculty. By that token, any opportunity to acquire a new faculty member becomes crucial. It is a time for reassessing immediate and long-range goals of the music school or department, its special character, and its professional mission, regardless of size.

This process of self-review should entail a look at faculty profiles of current colleagues. Partial or full reassignments of teachers may be recommended in order to capitalize on strengths or to put unused competencies to work. Where faculty weaknesses seem irreversible, reassignments within the music unit may dilute their influence. In a positive sense, the interview itself will then become an opportunity to acquire a new colleague who will complement and strengthen the present faculty.

The pre-interview review process is important. It usually gets at a universal problem. Faculty members too frequently have accepted positions developed out of a collection of past teaching needs. Those earlier needs probably have changed, without changing the assignments of the teachers. Teachers may have worked for years without opportunity to exercise dormant interests or competencies. Institutional habit creates stereotyped notions and associations about what individual faculty do or can do, more or less setting them in concrete. Such notions may deprive the music unit of untapped professional strengths, or lead to faculty disenchantment with their circumstances, that can become professionally and psychologically debilitating for the individual. The result: inertia, mere job-holding, disinterest in or incapability of productivity. Perpetuation of these problems, however caused, can be avoided at this point by realistic institutional self-appraisal. The self-appraisal may then have a salutary effect on the interviewing and hiring of a new faculty member.

## DEFINITION OF POSITION

Description of the vacant faculty position has to be handled carefully. Immediate teaching needs obviously must be met, whether through shifts of present faculty, the hiring of a new person, or a combination of these. The administrator, however, must keep a perspective that looks 3, 5, 10 years ahead to the broader well-being of the school.

The position description may be designed to attract a musician representing a different school or tradition of performance, a different style or idiom of composition, an added strength in scholarship, or a complementary perspective in pedagogy.

It is perfectly consistent with affirmative action regulations to define a position in such a way that it precludes routine applications and holds out for certain qualities in prospective faculty.

Suppose your school has a vacancy in piano. If from the hundreds of well-trained pianists available in this country, you want one who is a first-rate artist-teacher, but one who philosophically understands the need for pianists to be able accompanists as well and who is open to providing pianists with functional skills through group piano instruction—these stipulations should be made. With patience your needs can be satisfied.

If you need a musicologist or historian, it recommends itself that you find one who appreciates the proper marriage of scholarship with performance. There are many of the new breed of scholar available, that is, those who combine a general scholarly competency with a specialty—whether medieval, 18th or 20th century—who combine this with a performance ability; in short, musicologists worth their salt these days are music-makers as well.

## SEARCH RESOURCES

The resources open to a school in search of a new faculty member are vast and varied. Their selection for use may be determined in part by the nature of the position to be filled.

You may want initially to get in touch with NASM institutions distinguished by strong graduate programs or the achievements of their alumni in the relevant field. You may want to get in touch with the deans, directors, and individual faculty of particular institutions, or to use the more generalized services of their placement bureaus.

The College Music Society Directory offers institutional listings of

approximately 1,300 schools and identifies the major fields of their faculty.

There are a host of professional periodicals and journals to turn to, including (by suggestion rather than by completeness) the following: The Chronicle of Higher Education, the AMS listings, union journals, NAAW & PI, NATS, ACDA, MENC, AAMOA, MTNA, AAUP listings and the like.

Musicians in the profession at large make excellent referees or prospects.

For distinguished chairs and professorships, it is common practice to address individuals directly for an expression of interest.

#### THE INTERVIEW: HOW TO AVOID THE PROBLEM (OF PRODUCTIVITY) BEFORE IT STARTS.

The final interview typically represents the culmination of weeks of planning, search, and assessment of materials. In the case of a pianist, for example, this interview may literally involve one candidate selected from a field of as many as 150 to 200 applicants.

A preliminary interview—a screening off-campus by a dean, director, or chairman, or by an artist-teacher colleague on tour may serve a useful purpose. This interview, however, rarely proves sufficient because of the limitations and unnatural environs of a convention lobby or hotel dining room.

Any leading candidates, except under extraordinary circumstances, should be brought to your campus. Even with strictures on funds for travel expenses, it is false economy not to find money somewhere with which to bring the candidates to your school.

In addition, an extremely important point: it pays to have the candidate on hand for an extra day or half-day. If you have flown him in from Seattle, New York, Dallas, or wherever—an extra \$100 of local expenses becomes inconsequential when measured against the investment being made and its significance for the school.

Invariably, if the candidate is on campus long enough, there seems always to come that moment when the normal tensions of the occasion dissipate themselves and the candidate becomes more himself. With additional time, the interviewers, too, become more at ease with their role. This extra time also permits a second or third occasion for stu-

dents, faculty, and administration to see the candidate and for the candidate to better know them. Thus, both parties can develop more informed assessments and perspectives than is possible on the basis of one-time, sometimes breathless encounters.

The more varied the circumstances of the candidate's visit, the fewer the unanswered questions once he is gone, and consequently the more secure the final judgment of the candidate.

It is important also to remember that the interview is a two-way street; that is, not only is the candidate being examined by the faculty, students and administration, but also any candidate worth having is making his or her own assessment of the institution they are visiting. They may indeed be comparing the opportunities you offer with those at other institutions competing for their services.

Events that make up the itinerary of the interview should be planned imaginatively. As you all know, certain time-honored conventions lead often to "American Gothic" scenes; the enthusiasm and zealotry for the task of interviewing often leaves the candidate in stiff, uncomfortable, "shot-gun" confrontations or runs him ragged with a schedule that continues unrelaxed from early morning until after the reception following an evening concert. The rigors of such days may attest to the candidate's stamina, the soundness of his digestive tract after three "working meals" and two cocktail sessions in one day, but such intensity may tell you less about the person and the professional than you really would like to know. As in good music, a rest is appropriate from time to time. The length of the campus visit again becomes important.

It may be valuable for you or the candidate to meet faculty from the broader campus community—arts and humanities, education, and so forth.

Normally, it is profitable to have informally scheduled moments in the candidate's stay where people can simply drop in to chat with him.

Assuming that any faculty member hired will teach, a candidate for a position should teach in some manner while on campus. Beyond that a performer should play or sing and a conductor conduct. The composer and scholar should also be provided appropriate arenas.

The itinerary should include a range of activities that give the candidate opportunity to work as a professional, to talk as one, to be a person, a social presence, and something of an imagined colleague. Where

appropriate to the field, he should work with a large group of students and a small group; some faculty are brilliant with one size and not at ease with the other. If the position is in performance, he should have the chance to teach individuals in the studio, to coach a chamber group, to teach a master class, to sit in a rehearsal with an appropriate resident faculty ensemble.

The agenda should allow informal private time with individuals, whether students, faculty, or administration. Small informal social occasions, preferably off-campus, with students and faculty of the discipline he would join are very informative.

It is assumed that the candidate will have ample time with the music administrator and his staff, and with appropriate officers of the University or College.

#### SUMMARY

As the candidate's competency is confirmed or disproved during the visit, a few other factors should be observed. During the interview, potential for productivity may emanate from the candidate's performance itself. Things may be generated that neither the music unit nor the candidate had anticipated: new performance programs or projects, curricular ideas, or university or community services. A sense for the visitor's professional vitality should ensue from discussions with him that thoroughly cover his training, experience and special interests. Discussions should evoke the candidate's philosophical views on present day and future training of young professionals, modes of instruction, what he envisions himself achieving or doing 5, 10 or 15 years ahead, and what academic or professional plans he has, given time and proper circumstances. He might begin to sense how he sees himself fitting into your academic community and how he might contribute to its well-being.

Using these guidelines, the administrator, with his faculty and students, should have a broader and sounder basis for judging the qualifications and desirability of the candidate—and a basis for comparing him with other candidates, leading to a happy choice for the institution and the prospective new faculty member, and a diminishment of the problem of faculty productivity.

# INCENTIVE PLANS — DO THEY WORK?

ROBERT GLIDDEN

*Bowling Green State University*

I should make it clear at the outset that the reason I was invited to make some remarks to you on the topic of incentive plans was not because I have any particular expertise in this area, but rather because my institution, Bowling Green State University in Ohio, for the past two years made a significant commitment of resources to an all university program of special achievement awards for faculty and staff. I have therefore had an opportunity to observe results of a rather special incentive program, and will share some of those observations with you today along with some of the details about how the program functioned.

In planning the university budget for 1974-75, President Hollis A. Moore asked the Board of Trustees of our institution to set aside \$100,000 with which to recognize outstanding achievements of University faculty and staff members. The Board of Trustees approved that request and the program was hailed as the first of its type for any major college or university in the country. The Special Achievement Award Program was announced to the university community early in the fall of 1974, and two basic objectives were stated, as follows:

1. to recognize significant achievements in teaching, research, and program development or public service among faculty and staff members that have occurred or culminated during the previous year; and
2. to identify and reward achievements from a university-wide perspective rather than a department, college, or program-centered viewpoint.

The second objective was explained as a means by which "pockets of excellence" might be rewarded wherever they existed, i.e., achievements which contributed more to the total university community than to a single department or program and which might not have received attention through the regular procedure of departmentally allocated salary increments. In other words, no quota or proportional representation by departments, colleges, or programs was intended. Examples were given as to the types of achievements to be considered, including the following:

1. Outstanding research achievements in the mathematical and biological sciences, social sciences, business, education, and humanities, which have drawn regional and national visibility.
2. Substantial contributions to programs enhancing the academic and social development of students.

3. Creative performances, shows, or other notable achievements in the fine arts which have gained broad public acclaim.
4. Demonstration of outstanding teaching that has been formally supported by student and/or faculty appraisals in any academic program area.
5. Significant work on the design, implementation, and/or evaluation of innovative educational programs.
6. Substantial professional service to the University, community, state, or nation by participation and involvement in major policy making, policy review, or advisory roles.
7. Significant contributions to any aspects of the University's climate, reputation, and enhancement as a quality, residential University.

During the first year of operation of this program all full-time faculty and staff members were invited to apply for consideration, and nominations were also invited from faculty, students, staff, and alumni. Over 300 applications and nominations were considered. Selection of recipients for 1974-75 was made by a review panel of six persons, all from outside the university. One person was a member of the University Board of Trustees, one a distinguished alumnus, and the four others all distinguished persons from various fields. Interestingly, and fortunate for the music school, Robert Bays was one of those persons.

The review panel met for three days on campus and selected 66 members of the faculty and staff as award winners. Each of the award winners received a one-time cash award of \$1,500, i.e., the awards did not affect the base salary of the recipients.

During that first year of the Special Achievement Awards Program, eight faculty members from music were recognized, four for individual achievements and the other four for achievements of the faculty string quartet. I do not know how many music faculty members were considered for awards that year, but certainly eight recipients from a faculty of 53 was a good percentage.

During 1975-76 three significant changes were made in the program. First, the funds allotted were reduced from \$100,000 to \$50,000, made necessary because the Governor of Ohio had imposed a 2% reduction on all state agencies and to Bowling Green that meant a loss of revenue of approximately a half million dollars. Second, the review panel for the academic area was enlarged from six to ten, and of those ten, five were from within the university community. And finally, faculty and staff

members were not invited to apply directly, but had to be nominated by their department and approved by the dean of the college. The purpose of the last change was obviously to add internal review so that the selection committee would have a less arduous task.

Because of the reduction in funds allotted for the program, the number of awards as well as the amount of the awards was reduced in 1975-76. In the academic area 23 individuals and two groups were selected for \$1,000 awards. Sixteen persons from the College of Musical Arts had been nominated, but none received awards last year. In this regard it is important to note that of the ten members of the review panel, only one specifically represented the area of the arts, that being an assistant professor of art from within the university. A very clear reaction of the music faculty to this was that the difference between 1974-75 and 1975-76 was not one of achievement on their part but attributable to the considerably different makeup of the review panel.

The Special Achievements Awards Program at Bowling Green State University lived a short life of two years. It was not continued this year, largely because funds were needed for general faculty salary increments, but also because it seems to be the pervading viewpoint that the program had caused more hard feelings than it had developed incentive. In a rather thorough assessment after the first year's operation of the program a detailed questionnaire that had been submitted to all faculty and staff revealed a positive response for continuation of 48%, 31% against, and 20% undecided. However, over 50% felt that the amount of the awards should be less, perhaps because a number of persons complained that they felt the awards had been given to faculty members who were already receiving the highest salaries. This was not really true, incidentally, but it is nevertheless a difficult notion to dispel. Others complained that they did not feel adequate explanation or description had been given as to the achievements that were recognized. There was some basis to that complaint because the brochure that announced the awards simply listed names with photographs of the recipients. In general, changes that were suggested in the assessment of the first year of the program were implemented in its second year, but after the second year the faculty of the university was in favor of doing away with the program and for applying those monies to regular salary increments.

I should explain the procedure that was followed during the spring of 1976 to determine faculty salary increments, because the Board of Trustees of the University, as well as the higher administration, have

remained determined that, as much as possible, special achievements or meritorious service should be rewarded. After much pulling of hair and slicing of various areas of the budget, we arrived at a total salary increment pool of approximately 8.5%. It was determined by the President, Provost, and Deans' Council that each faculty member would receive a general salary increment of 4.5% of his/her salary, the remaining 4% of the pool to be distributed proportionately to the colleges for merit increments as they saw fit. In the College of Musical Arts we distributed 3% to the departments and held 1% in the dean's office for salary adjustments and in order to recognize merit on a college-wide basis. Department chairmen were asked to establish their own rating system of faculty productivity, but they were also asked to base this rating system upon areas in which they wished to motivate their faculty for the future. Department chairmen came for conferences with the dean and associate dean prepared with a list of all their faculty members ranked in order of their estimate of productivity.

We had determined in advance that our goal was to give merit increases to no more than 50% of the faculty, and to do so according to three levels of increments: approximately \$500, \$1,000, and \$1,500. In other words, our Performance Studies Department, with 30 faculty members, had about \$15,000 in merit funds. If we chose to award merit increments to only ten, each would receive about \$1,500 in addition to his or her 4.5% general increment. Or, we could award \$1,000 to 15, but the intent was not to award a flat \$500 to all 30. As it turned out, in all departments we awarded a balance of the three different levels of merit increment, although we did exceed the 50% goal slightly. I might add here that the College of Musical Arts was by far the most stringent in the university in its merit awarding procedures, perhaps partly because meritorious achievement is more visible in our field but certainly also because we are by far the smallest college in the university, and department chairs probably work more closely with the dean's office than in the other colleges.

Thus far, our awarding of merit increments in this manner has seemed to work well. One reason for this is probably that our department chairmen, and in many cases I personally, have had conferences with the faculty members who did not receive merit increments to explain the basis for ratings and the means by which they might qualify in the future. In a faculty of 53, of whom 24 received no merit increment last year, I know of only one or two cases of bitterness and those are certainly not intense. On the positive side, we have observed evidence of greater

productivity, or at least a sincere attempt to be more productive, on the part of many of those persons as well as those who received less merit than they thought they deserved. Incidentally, I have been confronted with more complaints from persons who did receive some merit but thought they should have received more than I have from persons who received none at all.

In summary, it is my belief that a structured program of recognizing special achievement and meritorious service based upon criteria that faculty understand and know in advance, provides greater incentive for increased productivity than the type of special all-university program I described to you at the outset of this presentation. My primary concern now is whether we will have the funds in the future to provide a reasonably satisfactory general salary increment and have enough left to recognize merit as we did in determining salaries for this year. Our rate of inflation being as it is, it seems imperative that we grant general salary increments of approximately 5% per year, or at least approaching that. And, with shrinking resources for higher education and the added specter of decreased enrollments for the future, we may do well to arrive at a total salary increment pool of 5 or 6%. And, if we have only one or two percent to apply to merit, the awards will either be so insignificant or so few that they would produce bitterness rather than incentive.

I am sure that you, as I, have speculated as to means other than monetary by which we might reward outstanding achievement. The problem is that most of us in our field have already won all of the lapel ribbons that we need in our days of participating in high school music contests. More seriously, I think it would be possible to set aside a sum of monies each year that would be awarded for special achievement on a one-time basis, i.e., like our special achievement awards program, not adding to the salary base. We might in that way maintain the prestige value that is very obviously a part of any merit system without multiplying salary costs for the future. In any event, there is in my mind and I think in the minds of most faculty no substitute for money in providing incentive, so perhaps a good printing press is the answer, since it seems not to be forthcoming in sufficient quantities from any other source.

# PROBLEM FACULTY MEMBERS: SOME OPTIONS

ROBERT E. BAYS

*University of Illinois, Urbana*

I have agreed to talk a few minutes about problem faculty members, and to suggest some options for dealing with them.

First, we must be sure the faculty member really is the problem. It is possible the "problem" is the administrator who tries to cast all faculty members into a pre-conceived, rigid mold. If we define faculty roles too rigidly, we can create situations that lead to frustration. The brighter and more ambitious the faculty member, the more likely this is to be true. You and I are in our jobs today probably because, among other reasons, we sought a greater challenge, may even have become bored with what we are doing previously.

Some of our "problem" faculty members may need, more than anything else, a new challenge. This is particularly likely to be true as individuals move into the 40's, and looking ahead, see only what they see looking back.

While we may be quite helpless to assist a given faculty member out of his frustrations, we can at least be sure we are not the cause of them. The fact that a faculty member was hired ten years ago to do a given job is not a very good reason for insisting that he must not step out of that mold now, particularly if his interests have moved in other directions.

Turning now to some of the typical faculty problems most of us have to deal with at one time or another:

1. The faculty member who must act as the "conscience" of the faculty.
2. The "cynic," often a retired orchestra player, who can have a very negative influence on other faculty and students.
3. The faculty member who has lost perspective to the point of real illness—paranoia and depression are epidemic academic diseases.
4. Performance faculty who don't attract or hold students.

There are of course many other types, but for the moment, perhaps these can help focus our discussion.

Ultimately, it seems to me, we have only two basic approaches. The alternative suggested by traditional wisdom is to withhold salary, isolate

the faculty member from the action, and hope he will move. But he doesn't move, because he can't. People move because they are doing things that make them attractive to other institutions, and the kinds of faculty members we are considering here tend to surface only in negative ways.

This alternative results in an underlying and growing bitterness in the faculty member, a feeling that he is being mistreated while at the same time he often becomes defensive because he knows he is not pulling his own weight.

Negative incentives don't work on faculty any more than they work on students or our children.

Sometimes a situation is such that one can only wait it out—wait for retirement. One is fortunate to work in a system that has a relatively early mandatory retirement, but which permits continuation after that point at the option of the school. This allows us to keep productive faculty members and retire unproductive ones. Of course the whole concept of mandatory retirement is under heated discussion in this country, and the future may present even greater problems for us in this regard.

Another alternative may on the surface sound rather Pollyannaish, but it may be the only possibility we have, though admittedly a slim one, of working constructively with problem faculty members.

This alternative is to try to find some positive feature in their work—something, however small, to build on in an attempt to make the best of what they have to offer.

It is important to remember that faculty members must work toward goals that mean something to them; nothing else is so strong an incentive. They must have a sense of pride in what they are doing and feel that their work is appreciated. If there is any way we can help rebuild a sense of pride, or re-channel activities so that there is a renewed challenge, we at least have a chance. I am convinced there is *no* chance in the negative approach.

Going back to the four examples of typical problems:

1. The faculty conscience. This faculty member is hypercritical of his colleagues; no conductors on the staff are competent; no performers meet his standards; the secretaries are incompetent and unsupervised. At the heart of his problem probably is his desire to do your job.
  - a. One can probe until he gets *specific* complaints, and then follow a

time-honored device—appoint him chairman of a committee to study a specific problem he has complained about, and give him a date for submitting constructive recommendations for a solution. While he may not solve the problem, he may have to come to grips with reality.

- b. If nothing else helps, you may have to suggest that he request that the faculty go to the administration and ask that he be appointed to your job, and that until that time you are going to function as chairman. There is no risk really; the faculty conscience will have effectively alienated himself from most of the faculty.
2. The “cynic” is typically an ex-orchestral player who tacitly if not overtly undercuts ensemble programs and hates all conductors on sight. He is a serious problem because he probably does not realize that he has become negative. Cynicism is a very contagious disease. Students and other faculty members are easily infected.
  - a. One can suggest to him that while he may have come by his attitudes honestly by suffering at the hands of conductors and managers for years in professional orchestras, his students have not yet earned the right to be cynical. In students, this attitude is most easily transferred to young instrumentalists and is seen in their reluctance to play in orchestras and bands, and their hypercritical attitudes toward conductors and ensemble discipline.
  - b. One can appoint this faculty member to a committee to help solve problems of the orchestra or band, such as scheduling, or a search committee for a conductor, and try to get him involved with the goals of the ensemble. It is important that we make our own priorities clear, if these do in fact include a strong ensemble program (at the moment, foregoing debate on the desirability of strong ensembles), and that we expect full cooperation from all in working toward these goals. If the faculty member really plays well, we can try to negotiate a solo appearance with the orchestra or band.
3. The problem of real illness. Here we must avoid any temptation to dabble in amateur psychiatry, and must encourage the faculty member to seek professional help. Perhaps the most help we can be is to convince him that he will not become suspect or a pariah if it is known that he is seeking help.
4. The studio teacher who is not attracting students or holding students. We may ask the instructor if he has any ideas why “we” are not drawing enough good students in his area, and what he has done in recent years to turn things around. This helps place the responsibility squarely on his shoulders. By accepting such responsibility, he may more readily face the desirability of early retirement or redirection of his efforts.

None of these is a magic solution. Most of the time, most of them

will probably fail. But again, I am convinced that the *only* chance we have for change is to help the faculty member to a new or renewed challenge, one in which he finds a reward worthy of renewed effort.

# WORKSHOP ON MUSIC IN GENERAL EDUCATION

## Preface

EDWARD F. D'ARMS

This Workshop on Music in General Education launched a two-year effort by NASM to explore the needs, examine the possibilities, and establish criteria for major action on this subject.

Following a brief outline of the reasons for this venture by the moderator, the first speaker, Dean Schwartz of Lawrence University, presented an interesting account of the development of music education in this country, from the Singing Schools of the 17th century to the present. The emphasis from the beginning was on participation and the creation of a musical public, but for more than a century there has been a conflict between this idea and the European tradition of the professional musician. Increasing concentration on this latter aspect of education in music needs to be balanced by a return to concern for a musically literate and active public.

Dean England of California Institute of the Arts urged the importance of a broader humanistic education in which the arts, especially music, would play a more important role than they do in the specialized curricula of today. He encouraged teachers to be more imaginative and creative in their presentations. In particular he suggested searching out and publishing examples of creative teaching which stressed the arts.

The third speaker, Professor Jeanne Shaffer of Huntingdon College, a singer and composer as well as teacher, described in some detail the satisfactory results to be obtained from a humanities course which stressed creativity, especially in music. It is not easy to overcome the habits of textbook teachers or of students who are looking for the "right" answers, but the rewards for doing so are great.

The "Hidden Ingredient" was the subject of a vivid presentation by Professor Simpson of Glassboro State College. He contrasted the meager audiences for classical music and the slim rewards for its performers with the huge outpourings of listeners and money in the area of popular music. The media are dictating taste in the United States by what they play and what they recommend on radio and television and in the public prints. Psychological studies have determined that 80% of an individual's taste is formed by the age of 8. Hence it is imperative to inform today's students of their decisive role as tomorrow's parents and as

teacher's of tomorrow's parents. The results of Kodaly in Hungary and of Suzuki in Japan have demonstrated the ability of very young children to achieve much more in music and, by transfer, in other fields such as mathematics, than was previously thought possible.

The final panelist, Professor Arno Drucker of Essex Community College, stressed the responsibility of the community college to its cultural environment and the opportunities it has to stimulate musical awareness both on and off the campus. Combined college and community choirs and orchestras, special mini-courses for senior citizens, informal concerts in student unions and in community centers are some of the methods that can be used.

The audience of about 50 took an active part in the lively discussion which followed. Many topics were brought up: co-operation of academic colleagues in fields other than music, influencing local radio and television programs, variations on the Kodaly and Suzuki approaches, and numerous others. Several of the participants expressed their appreciation of the attention NASM is giving the subject and promised continuing support for the enquiry.

# DEVELOPMENT OF MUSIC EDUCATION IN THE UNITED STATES

CHARLES SCHWARTZ  
*Lawrence University*

It is anticipated that the project we initiate this morning will continue for two years. As we begin, I believe that if we look once more at our historical development, we will achieve more as we project our future course.

Music education, in the sense of a course of study for the general public, began in the early 1700's, primarily because the clergy wanted to improve congregational singing. The result was the singing school, an institution designed to teach music reading through the study of choral works. Because of their social appeal, singing schools achieved wide popularity and, by the 19th century, developed nationally.

Here is one early account of an evening's activity at a singing school:

"The sled was hauled by a yoke of well-bred oxen down the steep hill two miles to the valley school house, where the interested class assembled once a week through the long winter. We not only sang every exercise, tune and anthem, but at the close, we escorted the prettiest girl home. We could only stop at her door long enough to say one good night, for we must catch up with the ox team."

The emphasis on social pleasures and the limited musical training of those who conducted resulted in questionable educational values, but singing schools did stimulate the public's desire for additional opportunities in music. This interest resulted in the formation of more ambitious musical organizations and a growing public support for music itself.

About 1830, groups of singing schools began to join together into 3- and 4-day music conventions for both music study and choral performance. The conventions achieved national prominence and were replaced, in turn, by more specialized institutions. Normal institutes, beginning around 1850, were designed for those convention participants who wanted more pedagogy and less singing, while great choral festivals appealed to those who wanted more singing and less pedagogy. These institutions, continuing into the 20th century, became conservatories of music and permanent choral societies. But let us not derogate the singing schools and the music conventions of the 19th century, for without their persistent encouragement of amateur musical activities, we might never have had a program of school music to develop in the 20th century.

In 1833, Lowell Mason established the Boston Academy of Music, which served as an agency for teaching music to the public, training music teachers and convention leaders, and promoting school music. Through Mason's work, the Academy became known throughout the United States as the national sponsor for music education, and, in 1838, it succeeded in introducing music into the Boston Public Schools.

Music became the first of the fine arts to take its place in the school curriculum. This, occurring when the value of any school subject was judged solely by the criterion of "practical everyday activities," gives a clear indication of the high esteem accorded music by the populace at that time. And why not? Music had been, for more than a century before its introduction into the schools, one of the most important activities in community life. And it was supported enthusiastically because its value was recognized by the members of the community—and their involvement was primarily as participants, not as spectators.

We may want to pause here, just for a moment, to consider the relationship between the original purposes of music instruction and our current approaches to cultivating the art. Throughout this century we have been cautioned about meandering and about losing sight of our beginnings. Sometimes we have listened to these concerns, but mostly, I fear, we have been so busy expanding that the alarms went unheeded.

Music in the schools, as contemplated by Lowell Mason, was part of a general educational plan which included every segment of community life: the school, the church, the choral societies, the singing-school, and the home. But during this same introductory period an important distinction arose between music teachers who were influenced by Mason's Boston Academy and the highly trained musicians who emigrated from Europe. The Academy followers were interested in promoting a music culture that encouraged everyone to participate while the European group was concerned primarily with the development of the individual professional musician.

Almost a century later in 1922, Osborne McConathy, reflecting on this difference, said: "This misunderstanding of the function of the school music teacher on the part of the European musician and his amateur pupils continues to some degree even to this day, acting as an unfortunate deterrent force in the cause of the general musical development of America." He was referring to young Americans who had flocked abroad to study with skilled European teachers, and had brought home attitudes which encouraged the social superiority of solo performances over the democratic values of music for social diversion.

In the 1920's the distance between music in the schools and music in the community seemed to be widening. Fifty years ago, in 1926, some notable musicians were making these observations: (1) Archibald Davison, Associate Professor of Music at Harvard, in the preface of his then new book *Music Education in America* stated "Like many other college teachers of music, the author of this book has become increasingly aware of the fact that music education, as administered in this country, is far from accomplishing what we have a right to expect of it. Thousands of persons are engaged in the profession of music teaching, immense sums are annually expended for the maintenance of music in schools and colleges, large and powerful organizations of music supervisors meet from time to time to discuss better methods of instruction; and yet the American "people" grow in musicalness much more slowly than is warranted by the outlay of energy, time, and money."

Also in 1926, Peter Dykema, of Teacher's College, concluded his report to the Music Teacher's National Association with these sentences: "As has been said in previous years, the main problem before the musician is how shall we guide the apparently insatiable desire of America for music? We have surprisingly few musicians who are definitely trying to aid in the great popular movement. Many educators are standing aloof, regretting that some things are going wrong, but are doing very little to make them go right. Our training is still too largely for men who will themselves have power to produce or appreciate music but are little concerned with guarding the great love in the mass of our nation . . . Our problem is the producing of leaders who are capable musically and who are qualified, from the administrative point of view, to lead our people artistically and sympathetically into the realm of music to which they long to go."

There were some good examples of the kind of leadership Dykema referred to. A few music supervisors in the 20's were already working toward community-wide coordinated programs. Edward Bailey Birge, in Indianapolis, offers one of the best examples of the supervisor who used the entire community as an educative force. Flint, Michigan, and Baltimore, Maryland, had full time musical leaders in municipally funded positions who developed and promoted unified music programs from the kindergarten through old age.

And it was during this decade that NASM came into existence. It is good to note that under our constitution, a primary purpose of NASM is "to advance the cause of music in American life and especially in higher education." I think that we have been influenced too much by

that word especially; perhaps it has been misinterpreted to mean exclusively. Our current 58 page handbook contains only one half page dealing with music and general study.

After the '20's a number of attempts were made to deal with the issue of music and general education. I shall deal briefly with just a few which seem pertinent.

In 1948 Music Educator's National Conference had as a general theme, *The Scope of the Music Education Program* with specific references to music's relation to general education, the humanities, and the community.

And again, in 1957, MENC considered the problem of music in general education through its landmark publication *Basic Concepts in Music Education*. Cliff Burmeister, Harold Broudy, John Mueller, and others articulated ideas and ideals for the future. For example, Mueller sharply differentiated today's leisure from past conceptions of idleness, and urged that "the major assignment of education is to supply the tools for leisure as well as to supply the tools for vocational activity."

In the early 50's Paul Hindemith was honored with an appointment to the Charles Elliot Norton Professorship at Harvard. Under the auspices of that distinguished chair of poetry, Hindemith presented a series of lectures that provided the subject matter for a later book *A Composer's World* (published in 1952). Always the champion of the amateur musician, Hindemith stated: "Among those taught by our endless phalanx of pedagogues the non-professional, the man who wants instruction for his own amateurish fondness of playing with musical forms, hardly counts at all. He who normally ought to be the music teacher's best customer has, as a numerical force, dwindled to almost nothing. And as a musical factor he usually wilts away after several years of a training that, instead of flattering and fostering his layman instincts has administered an indigestible virtuoso treatment."

During the next decade there appeared to be a growing interest in the arts as a community concern. The Rockefeller panel report of 1965 assessed the state of the performing arts in this country and identified the importance of community involvement. In this regard the report suggested that perhaps the most important role of the University and the liberal arts college is and has traditionally been: "development of an appreciation and understanding of the arts as part of a broad, general education in the humanities." This statement grew naturally out of the panel's conviction that the arts are not for a privileged few but for the

many, that their place is not on the periphery but in the center of society, and that they are not just a form of recreation but are of central importance to man's well-being and happiness.

The Tanglewood Symposium of 1967 had as a constant theme the central role that the music educator should assume in the musical life of the community, both in and out of the schools. The Symposium offered two general recommendations: the first concerned the role of the music educator in his community; the other urged that we secure more corporate and governmental support for music.

We are now in the 70's, and those of us who have accepted administrative assignments in music are the ones who should feel most responsible for carrying forward this sense of history—the awareness of our musical heritage—an understanding of the role and purpose of music in our society. If we are responsible for the present and future, then we are also responsible for relating it to the past.

For a long time we have been working to put music into the schools and we have done a good job of doing just that. We now have a dual task: to hold on to what we have accomplished and to project music outward into the community again.

## A HUMANITIES COURSE IN CREATIVE ARTS

JEANNE SHAFFER  
*Huntingdon College*

"Education should train for life as well as livelihood. It should make life more satisfying." Mort Lindsey said those words to Phi Mu Alpha Sinfonia last year in San Diego. He also made the statement that we need to train superior music teachers who will bring musical literacy to all Americans and that we need 200 million amateur musicians more than we need 3,000 professional musicians. Beginning with these thoughts from a most practical man may I continue with a proposal that the integrated humanities course, which will here be called a creative arts course, should be the central course in a liberal arts curriculum around which the music department should design its schedule for music in general education. It is not my task at this time to defend the creative arts course. DeVane, Barzun, Cramer, Perry, Dudley, Carpenter and many others have done this beautifully already. However, the reasons for placing a creative arts course in this critical position should be stated.

Talent is often equated with creativity. This is sometimes a valid premise, but more often it is not. There are certainly many creative people who are not fine violinists, singers, painters, or poets. While the extremely talented are usually recognized at an early age and encouraged, even pushed, to develop their talent by lessons, practice, and association with those having similar interests, the latent creativity in the majority of students possessing no shining talent is not only usually unrecognized, but tends actually to be discouraged or squelched as reported by Burton, Givens, May, and many other sources including our own experience.

The creative arts course is the vehicle par excellence for providing an atmosphere in which students and teachers alike may explore unfamiliar ideas and realize, as a figured bass is realized, the creativity within themselves. This is the best kind of training for life. The creativity may not always turn toward music and for the non-music major students on campus or from the community, it should not. If it *includes* music, if it perceives relationships between music, art, literature, and ideas it will have absorbed what music in general education can best provide.

The teachers in such a program must become aware of their own

creative abilities. They must be willing to attack an enormous amount of material. It is hard work and it requires confidence that one can indeed learn very difficult material outside one's field while keeping up with current research and recent works within one's field. Team taught courses work well if a school is willing to fund such a setting and the team functions congenially with all members present at all times. A single teacher-planned syllabus with outside resource people brought in from time to time in their areas of expertise while the planning teacher is present at all times for synthesis is more practical in most situations. Many teachers are frankly afraid to attempt such a program. A part of our job as administrators is to convince them that the world of the creative arts class, like the world of the PhD, is more a world of hard work and persistence than anything else including super-intellect. If they are to encourage the creativity in students, they must be willing to risk thinking of and looking at knowledge in new ways themselves. They must constantly be searching for unique presentations in order to make an "encounter" possible for the student.

"Encounter" is used with apologies to Rollo May and others. In *The Courage to Create*, May states that the first thing we notice in a creative act is that it is an encounter characterized by an intensity of awareness, a heightened consciousness. No teacher will be so brilliantly stimulating day after day as to move every student to charge forth from the classroom inspired to challenge the creative output of Picasso or Mozart. On the other hand, neither will we have classes made up of students possessing Mozartian talent. However, if we have the desire to identify and encourage the creative process in our students, there are many things we can do. I am not suggesting that we delete factual questions from tests, but that we include some unorthodox ones which demand intuition and courage together with factual knowledge. After an hour and a half of definitions and discussion on a final, I gave a class a matching question during the last half hour: six art slides to match with six recorded examples. I wasn't even certain that this was a valid question. But I was excited beyond measure when over 60% of the class matched all six as I had them paired. Another 25% mixed only two 20th century works. This test was given to a class of 47 liberal arts students from which eight graduating seniors having A averages had been excused, and it was the first time I had ever heard students talk about enjoying a final.

Techniques and methods may or may not be of utmost importance to you, but certainly essential for success is the development in students

of the attitude which will enable them better to utilize creative potential. It may take several weeks into the course to convince students that this is not a class which seeks merely to have them store and retrieve information on demand. It will definitely take several assignments and a test for some. Some you may never convince. Many students honestly will not believe or understand that they are to discuss, for instance, the relationship between the two works studied in class as they perceive it and not as they believe the teacher perceives it or as they think they are supposed to hear and understand it. They will be afraid of being penalized for expressing their own opinions rather than what they have been conditioned to think of as facts. One of the first goals of the creative arts course is to establish the sort of atmosphere in which students can function creatively.

Students profit from such a course by (1) gaining insight from actually experimenting with the materials of music and the other arts, (2) by being exposed to significant works previously unknown to them and becoming aware of standards and quality, (3) by developing a capacity for enjoying many kinds of music, (4) by learning such technical and historical knowledge as will help them to understand something of music's *raison d'être* historically and currently, (5) by gaining courage to explore their own creative impulses, and (6) by perceiving relationships between music, art, literature, and ideas, as previously suggested. Finally, some of the students who go through such a year of study will be encouraged to pursue applied lessons, participate in choral and instrumental ensembles, or musical theatre, and join Mort Lindsey's group of amateur musicians, and any or all of them can find more satisfaction in life in proportion to the intensity of their encounters. Lest you think this an over-simplification, I am not implying that this approach is a perfect answer to reaching all non-music majors. I believe it to be the best. Many students will go on to take advanced music, art, literature, or philosophy courses if the creative arts course is truly successful. Also, from this group come the patrons of the arts so badly needed.

In a short space it is not possible to go into the details of means to accomplish the above goals of a creative arts program. Suffice it to say, that I strongly believe the creative arts class to afford the highest probability that students will be provided the best education for increasing the quality of life. If we decide that the above goals are worthwhile we will seek the means whereby the potentially creative student can be helped to develop more positively than in the average music appreciation, art

appreciation, and introduction to literature classes through the exercise of more creative effort on our part as administrators and teachers.

The means to accomplish these goals will, I hope, become the subject of further study by the group present today.

# THE MISSING INGREDIENT— A SENSE OF REALITY ABOUT THE MUSIC PROFESSION

EUGENE T. SIMPSON  
*Glassboro State College*

A recent concert at Glassboro State College featured one of the most sensational young piano virtuosi one is likely to hear in a program of transcendental difficulty. The performance demonstrated stylistic acuity, musical sensitivity, complete technical mastery, fire, and a conceptual grandeur which is generally found only in the truly great performers. The biographical notes on the program revealed that the artist had studied at The Chilean National Conservatory, The Polish National Conservatory, The Tchaikovsky Conservatory in Moscow, and for a number of years with the renowned pianist Claudia Arrau. Despite his unassailable gifts and training, and despite considerable publicity, the 250 seat recital hall was only one quarter filled. At the reception which followed, I inquired of the program sponsor the cost of this fine artist who was also scheduled to teach a master class the following morning. The fee was a paltry \$100; scandalous, even if the performer and sponsor are friends. Anxious to know how his career was developing, I inquired about competitions, orchestral auditions, and about the artist's means of support. Yes, he had won one major competition but he was now too old for the more lucrative ones. No, the chances for major orchestra auditions were not good as you had to "know someone" even to be heard. He was able to subsist on a very modest salary earned by teaching at a college in London. Yes, he was giving a Carnegie Recital Concert next evening but it was doubtful that the critics would come. At his last formal recital in England, the critic had attended but there had been no space in the paper on the following day for the review. I could only turn to my colleague, the sponsor, and ask what kind of a future does the profession promise our performance graduates who may all possess less talent and acquire less training than the artist in question, if it affords but these scanty rewards to an artist of the dimensions described?

Robert Jones' article "The Solo Recital: Where Will It Be In 2001," published in the July, 1975, issue of *Musical America* provides depressing verification that the experience described above is not an isolated one. In the same article he challenges the faculty of a premiere university music department with the question, "Well, what the hell do you have it (the best music department) for? You people are turning out

pianists and violinist and singers and harpsichordists and cellists and you don't want to hear them. So why are you turning them out? There are enough people already performing who can't get engagements. Your position is amoral. Why don't you shut down and save yourself four or five million dollars a year?"<sup>1</sup> This question is a crucial one since schools are the biggest market for music today<sup>2</sup> and the attendance at rock concerts on college and university campuses during 1974-75 (9.5 million) substantially exceeded the combined attendance of all symphonic, operatic, choral, instrumental, chamber and vocal performances (9 million).<sup>3</sup> Equally important is the fact that of all performance categories, rock programs were the only programs which produced enough revenue to be self-sustaining.

If the situation in New Jersey is an accurate reflection of the national scene, the prognosis for Music Education graduates is hardly better. In October of 1975, out of 27 departments at Glassboro State College, The Department of Music was second in job placement. In October of 1976, the Music placement standing had dropped to eighteenth out of 27 departments. This dramatic contraction of job opportunities in the schools is not an indication of a drop in program quality or reputation but rather of the funding crisis which befell the New Jersey Public Schools during the past year. This crisis, stimulated by a property taxpayers revolt and resolved only through the intervention of The State Supreme Court, resulted in the elimination of a number of public school positions in such "frill" areas as music, art, and health and physical education. With the schools actually closed for a time, funding was not assured until a state income tax was passed and, even then, far too late to restore positions cut. This situation mirrors to some extent situations reported in Chicago, Washington, D.C., and other major cities.

The future for prospective college teachers of music is equally dim. During the past year the City University of New York closed its door because of its inability to meet its payroll. Over 2,900 teachers were dropped. This follows on the heels of the elimination of over 80 tenured positions in the Wisconsin University system and talk of detenuing faculty in New Jersey and other states. The resistance of the taxpayers is supported by the statistics of the demographers who predict declining

<sup>1</sup>Jones, Robert, "The Solo Recital: Where Will It Be In 2001," *High Fidelity Musical America*, July, 1975, p. MA-15.

<sup>2</sup>Ibid, p. MA-15.

<sup>3</sup>*Chronicle of Higher Education*, January 26, 1976, "The High Cost of Campus Performances."

enrollments and steady state operations in secondary and post-secondary education, at best.

The irony of the plight of the classical musician becomes inescapable if one compares the earning power of the Beatles in the mid-sixties (17 million dollars in a single year) to that of any classical group of comparable size. The equation should include a comparison of creative talent, musical preparation, vocal endowment, and the investment of time in pursuing the career. Examine also such groups and personalities as the Rolling Stones, Elvis Presley, Paul Anka, James Brown and Lawrence Welk. Measure them according to the stated criteria against the Budapest Quartet, Leontyne Price, Joan Sutherland, or Luciano Pavarotti and compare their earning power and you must wonder about the need for music education as a means to professional success. Certainly I must conclude that on a relative basis, the most sensational musical talents are only earning peanuts while modest, if not mediocre, commercial talents are earning great fortunes.

Educational institutions have sought to address this situation in a number of ways. Some have shifted their curriculum to capitalize on student taste and have established jazz programs with a great proliferation of lab bands and supportive commercial courses. Some have established innovative courses of a practical nature such as piano tuning and repair, music merchandising, and arts administration. Some have "bent" the classical program to permit the study of commercial piano or commercial guitar within the framework of the standard degree. I would hold that these approaches all provide valuable supplements to the standard music program but succeed only in treating the symptom rather than the cause of the professional malaise under discussion.

The most critical task is to identify the reasons for the ascendancy of the trite, the banal, and the transient over great music of every age and to systematically undertake the rectification of this imbalance. This must be done if we are to develop an audience for classical music and a job market for the performer and teacher.

My thesis is simple. The lack of job opportunities for the professional classical musician, the lack of a large audience for classical performances, and the lack of job opportunities for music teachers in the public schools and colleges are all dictated by the level of musical taste in America. Musical taste in America is dictated almost entirely by the media: radio, recordings and television. The development of an appetite for commercial music by disc jockeys and record companies is as delib-

erate and calculating as is the sale of soap and deodorant. Music educators have ignored this devastating influence to the detriment of our youth and our profession and have capitulated to the economic might of these industries. The only answer lies in wresting control of musical taste away from the media and replacing this "top forty" programming with a program of classical musical material designed to develop an appetite for classical music.

Within the limit confines of this paper, I shall attempt to briefly validate this thesis. Recent data show that the first few years of life are crucial in terms of the development of taste and intelligence. Bloom found that "in terms of intelligence measures at age 17, about 50 percent of the development takes place between conception and age 4, about 30 percent between ages 4 and 8, and about 20 percent between ages 8 and 17."<sup>4</sup> Thus in the development of musical taste school children and even freshmen will already have acquired 80 percent of their learning by age 8. In the case of music for the American child, most of this learning will have been informal, commercial, and structured by the local disc jockey. Even in studies conducted with rats, they tend to prefer the music to which they have been exposed over other music. This means that music educators have lost the battle for the minds of most American children before they really begin to fight. As soon as the true import of these data is acknowledged, then the work of Kodaly and Suzuki will be viewed, not as a supplement to music education in America, but rather as a model worthy of immediate adaptation to our culture and adoption by all schools.

Suzuki has proven that the education of children should not be limited by the child's chronological age by unleashing the astonishing musical potential of nursery aged children. I can observe the accuracy of his theories in the behavior of my own two and one-half year old son, who, after listening to Bach, Brahms, Beethoven, Rachmaninoff, Grieg, Schumann and Chopin on a regular basis since birth, now expresses a preference for the *Brahms Requiem* for which he frequently calls by name. These theories, which have revolutionized music education in Japan, are but applications of psychological data which indicate that "all children are capable and often desirous of learning much more, much sooner, than has previously been thought possible."<sup>5</sup>

<sup>4</sup>Bloom, Benjamin S., *Stability and Change in Human Characteristics*, New York: Wiley and Sons, 1964, p. 88.

<sup>5</sup>Aronoff, Frances Webber, *Music and Young Children*, New York: Holt, Rinehart and Winston, Inc., 1969, p. 5.

The work of Zoltan Kodaly is perhaps even more illustrative of what can and must be done in America if classical music is to overtake commercial music in the struggle for the American mind. In the early 1900's, Kodaly, appalled at the level of music literacy of the students entering Zeneakademia (the highest music school in Hungary), set out to raise the level of music literacy in the population as a whole, and to restore to the people of Hungary a knowledge of their musical heritage. To accomplish this he radically improved teacher training by increasing the required music study from one-half year to five years. He also developed a method for teaching music based on folk material and good composed music which was to begin in infancy and continue into adulthood. By 1950 the Singing Primary Schools in Hungary begun as an educational experiment with the support of the Ministry of Education, numbered 130.<sup>6</sup>

The measurable positive effects of this program have attracted world attention and are described by Choksy: "Today, music seems to be part of the very fiber of Hungarian life. Hungary, a nation the size of Indiana with a population of 10 million people, has eight hundred adult concert choirs, fifty of the first rank and another one hundred of radio or public performance quality. There are four professional symphony orchestras in Budapest alone and five in country towns, as well as numerous amateur orchestras. A man without a musical education is considered illiterate. Almost all play instruments, almost all sing. Concert halls are full."<sup>7</sup>

Of particular interest to music educators are the means through which Kodaly was able to convince the Ministry of Education to continue and expand the Singing Primary Schools. The strongest argument for daily music instruction was the marked improvement of achievement in other academic areas, particularly mathematics.<sup>8</sup> This has been documented by Gabar Triss in the book *Musical Education in Hungary*, Carvina Press, Budapest, 1966. Confirmation of the role of music study in I.Q. improvement is also reported by the Talent Education Institute at Matsumoto (a Suzuki school) where a significant jump in the I.Q. scores of nursery graduates was noted with the average being 169 and one third of the group scoring 188.<sup>9</sup> Kodaly was thus able to convince

<sup>6</sup>Choksy, Louise, *The Kodaly Method: Comprehensive Music Education from Infant to Adult*, Englewood Cliffs: Prentice Hall, 1974, pp. 7-10.

<sup>7</sup>Choksy, op. cit., p. 7.

<sup>8</sup>Choksy, op. cit., p. 10.

<sup>9</sup>*Talent Education News*, Vol. II, No. 1, Spring, 1970, Mankato State College, Mankato, Minnesota 56001.

those in control of education in Hungary of a crucial and basic principle. Music is a basic academic subject equal in importance to language, mathematics, and the social sciences.

What then must music educators do to redress the balance of commercial and classical musical stimuli, to develop audiences for good music, and to create a need for good music teachers?

We must acknowledge that there is a hierarchy of musical material and that classical music of all periods should receive the first priority in our instructional program.

We must acknowledge that music for every child must be amended to read classical music and authentic folk music for every child and that the present diet of commercial music for every child is antithetical to the best interests of the profession.

We must realize that music education, to be most effective, should begin at birth in a structured, though informal way. Institutions must therefore devise programs to instruct all parents as to the critical importance of the child's first eight years in determining his ultimate musical taste and intelligence.

We must adapt the theories of Suzuki and Kodaly to the American culture and train all prospective music teachers to use their methods effectively.

We must radically restrict the exposure of children, during the formative years, to bombardment by the media until they develop more balanced and responsible programming in consultation with music educators.

We must lead administrators to perceive that what is needed is not more general education in music but the understanding that music is general education. It follows that music will then receive equal time with other academic subjects.

We must support the establishment of a national conservatory system which will balance the emphasis on providing excellent music education for all children with an equal emphasis on the identification and nature of unique musical talents.

If we have the vision and the courage to institute such a bold sweeping program, we may in the foreseeable future see its manifest results in improved musical literacy and taste. The corollary benefits of these improvements are better audiences, more amateur and professional

activity, more jobs in music education and, very probably, significant increases in academic performance of all program participants. If we can duplicate the Kodaly experience in America, the effort required will be more than justified by its promise to the American people and to the music profession.

# MUSIC IN GENERAL EDUCATION AT THE COMMUNITY COLLEGE

ARNO DRUCKER

*Essex Community College*

As a representative of a community college, I would like to address my remarks to music in general education at such an institution. In actuality there is not a great deal of difference between the community college and other educational institutions especially where colleges and universities are sensitive to their cities or surrounding communities, and what institution would even admit to insensitivity nowadays? However the community college's purpose and name suggests a greater involvement with the community and, in truth, pursuits such as research and regional, national or international reputation are far from its goals. This means that each community college will try to build its program and supply the needs of its individual community so that a program at one college might be quite different than another.

NASM distinguishes two specific functions of community college music programs. The first, not necessarily in order of importance, is the general music program for all students, and the second, the music major or transfer program. The music program for the general college student can consist of a variety of offerings but usually provides at least the following types of courses:

1. A general fundamentals (or pre-theory type) course(s).
2. A general appreciation (or literature) course(s).
3. Opportunities to study applied music (in classes and/or individual lessons).
4. Opportunities to participate in group musical experiences.
5. A variety of listening experiences ranging from record collections available to those who wish to use them, to audio visual materials (films, filmstrips, etc.), and of course live musical listening experiences, (concerts, recitals) both formal and informal.

Another function of the community college is to provide beginner's courses for people who wish to "explore" music as a possible career. Recognizing that few will have the qualifications and background, not to mention talent, to complete a degree or become a professional musician with such a late start, there is an opportunity to at least try. In many cases community college provides students with a chance to find out

that they cannot or should not pursue a career in music—a great service to the profession, to the student, and to the other more expensive institutions.

Frequently the youth who starts to play with a “group” (rock or popular) after high school, proceeds to spend four or five years “on the road” or playing clubs, turns to the community college after he realizes that his future is as limited as his knowledge about music. He is dissatisfied with his limitations and wants to learn about what he has been doing “by ear,” wants to improve his reading ability, wants to communicate his compositions to others, or some other aspect of his musical life. Because the community college affords and is equipped to provide this person the opportunity to study rudimentary aspects of music, four-year institutions do not have to provide the remedial training obviously indicated in the above case.

On some campuses the amount of community involvement and service is considerable, for example, providing a preparatory (pre-college or non-credit) program, a college-community orchestra, college-community chorus, an opera workshop, or other type of organization. These programs can assist the college by providing additional funds (through enrollment and state or community support funding) as well as extra income for staff, both full and part-time.

What more can and should the community college provide in the way of music in general education for its constituency?

For the college (students, staff, and faculty), both credit and non-credit, formal and informal means of providing enriching musical experiences should be found. The mini-course approach at Essex Community College provides a short, specialized course to satisfy the needs or interests of a special group of students. These courses are not intended to compete but to supplement or even explore entirely different aspects of a particular discipline. Mini-courses and other courses stress an active listening experience and provide students with increased opportunities to become a better audience for music.

Special opportunities for senior citizens to take college courses are being provided by community colleges in the way of tuition waivers, golden-age organizations, special seminars, and reduced admission prices to cultural events. Undoubtedly, more services to this growing segment of our population should be provided.

The education of the community in the broadest sense of the word

“education” means not only the formal course and credit offerings but also the informal non-credit opportunities to explore and experience music through participation in the performing aspect and as listeners.

In regard to “educating” the public and broadening the audience for music, the project currently in operation in Baltimore, led by one of our faculty members who is also a Baltimore Symphony musician, is of note. This project involves four small performing groups, a woodwind ensemble, a brass ensemble, a percussion ensemble, and a string quartet, all members of the Baltimore Symphony. In cooperation with various heads of local unions and industries, these musicians have visited and performed for workers of all sorts—hospital workers, printers, mail clerks, teamsters, railway, steamship and airline clerks, health-care employees, and marine engineers. During their free lunchtime concerts the response to them and their music has been so enthusiastic they have received grants from the National Endowment for the Arts and the American Federation of Musicians through the Music Performance Trust Funds to continue their informal concerts for two years. This kind of innovative and creative program is not only bringing music to many who would not and have not heard this kind of music, but will also undoubtedly have an impact on their audience’s future interest in concerts by the Symphony and other music events in general.

As mentioned previously, a preparatory program can substantially enrich the communities’ opportunities for learning about and performing music. There are, however, other ways of both reaching the community and bringing them to the concert hall or the informal recital as well as learning experience. An example, which comes easily to mind, are the informal concerts which our choir performs in the nearby hospital around holiday times.

More can always be done (or should be attempted) to broaden our audience, to involve more people, to enrich more lives. An active and exciting program at a community college which doesn’t rest on its past achievements is one way of trying to fulfill the goal of the community college and of all musicians.

# MANAGEMENT WORKSHOP FOR NEW AND EXPERIENCED MUSIC EXECUTIVES

## Introductory Remarks

ROBERT J. WERNER  
*University of Arizona*

In these days in which experienced as well as new music administrators are confronted by new and more difficult challenges each academic year, it is fitting that we have this type of introductory workshop. NASM is very aware of the need to provide support for the challenging role faced by the music executive as they seek to fill the role of being both a facilitator and an initiator.

NASM, since its founding in 1924, has been concerned with the establishment and enforcement of degree standards which are monitored by its membership. This concept of peer review and voluntary accreditation is fundamental to the Association. This is accomplished by the acceptance of standards by the entire assembly of representatives of member institutions and the review procedure. This procedure begins with a self-assessment in the form of a self-survey, which asks questions relevant to the standards and procedures published by NASM. This self-survey and the participation of the music unit's faculty and administration in its preparation is one of the most important parts of the accreditation procedure. This is followed by an on-site visit by two NASM evaluators, jointly selected by the Association and the institution. It is their responsibility, through on-site observations and discussions, to determine the accuracy of the self-survey report. They assess a variety of areas including student performance, level of instruction, organization, and the needs and potential of the music unit.

The evaluators' report, along with the self-survey, and other supportive materials are then submitted to the appropriate NASM commission, or both commissions if a graduate program is involved, for review and action. The responsibilities of these commissions are spelled out in the bylaws of the association. Their recommendations are then made to the Board of Directors and voted on by the Association at its annual meeting. Accrediting is for the entire program of musical studies as a means of control of all degree programs in the institution.

The statement of Aims and Objectives contained in page 4 of the NASM Handbook, well states the Association's goals which are symbolic

of professional peer standards in action. Examples of the kinds of services NASM has sponsored under these aims and objectives are:

1. The "basic musicianship statement" that has now become a keystone in the philosophy of the Association and through it a guide for the professional education of musicians for the future.
2. Consultative services and institutional assistants programs.
3. Forums for the discussion of concerns in music in higher education.
4. *Monographs for the Music in Higher Education* series published by the Association.
5. Statistical reports for members to compare with like institutions.
6. Communication and cooperation with sister associations and governmental agencies.

All these services underline the basic premise of NASM that it is an Association of peers which reflects their needs and concerns and it is dependent upon their input in order to respond to these professional concerns. We hope that as a result of your participation in NASM that you will be helped in better answering the many requirements of your professional responsibilities as a music executive.

# OUTLINE OF REMARKS ON TIME MANAGEMENT

L. TRAVIS BRANNON, JR.  
*Atlanta, Georgia*

## A. CORPORATE TIME MANAGEMENT (Teamwork)

1. Professional (executive) team of attorneys who are specialists in various areas of the law and who work together on a given project.
  - a. Acquisition and development of the Peachtree Plaza Hotel.
    - i. Project time 1969 to 1976
    - ii. Team of approximately twelve attorneys who specialize in real estate law, business law, securities law, and partnership/corporate law.
  - b. Complexity of business law and demand for efficiency/effectiveness requires specialization by attorneys.
  - c. As Director of a School of Music you must determine the best use of your time.
    - i. Educator versus administrator.
    - ii. Limit your activities to your speciality.
    - iii. Delegate within your school and outside of your school (within university).
2. Operating team of attorneys and legal assistants designed to process work product and handle office routine.
  - a. Composed of eight attorneys (partners, associates and paralegals) and five secretaries.
  - b. Division of work to utilize word processing equipment and attend to telephone, telex, filing, mail, time keeping and work retrieval.
  - c. Consider similar teams in School of Music composed of executive and support personnel.
    - i. Consolidate faculty and administration.
    - ii. Make use of university facilities (both equipment and personnel).

## B. PERSONAL TIME MANAGEMENT.

1. See Alan Lakein's *"How to Get Control of Your Time and Your Life"*
  - a. Lakein has parlayed a Harvard MBA into time management counseling.
  - b. Owns consulting service: Clients IBM, Xerox, Standard Oil, Gloria Steinem, Neil Diamond.
  - c. Runs university extension seminars.
2. Control (Self discipline with balance - analogous to good muscle tone).
  - a. Balance: not too tight (Compulsive/obsessive) but not too loose (indifferent-lazy).
  - b. You can overdo and be over organized.
  - c. Not so much efficiency but effectiveness which can vary from
    - i daily lists of things to do numbered in order of priority
    - ii to doing nothing (by design).
3. Starts With Planning.
  - a. Adapt your day to day routine to meet objectives by making conscious decisions—don't operate from habit, demands of others, escapism, spur of moment or default.
  - b. Conceive of planning as "writing" not "thinking" (reduces tendency to daydream).
    - i. Same time each day make lists of objectives.
    - ii. He has a "Lifetime Goal Exercise" (from today's perspective).
      - aa. Lifetime (in a longterm sense).
      - bb. How to spend next 3 years.
      - cc. If I knew I'd be struck dead by lightning in 6 months.
    - iii. Set priorities (A-high, B-medium, C-low) to make "The Best Use of Your Time Right Now."
  - c. Schedule (make a time change) to reserve your most effective time (when you can concentrate, etc.) for internal use, and

leave more routine matters (called external time) for other times.

- d. Leave “Holes” in your schedule.
- e. Get “Musts” out of the way first.

#### 4. How To Make The Most Of Your Time.

- a. You work more effectively by not working excessive hours. Arbitrarily cut out certain demands of your job—the less creative-type-mechanical functions. There are some things for which you are the most needed.
- b. Daily listing of priorities (in so doing try to reduce by delegating) and don't worry about completing your list (80/20= 80% of value from 20% of items).
- c. You need to segregate work by priority (separate files/drawers for A, B, and C) and periodically move work up or out.
- d. Keep on top of your paper work.
  - i. Handle each piece of paper only once or
  - ii. File under “Action” — “Info” — “Deferred”.
- e. Learn to say “NO”.
- f. Create quiet time by having “Availability Hours”.

# OUTLINE OF REMARKS ON PERSONNEL PROCEDURES AND RELATIONSHIPS

ROBERT FINK

*Western Michigan University*

## I. COMMUNICATION

### A. Music executive and faculty.

1. Over-inform rather than under-inform.
2. Avoid officiousness in mass written communications.
  - a. Personalize as much as possible.
  - b. Add light or philosophical comments on occasion.
3. In sensitive matters always initiate the communication person-to-person (this doesn't mean by telephone) and then follow-up with a written communication.
  - a. Denial of tenure.
  - b. Negative promotion decision.
  - c. Problem with teaching.
4. Think about how a particular faculty member may react to your communication while you are developing it.
5. Always find a positive way to begin communication that has negative implications.
6. Don't put off communicating bad news and do it in person and in a humane, caring, helpful way.
  - a. "I know that you had counted on this promotion and it must be a real disappointment to you not to get it."
  - b. "I know that you really enjoy directing the orchestra and that you may experience personal and professional problems if you are not given this assignment. But have you considered the satisfaction you could derive from applying your considerable talent to studio teaching? This would fill an important need in the department."
7. Write a personal note to every faculty member at least once

a year letting them know that they are appreciated or wishing them well.

- a. Congratulate performers and conductors on programs presented.
  - b. Don't neglect classroom and studio teachers.
  - c. Send a personal note at Christmas, at the beginning or end of the year, or on a birthday.
  - d. You should be able to say something good about everyone.
8. Use handwritten, short notes whether they are feasible and a written record is not necessary.
  9. Attend faculty performances and other events and say something nice afterwards.
  10. Lunch at least once a year with every faculty member.
  11. When confronted by a difficult situation involving a faculty member, always plan carefully so that the faculty member can resolve the difficulty without compromising his/her human dignity and integrity. (In other words, provide an "out".)

**B. Music executive and staff.**

1. Let staff member know that their work is important and appreciated no matter what the level and nature of the assignment.
2. Make clear what is expected of each staff member.
3. Have a formal performance review and rating once a year with interim checks on progress towards the goals that have been set.

## **II. RELATIONSHIPS**

**A. Music executive and faculty.**

1. Treat everyone as equally and fairly as possible.
2. Set time priorities that place being kind, considerate, patient and pleasant at the very top.

3. Do not share information regarding confidential or sensitive matters with anyone not officially authorized to know.
4. Always have a positive, helpful attitude. (A music executive's role should be to assist faculty in providing the best instruction possible).

**B. Music executive and staff.**

(See II, A, 1-4 above)

**III. DELEGATION OF AUTHORITY**

- A. Create an administrative structure that will meet the needs of the situation.
- B. Appoint a strong person.
- C. Communicate what is expected.
- D. Design a system that will furnish periodic feedback regarding how the task is being performed.
- E. Have a yearly performance review and evaluation.

**IV. NEW APPOINTMENTS**

(The single most important factor in developing a department)

- A. Try to find through an intensive search the very best person for the position. Don't wait for him/her to apply. Invite outstanding people to be considered for the position.
- B. Communicate fully with all candidates from their first indication of interest.
- C. Treat the final candidates who come for interviews with interest and respect. Don't let it appear that you think they are privileged to be considered. Challenge and excite them with what you are doing now and plan to do in the future.
- D. Meet with newly appointed faculty members before their first semester begins to discuss departmental policies and procedures.
- E. After a few weeks of the first semester have passed, meet with each new faculty member to answer questions and discuss any problems.
- F. Create an atmosphere that encourages new (and continuing) faculty to ask questions and discuss problems at any time.

## V. DEPARTMENTAL STRUCTURE

Be sure that an appropriate structure exists to keep the music executive in close touch with faculty and staff needs, problems, desires, and feelings.

# MANAGEMENT TECHNIQUES

RHODERICK E. KEY

*Eastern Illinois University*

It is a pleasure and an honor to serve on this panel today. I would like to begin by quoting from an article that I think is worthy of your attention. Please consider this final paragraph of the article for a moment:

“Thus, the successful manager of men can be primarily characterized neither as a strong leader nor as a permissive one. Rather, he is one who maintains a high batting average in accurately assessing the forces that determine what his most appropriate behavior at any given time should be and in actually being able to behave accordingly. Being both insightful and flexible, he is less likely to see the problems of leadership as a delimita.”<sup>1</sup>

In order to “maintain the high batting average” referred to by Tannenbaum and Schmidt, I believe that you, the music administrator, must (1) know your environment, (2) know your faculty, and (3) know yourself. Tannenbaum and Schmidt discuss these three aspects as “forces of the manager, forces of the subordinates and forces in the situation.”<sup>2</sup>

**Know your Environment.** In addition to understanding the forces in the situation described in the article, the music administrator needs to know the setting in which his or her music program functions and how to use the “system” to accomplish what is best for the music program. When forces outside your organization create some problem for you and your music program—DO NOT INVENT THE WHEEL AGAIN. Check to see if a fellow administrator has faced and solved a similar problem. NASM is one resource to consult. In case you do not already have a state organization, you may wish to establish an organization of music administrators in your State. The Association of Illinois Music Schools (AIMS) was organized a little over a year ago, and presently there are about 47 music departments in Illinois Higher Education that belong to AIMS. Hopefully, through this organization we will be able to share common problems and their solutions.

**Know your faculty.** In my opinion the most important resource with which we as music administrators deal is the human resource—our faculty and staff.

<sup>1</sup>Tannenbaum, Robert and Warren Schmidt, “How To Choose a Leadership Pattern,” *Harvard Business Review*, May-June, 1973.

<sup>2</sup>Ibid.

What do they expect of you as a leader?

What motivates them to work?

What is providing them with satisfaction in their jobs?

What is dissatisfying about their jobs?

In what ways can you make their jobs more interesting, satisfying, and motivating?

Behavioral scientists have expended a great deal of time to answer these and other important questions by studying man as he functions in organizations. Their findings have direct applicability to you and your faculties.

**Know yourself.** Why do you want to be an administrator? What are your basic beliefs about human nature? For example: What do you believe gives your faculty satisfaction from their jobs? Is it achievement, recognition, the work itself, a chance to advance, or is it money, status, school policy, working conditions. Is it human nature for faculty members to do as little work as they must, or if they avoid work, is it because the work has been deprived of its meaning? Again I point to the work of the behavioral scientists. Their research can help us gain insights into ourselves as administrators. Know your strengths and weaknesses, and, by all means, work on the latter. In addition to possessing credentials as a musician, the successful music administrator needs to have technical skills in planning, budgeting, organizing, communicating, problem solving, motivating and curriculum. These are complex and complicated skills which can be acquired and refined through a process of *self-development*; however, studies in business have shown that most executives, even senior executives, find it difficult to reserve time for self-education or self-development.

You must develop your own program of self-education in music administration. Your presence at this session is one strategy for expanding your knowledge and improving your skills in administration, but a one and one-half hour session can only be a catalyst. You need to continue your self-education program by establishing a learning agenda designed to:

1. expand your knowledge of administration
2. increase your understanding of yourself as an administrator
3. improve your understanding of and ability to deal with your faculty and superiors

4. improve your understanding of the environment in which your music program operates
5. improve your skills as an administrator

Your learning agenda should include three areas: acquisitory, conceptual and experiential.

**Acquisitory.** Reading is an obvious method of self-development. For the past few years I have been associated with the Seminar for Music Administrators sponsored by Westminster Choir College. As part of the program offered to the administrators participating in the Seminar, I compiled an Administrators Bookshelf for their perusal during the Seminar and a bibliography for inclusion in the Seminar Workbook. The bibliography can be found following this article.

The Behavioral Sciences, as they apply to human behavior in organizations, are constantly improving their insights and publishing them in a variety of professional periodicals. The following periodicals have been of assistance to me in my study of administration:

*Administrative Science Quarterly*  
*Administrator's Notebook*  
*Harvard Business Review*  
*Human Relations*  
*Journal of Applied Psychology*  
*Journal of Experimental Psychology*  
*Journal of Social Psychology*  
*Occupational Psychology*  
*Organizational Behavior and Human Performance*  
*Personnel Administration*  
*Personnel Psychology*  
*Psychological Bulletin*  
*Psychological Review*  
*Public Administration Review*

Search out and use *experts* as a resource. Examine courses offered by the Educational Administration Departments and Business Departments in colleges and universities in your area. Some excellent short-term seminars are offered through university business programs and consulting firms. The American Management Associations sponsors outstanding seminars throughout the country.

The Office of Leadership Development in Higher Education, a division of the American Council on Education, publishes an annual guide to seminars, workshops, conferences and internships in *A Guide To Professional Development Opportunities for College and University*

*Administrators.* The guide costs about \$6.00 and the address of the American Council on Education is: One Dupont Circle, Washington, D.C. 20036.

Study your administrators and learn from them. Discuss administration with other administrators. Offer to accept additional responsibilities that will “stretch” you as an administrator. I feel fortunate that Dean Robert Y. Hare took the time to provide me with practical insight into the role of the chief music administrator while I was his assistant at Eastern Illinois University.

**Conceptual.** Based on the knowledge and understandings you acquire, develop a concept of administration that is applicable to your situation and compatible with your beliefs about yourself and human nature. Your administrative behavior should grow out of your concept of administration.

As a leader you must have some concept of where your music program should be going. It has been said that a leader must have two important characteristics: first you should be going somewhere and second you should be able to persuade or motivate others to go with you. A leader I am presently studying in regard to these two characteristics is Dr. Joe Cronin, Superintendent of Education in Illinois. One of his approaches to objective setting ties long and short range planning together in a way that makes sense to me. He says,

There are visionary goals and obtainable objectives.

A leader has to set his mind on the former and his sights on the latter.

**Experiential.** Your concepts of administration must be made operational, evaluated and refined if your self-education is to have true value to you. *You* must be the final judge as to whether a theory or a new idea is applicable to you and your situation. To make that judgment I suggest the following process:

Acquire a new idea—read, go to workshops and seminars, pick someone’s brain, take an Education Administration or Business course.

Adapt the idea to your situation.

Implement the idea.

Evaluate the results

Refine or reject the idea.

\*Acquire a new idea.

\*Self-Education and self-improvement is a never ending process.

# MANAGEMENT TECHNIQUES

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# GUIDELINES FOR SURVEYING MUSIC LIBRARY RESOURCES AND SERVICES — SELF-SURVEYS AND SAMPLING TECHNIQUES

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A better title for this discussion might be "What to do until the consultant, evaluator, or examiner gets there." In this period of accountability, a great deal of interest has developed in creating guidelines for the evaluation of the components of library resources and services. The library profession has been actively involved recently in revising old statements or creating new statements and guidelines on standards. During 1975, for example, the Association of College and Research Libraries issued a revised version of its 1959 *Standards for College Libraries* and established *Guidelines for Branch Libraries in Colleges and Universities* for the first time. Copies of these standards are available, upon request, from the ACRL Office.<sup>1</sup> These guidelines were revised and developed because of requests from academic librarians and administrators for more detailed criteria to assist them in reviewing library needs at their institutions. It is within this same context that the Joint MLA/NASM Committee has proposed revisions of the library items for the *NASM Self-Survey Report*.

In connection with self-surveys, I would like to review with you briefly the types of information that should be provided through the compilation of self-survey documents, as well as two examples of the use of sampling techniques to gather information about other resources or services of a library.

## **Self-Surveys**

Written surveys are part of the evidence, along with other reports and statistics, that may be submitted to consultants, evaluators, and examiners for purposes of evaluation and investigation. Some surveys require an informal review based on observations and opinions, usually of the person writing the survey document, while other surveys are very formal, with strict reporting guidelines using formulas and statistics.

This discussion is not concerned with the methods consultants or examiners might use in evaluating the survey documentation. Instead, it focuses on the types of information that are frequently required in

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surveys. I would like to briefly review some of the trends that are developing in gathering information on library resources and services. The following matters are fairly consistently required in the guidelines for many types of survey reports and should be adapted for music library situations.

1. Statement of mission of the library.

Within the context of the services for the instructional and/or research programs in music and in the institution as a whole, this statement should establish the basis for user expectations. A brief definition of the music library's primary clientele should be included, along with a description of the types of materials and resources that contain information about music, as well as the music itself. If the music services are carried out in a branch library, these services should also be related to the academic community as a whole. The development of the mission statement should be the responsibility of the library staff in consultation with students, members of the teaching faculty, and administrative officers.

2. Statement on collection and selection of music materials.

This should be coordinated with the main library's collection and selection policies. The statement should indicate both the principles directing the development of the music collection and the collecting or subject levels at which all types of music materials (books, scores, sound recordings) should be acquired. The criteria used to select individual titles or items should also be stated and should include the specific bibliographies, lists, and selection tools that are used to acquire new or currently published materials, as well as the appropriate bibliographies that list the standards or retrospective materials.

Quality in developing the music portion of a collection should be the main goal rather than quantity. This quality is dependent upon the degree to which a collection contains a substantial portion of the materials needed for the instructional music program. It should be mentioned that no clear methods have been developed to measure quality in library collections.

Policy statements should include information on the duplication of materials and on the conditions under which items are withdrawn from the collection after they have outlived their usefulness to the program. Once again, the development of the scope and content of the statement should be a collaboration between library staff, faculty, and students.

### 3. Manuals of operating policies and procedures.

These documents actually fall under the administrative component of the library organization and should outline the administrative structure, staff and library responsibilities, and organizational relationships. Procedure manuals covering operational activities are useful to assure uniformity and consistency of action.

### 4. Cataloging and processing control.

This function is sometimes referred to as the organization of library materials and requires a description of how music collections are indexed, cataloged, and arranged on shelves and in storage facilities. The survey should include statements on whether the cataloging activities are organized under established national or international codes or guidelines, or some local rules that guide cataloging decisions on rules for entry, descriptive cataloging, filing, classification, and subject headings, as well as whether all the music materials held by the library system are identified and listed in a catalog. Subordinate files (authority files, shelf lists, and serial or journal records) should be described, if these files are maintained in some manner. If the library unit is a branch music library, cataloging and processing activities that are centralized within the main library should be described along with those activities that are performed in the branch library. Indication of where the music holdings in a branch library are listed (catalogs in the main library and/or the branch library) should be another factor in the survey.

### 5. Performance of service.

A checklist of the types of direct assistance available to users should include library instruction in bibliography and the use of music information resources and tools, reference services, delivery of information, circulation of library materials (lending regulations for direct loans, use of the National Interlibrary Loan Code), hours during the week that the library is open for service, access to and description of library staff, and the availability of photocopy services.

### 6. Facilities.

A description of the space within which the library services are housed should include the equipment, facilities, and furnishings. The functional distribution and interrelationships of the space with the services, collections, study, and work areas, should also be outlined. In a music situation, this might include a description of the listening

areas, housing of performance materials, sound recordings, and other appropriate facilities.

#### 7. Library advisory committee.

Is there an advisory group for music, or are there other avenues for helping to interpret the library needs of music faculty, students, and other clientele to the librarian? There should be a description of the purposes, and in what capacity this advisory group serves as a liaison between the library unit and the music school or department.

#### 8. Statistical information.

The most common types of statistical information are concerned with budgets or expenditures for equipment, materials, and staff; circulation statistics; size of collections; number of staff positions; ratio of staff to students and of students to seats. Many surveys also require the number of seats available for study and listening purposes, as well as the total linear feet of shelving available for materials and collections. The number of square feet available for materials, users, and staff is also a frequent question along with total hours the library provides service each week. All these statistics should be placed and reviewed within the context of the institution.

### **Sampling Techniques**

Although written surveys provide a certain amount of descriptive and quantitative data about a specific library situation, they do not give us an idea of the effectiveness or quality of the library services. There appears to be no consensus at the present time on how to measure library effectiveness and productivity. Some research and experiments using statistical techniques show promising ways to measure the effectiveness of a library unit.

Two successful techniques used to provide statistical information involve sampling and probability. Sampling means selecting a portion of the matter to be studied instead of the whole. Probability is simply the chances of something happening. Two activities involving library users illustrate probability and sampling techniques.

One activity involves the probability of ownership and availability of materials. For example, instead of checking all 1,500 titles on the *NASM A List of Books on Music* to determine which items are held or on order, one could select a sample of 200 titles to determine the probability of ownership  $Pr(0)$ . If the library owns 75 of these books, its  $Pr(0)$

is 75/200 or 0.375 or 37½ percent. A check of the shelves may reveal that 50 out of the 75 books are on the shelves. Then the shelf availability Pr(S) is 50/75 or 0.666 or almost 67 percent. Using these two probability figures we can determine the probability of availability Pr(A). In other words, Pr(O) x Pr(S) or (0.375 x 0.666 = 0.25) tells us approximately a user's success in obtaining a title on the NASM book list. A user has 25 chances in 100 of obtaining a book on the sample list. This type of simple formula can be applied to such samples as availability of currently published titles versus older titles; and accessibility of other media, such as sound recordings, scores, microfilms, and periodical literature.

A second activity involving library users is the actual versus the potential use of equipment and facilities. Types of equipment and facilities can be broken down into separate categories, such as seats at study tables, seats at study carrels, microfilm reading stations, and any other appropriate area or category. Actual use of seats at listening stations in an audio area can be estimated on the basis of a designated weekly sample during a period when school is in session. The formula  $EQ = \frac{U_j}{(H \times B)}$  can be used to establish what percentage of the listening stations are being used to their capacity. This is calculated in the example as follows:

EQ = Effective facilities and equipment use

H = (87 hours) Total number of hourly counts when users are recorded at listening stations during the designated weekly sample.

B = (93 seats) Sum of all seats at listening stations.

U<sub>j</sub> = (3,118) Sum of recorded users at listening stations during the weekly sample.

$$EQ = \frac{3,118}{8,091} = 0.386.$$

This figure means that the seats at listening stations are used about 39 percent of capacity.

This measurement of library effectiveness has an advantage over the traditional types of library statistics which are usually entirely quantitative, with little attempt to analyze what the reported quantities mean or how they relate to each other. Information on the budget, size of collection, number of staff, volumes added to collection, and number of pieces of equipment indicate only the capacity to serve rather than the amount of service given.

Some of the advantages of sampling and probability methods are as follows:

1. It is possible to come closer to reporting on user-oriented activities and activities not previously considered possible to measure.
2. The profile established for each library unit can take into consideration the special features and factors of that unit.
3. Statistics do not need to be collected for the total scope of an activity. For example, most libraries traditionally keep circulation statistics for all written transactions on a day by day basis. A more honest or graphic picture of circulation use would include both items checked for use outside the library building as well as items used in the library. Information gathered during a short sampling period could estimate the circulations per user.

Written self-surveys and sampling are systems for gathering information, and should not be considered the final remedy for measuring how well the library is doing. Sound judgment should still play an important part in measuring and evaluating a given situation.

## DEVELOPING A MUSIC LIBRARY: SECOND STAGE: CONSULTATION

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A title like "Developing the Music Library"—or "Developing the *Anything*"—often calls forth another dreary essay about "How we done it better in Podunk." But not today. Having already burdened the literature with several of that type, I will resist the temptation to portray for you a model music library. Nor will I attempt to provide you with a handy list of "Ought-to's" and "No-no's" by which you can measure your own music library and rate it good or bad.

The good or bad (in quotes) of music libraries resist quantification. Quantification itself invites A to B comparisons which, lacking interpretation, can be fraudulent in the academic world. Just how misleading such comparisons become depends, of course, on the validity of the measures. The statistical information and sampling techniques discussed by my colleague are clear and unambiguous. They go about as far towards successfully quantifying music library collections and services as such instruments can be expected to go. Implemented widely, they ought to produce, in time, more workable norms.

But norms are tricky, and normalcy is not always the best of all possible conditions. Norms too require interpretation. However thorough, a self-study alone is not enough to fully evaluate a library and is, in fact, only the first step in a two-step process. The second, the consultative—or interpretative—phase is equally essential. It calls for the scrutiny of the library by a pair of outside eyes, a visitation from a "prophet" (away from home), either as an individual consultant or as a member of an accrediting team from an organization like Middle States or NASM.

Various high-ranking administrators attach great importance to evaluations of their academic units by outside experts. The experts' reports are usually compelling, provoking changes in such units. The same kind of thing can happen to libraries. A consultant's report can dramatize a library's importance and its needs to administrative levels which the library often cannot reach. It is a matter of record that this has happened in the past. Outside consultants have assisted a number of music departments and schools to achieve some of the following changes in their libraries:

1. an integration of previously scattered and separate collections of books and journals, scores and parts, and recordings;

2. the re-location of a music collection into space within the music department's building or work area;
3. a greater appreciation of the music library's major budget problem, the fact that it is actually three libraries, (supplying books, scores, and recordings) but often has to scrape by on the budget of one;
4. an enlargement or improvement of the library staff;
5. a provision for more hours of service;
6. a greater freedom for the music library to choose how it wants to handle "unconventional" music materials—scores, parts, and recordings;
7. an enhanced role for the music department in directing the library, setting its goals, and working closely with it to achieve those goals.

In extreme cases, through the ultimate threat of withheld accreditation, outside consultants have brought about these and other sweeping changes for the better (including vastly increased support) almost immediately.

To help effect such changes, the library's self-study must be persuasive and the "prophets," obviously, must have voices to which people will listen. Their qualifications must be of the highest order. First, and most importantly to you, music library "prophets" will invariably be good musicians, ones who have paid their dues, perhaps at the graduate level. They will understand students and student life. They too will have stood in line for a practice room, fought to get one hour in the recital hall before a concert (some still concertize), grumbled about non-music distribution requirements, and have reached hysteria trying to find time to eat, sleep, and practice while amassing 20 hours of credit, when that for band is 2, for marching band 1, for chorus 2, and for beginning woodwinds 2.

Secondly, the consultant will be an experienced, professional music librarian with a distinguished track record. He or she will have been, or will be, active in the Music Library Association, thoroughly acquainted with its operations, its procedures, and products, and with the persons and ideas which have guided it and the profession, at least since MLA's founding in 1931. He or she will know a lot about the kind of academic processes with which this NASM annual meeting will deal—curriculum-making, admissions, students' records, standards, and governance. He or she will have a broad knowledge of other music libraries, large and small, from both first-hand examination and acquaintance with the literature. In addition to some expertise with audio equipment, he or

she will also be familiar with networks and other computer applications. Demonstrated administrative ability is an essential requirement.

But outfitted with these and other qualifications, what then does a consultant do? Clearly, there are two tasks, the first being to understand the music department or school, its role in the institution and the community, its faculty and students, and its procedures and goals. Secondly, the consultant must assess how, and how well, the library fits into that scheme and supports it.

Before he visits the institution he will have analyzed thoroughly the school's self-study, including that of the music library. Even so, on the first day of the actual visit he may stay completely away from the library. Many kinds of information about the general academic operations may not have been furnished by the self-study, and these need to be gathered and assimilated *before* the library is examined. For example:

1. The consultant must be certain of the number and kind of students enrolled, whether they are part- or full-time, commuter or resident, graduate or undergraduate, and he must have an idea of the level of accomplishment at which they entered.
2. He must become acquainted with the department's degree programs, each program's requirements, and its staffing.
3. Knowing that the college catalog (and even the self-study) may depict the institution with something less than unerring accuracy and wealth of detail, he may want to examine admissions records, GRE scores, the grading process and grades, general course requirements, specific assignments, and repertoire lists. (If, for example, the history courses stop with early Stravinsky and the brass repertoire lists stop with Villa-Lobos, the consultant probably should not expect to find the library full of John Cage or Stockhausen.) The budget and budgeting procedures of both the department and the total library system have to be understood. (What percentage of the institution's budget is allocated to the library and is that figure growing or shrinking?) Since the governance may affect the library faculty as much as it affects teachers, it ought to be studied. The careers of the school's students after graduation need to be reviewed in the school's "glory file." (do they become teachers, performers? Where and in what circumstances?) And certainly the consultant should look at the over-all concert and recital life of the department.
4. Most of that information can be gathered in the chairman's or dean's office. In addition, the consultant also ought to attend some classes in order to relate the faculties' teaching methods, assignments and exams, and the nature of the student body to library dependence.
5. He will want to talk to faculty and students at every opportunity. Un-

announced visits to practice rooms and rehearsal halls are *not* out of order and very often extremely worthwhile. They serve to gauge in yet another way the importance of the library to the school's educational processes.

6. The consultant will want to arrange separate, planned talks with the chairman or dean. In addition, in the case of small schools, a representative of the governing body ought to be interviewed, and in large institutions, the director of the total library system. It is critical to know what these people have in mind for the library.
7. If the consultant is one of a team, he should discuss his perceptions and discoveries with the other members.

The second day is early enough to go to the library. With the background provided by the self study, supplemented by the information dug out of the general office and interviews the first day, and from talking with other members of the team, the consultant has already acquired a good idea of the library's present and intended role, some of its problems, its general importance to the department's mission, how much or how little it is appreciated, what individual faculty and students expect of it, and a general sense of just how effectively it fulfills those expectations.

The consultant must keep in mind the cardinal purpose of a visitation when he finally goes into the library. It is not an opportunity to show off professional expertise. It is not a time to attach blame for observed flaws. It is not a time to find fault without feasible remedy. The spirit must be, "What can I, as a consultant, do to help you?"

At the outset the consultant will interview the librarian and members of the staff; then, as the situation permits, faculty and students who are using the library. Some form of the question, "How do you think this library could be improved?" should be put to each of them. Transmitting the answers to that question later to the department, the library system, and to higher administration may be one of the consultant's most useful acts, for often those answers will touch sensitive areas. They are frequently answers which library and students, for one reason or another, fear to transmit themselves.

All that our consultant does in the library makes up a very lengthy inventory. Putting it in general terms, it includes an examination of the various processes which generate, maintain, and coordinate the catalogs of all materials, as well as the methods by which those materials were selected and purchased in the first place. The library's service points and service hours are noted, how they are staffed, and the qualifications

of that staff. The consultant studies the library's software, its methods for gathering statistics and what kind it gathers, its circulation procedures, security arrangements, physical plant and general housekeeping. The consultant must also evaluate the actual collections, assessing their strengths and weaknesses, how well they implement the selection policies, and how well those policies, so implemented, relate to the work of the department. The sampling techniques introduced by my colleague can be used.

The consultant will ask endless questions: How old is the library? How long have members of the staff worked there? To whom do they report? What are their duties? What is their status on campus? Are they involved in any professional society's work? What influence does the music department have on the library's day-to-day operations, and conversely, the library on the department? What devices does the library use to inform faculty and students about the library and its services—newsletters, new books lists, handouts, orientation tours, audio-visual devices which tell how to use the library? Who coordinates selection and processing, and how? Does the library collect special materials such as localia, rare items, microforms? What other libraries are available in the area for student and faculty use. What are their strengths?

From all of this the library's personality emerges, as does that of its users (and one hopes to find them compatible). Along the way, the consultant will have many chances to offer suggestions, to both the library and the department, or to volunteer to send helpful information from home when he returns there. He may be able to help immediately. To offer some simple examples: to improve acquisitions, he may recommend better dealers or vendors for certain kinds of material, better aids to the selection of those items, or changes in the work flow to expedite getting those materials into the hands of users. He may suggest different software or equipment to improve the operations of technical processing or public services. Since those who work in a library for a long time become accustomed to its physical arrangement, he may see and propose minor changes which would help security or housekeeping or perhaps create a better environment for the staff. Every aspect of the library's operations are subject to consideration.

The consultant usually leaves the library with an abundance of modified and new perceptions. To check them he may want to return to faculty, students, or administration for clarification or additional information. If a member of a team, he will doubtless share his new knowledge with other members of that team. They too will have studied the

library by this time and will have their own ideas to contribute.

Finally, a report is written. After some time for reflection and assimilation, the consultant commits to paper his, and his fellow team members' positive and negative reactions to the library and its functioning within the life and work of the department. He offers words of praise, as well as criticism, suggestions, warnings if necessary, and poses questions. The report is written for, and directed to, a varied audience: the library, the department, the over-all library system, and to the institution's administration. A clear rationale should accompany each comment or suggestion. Every comment should relate more specifically to the institution being evaluated, and to what *it* is trying to do, rather than to nationwide norms or averages, though some comparisons with these are necessary and fruitful. The frame of reference has to be appropriate and constant, platitudes and pieties are useless. Each change recommended should be possible for the library to achieve, if it accepts the idea: proposals of the grandiose but unattainable serve only to stroke the consultant's ego.

Each suggestion should be offered as friendly advice from one colleague to colleagues. Of course, the consultant may have shaken some skeletons out of some closets (we all have them), and the library may be woefully inadequate, but the tone of the report ought not to be either "Ah-ha, caught you!" or "How could you be so inept (insensitive, behind the times, confused, etc.)."

Inarguable is the seminal importance of effective music libraries to effective music education. Offerings at the college level grow increasingly diverse, sophisticated, and demanding. So too does the job of the library. NASM recognized this many years ago when it first established its library committee and began to issue its basic lists. Today, greater interaction between the NASM and the MLA would be beneficial for both, and for a start, the MLA officers are hoping that a music librarian can be included in future NASM teams. I and many of my colleagues who have served as consultants favor that idea whole-heartedly, for we know that our work in the past has been remarkably constructive and helpful. We believe in the two-step process of self-study and site visitation by consultants, because we know it works.

Reckoned in absolute dollars against today's shrinking budgets, the actual cost of consulting a music library "prophet" may appear expensive, especially to smaller schools. But reckoned in terms of the improvements in library service with inevitable result, particularly for the smaller schools, it has to be one of today's better bargains.

# THE ISSUE OF COLLECTIVE BARGAINING AT THE NEW ENGLAND CONSERVATORY OF MUSIC

DONALD HARRIS  
*New England Conservatory*

In the fall of the 1974-75 academic year, a serious cash shortfall forced the New England Conservatory to initiate immediate operational cutbacks. Administrative office personnel was reduced, some services were curtailed, and others, such as a costly and inefficient in-house print shop, were suspended. What caused the need for immediate *middle-of-the-academic-year* retrenchment was a combination of the inflationary cost spiral (more than predicted, as experienced by other institutions of higher education as well), and an unexpected drop in enrollment. The subsequent two years would show that the drop in enrollment during the 1974-75 year was not indicative of a pattern, but an isolated phenomenon caused by some errors in judgment which, though explainable, proved costly. The resultant loss of tuition income, coupled with increased fixed expenditures, was more than the Conservatory's limited financial resources could withstand. The mid-year retrenchment program and the savings which ensued were not enough to solve the crisis, but they were positive steps which enable a local bank to lend the remaining funds necessary to underwrite the remainder of the year's educational program.

Mid-year retrenchment was unfortunately only a first step. In order to assure a sounder financial footing for the Conservatory's future, the President in January of 1975 asked the faculty to accept a wage freeze for the following academic year, as well as a no-hire, no-fire policy insofar as permanent faculty positions were concerned. The faculty responded affirmatively, but a group from within seized upon the occasion to bring up grievances not altogether unrelated, but dealing with matters of governance as much as with problems of salary inequity. This group petitioned the NLRB for an election to determine whether or not the faculty as a whole would be represented by the AAUP in matters of collective bargaining.

Up to this point, the pattern could hardly seem unusual. Other institutions which had elections on the issue of collective bargaining more than likely have had a similar set of circumstances leading up to the election. What made that of the New England Conservatory unusual was the fact that concomitant with the election and its campaign was an

ongoing negotiation between representatives of the Faculty Senate and the administration over the issue of wages, salary, and governance. In other words, a situation of quasi-collective bargaining was taking place at the very moment the issue of whether or not collective bargaining ought to take place was being debated.

The so-called Salary Policy Committee of the New England Conservatory which was negotiating these issues was an offshoot of related meetings held between high-ranking members of the Executive Committee of the Board of Trustees, the Steering Committee of the Faculty Senate, and the Conservatory administration following the administrative cutbacks which took place during the first semester of the 1974-75 academic year. The Committee itself was proposed at the time the wage freeze was announced. Its mandate was to present a proposal to the Board of Trustees of the Conservatory for ratification which, if approved by the Faculty Senate, would then become operational. Naturally nothing would be proposed to either body without the approval of the administration. How, then, could matters of collective bargaining be debated when a form of collective bargaining, however unorthodox, was taking place over the very issues which traditionally were the province of collective bargaining? Could not the Conservatory administration be put in the position of committing an unfair labor practice by negotiating in advance policies which could directly influence a faculty member's vote? To assure its ability to continue salary policy discussion in good faith the administration was obliged to seek out written agreement from the Conservatory AAUP chapter that in no way would its participation or discussion in the salary policy meetings be construed as an unfair labor practice. The counsel for the AAUP chapter agreed and salary policy discussions resumed, albeit at a slower pace as the date for the election drew nearer and the debate became more heated.

This is not the place to discuss the issues of the election itself. Simply stated they were traditional. Possibly the issue most frequently heard was this: would the faculty be better represented by a union bargaining agent than through its own committee structure and direct negotiation with the administration? Although the Conservatory administration did not wish to place itself in an adversarial position, it nonetheless came out with the statement that it felt faculty interests would be better served without unionization, as witness extracts from the following document prepared by its public relations office for public consumption:

In response to a petition by the New England Conservatory chapter of

the American Association of University Professors (AAUP), representatives of the Conservatory and of the petitioning group met on Thursday, August 7, 1975, with an attorney of the National Labor Relations Board (NLRB). The purpose of this meeting was to discuss the petition and the procedures to be followed in holding an election to determine whether the faculty wishes the AAUP designated as bargaining agent . . .

Admittedly, the Conservatory views collective bargaining, with all its attendant apparatus, inherent impersonalization and rigid constraints, as fundamentally inconsistent with the philosophical basis of our common educational endeavor. The eminence of this institution has been founded firmly on one-to-one relationships in instruction and on the recognition and development of individual excellence. The premium placed upon personal accomplishment and uniqueness extends as well to the faculty as to students, and we fear for this tradition in the impersonal environment of collectivized dialogue and negotiation.

On the other hand, we are acutely aware of the wider social context in which the present discussion takes place. Over the past six or seven years the state of the economy and changing attitudes among young people as regards higher education have played havoc with the nation's academic community. College enrollments have diminished during this period, faculty sizes and salaries have been frozen, and in some cases even tenured faculty members have found themselves suddenly without employment.

Given such instability, academicians across the country have been increasingly concerned for their professional security and have demonstrated a growing interest in collective bargaining procedures . . .

In this climate it is not at all surprising that some of our faculty should share viewpoints with a number of their academic colleagues and have petitioned for an election here at the Conservatory. On the contrary, we understand full well the source of whatever unease exists. The excellence of the faculty being our entire stock-in-trade, their concerns are ours, and we wish to emphasize that the Conservatory is not in an adversary position in this matter . . .

The tone of the campaign itself was never strident nor in bad taste. There were meetings, discussions and many communications from each side. The election was held on November 3, 1975, and the petition of the AAUP chapter was defeated by a clear majority vote of 42 to 23. President Schuller summed up the sentiments of all concerned by the following paragraphs from his letter of December 1, 1975, one month after the election:

The election of November third is now long past, yet I hope it is not too late to thank you all for the serious and sensitive manner in which you all conducted yourselves, thereby guaranteeing an atmosphere of

dignity, which is rare in such situations. The debates on issues were not only welcome, but in retrospect seem very useful and meaningful for the future.

As we enter the post-election period we can foresee changes and modifications of our present Conservatory structure which will bring new impetus to our collective efforts to maintain the best possible musical training achievable within our means . . .

The Salary Policy Committee resumed its work immediately, and several months later—in April—submitted its proposal to both the Board of Trustees and the Faculty Senate for their approval. Both endorsed the proposal without hesitation. It was immediately put into practice on a two-year trial basis. To some what they had hoped to obtain as the result of the election became a reality in spite of the negative vote. To others what would have been unpalatable had a collective bargaining agent been approved was now possible in a form that was both palatable and free from outside influence. Were both perhaps presenting the same viewpoint from opposite sides?

The salary policy document itself, part of which follows, is hardly more than what exists at many other institutions. At the New England Conservatory it has served to bring about a change in atmosphere essential to the wellbeing of all interested parties, and in fact has brought the administration, faculty and Board of Trustees closer together. It undoubtedly would have been written whether or not an election had taken place. Whether it would have contained the same terms is a matter of conjecture, but in the view of most—faculty, trustees, members of the administration—it contained reforms which were long overdue.

In the preparation of the following guidelines considerable thought has been given to the problem of preserving some degree of flexibility in awarding salary increments and coping with the knotty problem of recognition of "abstract values" or "exceptional quality" in a teacher. This committee recommends testing out a system under which a governing committee utilizing evaluations submitted by department chairmen, as well as other appropriate sources, will discuss and arrive at proposed levels of rank into salary categories. The governing committee shall have the principal responsibility for monitoring the degree of equitability in the system as it develops, for devising evaluation criteria and reviewing all recommendations for promotion, for assigning all faculty positions into the four salary categories, and for reviewing all full-time faculty members whose contracts are to be evaluated and all new positions that may be created. The governing committee shall consist of the Vice President, the Dean, the Chairman of the Faculty Senate, a department chairman (on a rotating basis, alphabetically by department), and one at-large

member elected from the full-time faculty. The at-large member of the faculty will be elected annually and must be in salary category I or II to be eligible to serve.

Recommendations from the governing committee will be submitted in writing to the President for his acceptance. All recommendations will be ratified by the governing committee by secret ballot. Any recommendations not accepted by the President or unacceptable to an individual faculty member will be referred to a second "appeals committee." It is our expectation that, barring extraordinary circumstances, the recommendations emanating from this second committee will be put into effect. If the President finds it necessary not to accept the second committee's findings, he must submit a written statement to both committees explaining his refusal. The President's decision will not be subject to further appeal during the academic year in which the decision was given. The appeals committee will consist of the President, two members of the steering committee of the Faculty Senate, one department chairman (again chosen by rotation alphabetically by department) and one member of the administration chosen by the President. Faculty members on the appeals committee will serve one-year terms. The appeals committee will make its decision by secret ballot. No member of the faculty or the administration can serve simultaneously on both the governing and the appeals committees . . .

These reforms are perhaps a culmination of President Gunther Schuller's ten year administration, insofar as matters of governance are concerned. They provide a basis for faculty stability, something the Conservatory had never known previously and, in fact, will further provide a welcome substructure to the new Conservatory President, whoever this would be, as the Conservatory enters its post-Schuller era. That they were achieved under stress is undeniable, but it is equally true that they were completed and, in fact, mostly formulated after the issue of collective bargaining had been defeated. Would the proponents of collective bargaining have won the election had the Salary Policy Committee not existed is also a matter of conjecture. But it was clearly an unusual union election indeed when proposals which contained the language of collective bargaining were discussed at the same time as the issue of collective bargaining itself was being debated.

It is undoubtedly a tribute to all that the need for reform was of such concern that it in fact overshadowed the election itself, was allowed to alone survive the election debate, and was alone victorious. It is certainly a most positive step forward for the New England Conservatory, its faculty, as well as its administration and Board of Trustees. The election may or may not have been the incentive, and whether or not it was is today hardly relevant since the issues have largely been resolved. Hope-

fully what remains is the cornerstone of an effective and productive policy of dealing with crucial issues of governance and salary level in a way satisfactory to administration and faculty alike.

# THE ISSUE OF COLLECTIVE BARGAINING AT KANSAS STATE COLLEGE OF PITTSBURG

MILLARD M. LAING

*Kansas State College of Pittsburg*

This report on collective bargaining at Kansas State College of Pittsburg is certainly timely, for last week we had the culmination of a two year dispute between the faculty and the Board of Regents when official fact-finding meetings were held on campus. My report does not really belong with those of the schools where collective bargaining has been established for attempts on our campus have not yet been successful. The improvements in salary over the past three years are attributed to a commitment by the Kansas Board of Regents, which controls the six state schools in the system, to provide an average of 10% increase in salary in each of the past three years. In the third year their efforts were not entirely successful because of a rebellious legislature.

Kansas is a conservative state where labor is concerned and has had a right to work law for many years. Kansas State College of Pittsburg was the first institution in the state system to organize for bargaining purposes. The title given to such activities was "meet and confer" which carries a clue to the limitations imposed on the process.

We have had two years of bickering, incriminations, suits and countersuits between the bargaining unit, the campus chapter of Kansas National Education Association, and the Board of Regents. Departmental chairmen elected at the outset not to be a part of the bargaining unit, but with the idea that we would not be a part of the opposing side either. We have, in fact, been considered as opposition to the teaching faculty.

Payment of salary raises for the school term 1975-76 was delayed until April, 1976, and was then made possible only when the bargaining unit reluctantly withdrew a suit against the Board of Regents. Salary increases for the current year are also held up pending some kind of agreement.

When impasse in negotiations was finally declared unavoidable a fact finder was appointed and the court-like proceedings took place in two marathon days, November 15 and 16, 1976. The report of the fact finder is expected in late January.

The president of the college, George F. Budd, has resigned effective December, 1976. At this time we are hopeful a new president will be at the helm in January.

# MUSIC EDUCATION AND THE FUTURE

## INTRODUCTORY STATEMENT

SALLY MONSOUR

The realities of the job market for music teachers and an interest in the arts among the general public form an interesting, but somewhat perilous dichotomy for planning change in our college and university music programs. Statistics about jobs for teachers are accompanied by statements of gloom concerning placement in the traditional school positions of classroom music and choral or instrumental director.

Graduates who persist and complete certification programs will probably be using their professional training in new and untried ways. Because of this, music education programs do well to include relevant elective components and flexible processes of learning. A natural concomitant would be early career counseling within the music department.

Future career prospects are numerous. Alternatives reach all the way from music in day care centers (tripled in past two years) to courses for senior citizens; from business-related music fields to new jobs in media arts education. Concepts of lifelong learning will flourish with the advent of on-the-job education, paid educational leave, and similar mixes of living/learning. The sites of such education will expand outside of the school into factories, shops, homes, churches, and just about anywhere people gather or live. An example is the Minnesota Learning Society, a consortium of educational organizations with the vision of using a variety of community resources—from department stores to airports—willing to give over some part of their resources and energy to the education of the people as a whole. These signs of less-sharply defined school limits and future arts outlets will require musician/educators with liberal educational experiences as well as specialized training in music communications skills.

Given a transition period, one could well predict that lowered school enrollments and the curbing of staff may not be a crisis for those in arts education, and that more school-bound persons of various ages and backgrounds will want, once and for all, to learn a musical instrument, sing in a choir, gain musical knowledge, and otherwise be liberally educated. Already enlightened communities are using public-owned school and recreational facilities for this purpose during school time, instructed by the school staff. Music and art facilities are among the most popular.

New job markets and alternative careers spring from the ground

swell of demand for arts experiences from the public. All of this can be meshed with the forecasts of how our environmental and physical world will be shaped—possibly moving into space cities with new forms of energy by the year 2025. If the current popular interest in the arts continues, the picture is very hopeful for young people with the imagination, vision, and confidence to see the possibilities and follow them through.

Among the encouraging statistics are those coming out of the National Endowment for the Arts which had an impressive increase from a \$2.5 million budget in 1966 to an \$85 million budget in 1976. This agency is a catalyst, a seed-bank to help states, cities, communities, and individuals expand the arts. It appears to be effective. The 1975 National Report of the Arts indicates that state appropriations have increased from \$1.7 million to \$55 million in the last ten years. There are more than 1,200 community arts councils throughout the country—all but 100 of them formed since 1965. These organizations are cutting across narrow and parochial interests to reach the whole community; summer performance attendance has doubled in ten years making the arts a year round activity.

Economic support from business is also encouraging. Corporations can alter the course of arts education by applying innovative cultural experiences for workers, a responsibility some are beginning to undertake with seriousness. Related articles in business journals have tripled during the past two years and the Business Committee for the Arts reports that despite the recession in 1975, total support for that year was \$150 million reflecting a rise in corporate patronage.

The human requirements for carrying on the musical needs of the future will come from the ranks of those willing to alter or redesign the course they may have already established for themselves. "Taking music out to where the people are" will hopefully capture the imagination of dedicated music educators. New job opportunities combined with the upsurge of interest among the population will bring forth a renewed hope for the long established goal of music educators: that the arts will be the balance point between mass technology and the qualitative needs of individuals.

# MUSIC EDUCATION AND THE FUTURE

THOMAS CARPENTER

*State University College - Fredonia*

As one well-known author has put it, "curricular changes are evolutionary not revolutionary." It is natural, then, for us to expect that tomorrow's music curriculum will evolve from what we feel are today's strengths. The encouraging indications are that students entering college today are better prepared in music, whether their interests be professional or avocational. There is reasonably strong evidence in educational research to corroborate the notion that we can predict what will be taught in the schools over the next twenty to fifty years if we can recognize what it is that we *should* be teaching today. It won't be too difficult for us to forecast some future directions. There are many convincing arguments, for example, as to why musicians should learn and perform the music of other cultures. As another example, we now realize how important it is for students of all ages to prepare original compositions. As still another, we recognize the importance of being able to improvise in the style of various periods, and we have talked for some time about the need to place a far greater emphasis on small ensembles. The list, of course, could be expanded considerably.

Despite the disappointments and frustrations that we have experienced in the past, there is no doubt at all in my mind that the use of media tools in music education will increase dramatically at all instructional levels in the future. We have grown weary of being told, often by over-zealous promoters, that instructional technology will make our teaching tasks easier for us, or that some future technological contrivance will help us to solve most if not all of our teaching problems. Those of us who have utilized instructional media in our teaching have been shocked to discover how much time it takes to prepare media teaching materials, and we have all been disillusioned to discover, often at the very last minute, that teaching materials prepared on one mechanical device are not always adaptable to or compatible with another. Changing philosophies, cost balancing in the schools, and the development of new media hardware will all contribute to basic modifications in teaching strategies.

Instructional media can and will be utilized to a far greater degree to teach cognate knowledge and psycho-motor responses or skills in music. Basic ear training and theory will be taught at all instructional levels with programmed instructional materials and/or by computer in-

struction; a variety of these programs are already in existence today. Self-paced audio units with coordinated visual materials are used extensively at present for the development of aural skills. Music history lessons on audio or video cassettes or in multi-media learning packages are being developed now by some music teachers. Experiments in teaching beginning keyboard skills with television and/or other media have been conducted for a number of years. The lower-cost "Plato" computer system, with random-access audio, has the capability of producing the combined sounds of instruments that students might select for an orchestration assignment. Through the use of instructional technology, the direction of the future is toward more individualized instruction in those music studies which have traditionally been taught in classes. Conversely, economic exigencies will force us to develop techniques for using media to assist in studio teaching that has traditionally been done on a one-to-one basis; instructional technology will be used in the future to prepare for or to reinforce applied music instruction that is provided to groups of students.

There is one relatively new area of inquiry which may in the future have the greatest relevance for music educators, namely, the functions of the two hemispheres of the human brain. It has been recognized for a long time that each cerebral hemisphere of the brain performs specialized functions. The left hemisphere (for right-handed and even many left-handed people) seems to process information sequentially and is predominately involved with verbal and mathematical functions. The right hemisphere is primarily responsible for such functions as orientation in space, recognition of faces, crafts, and artistic endeavors. Researchers have learned that the essential aspects of music are processed in the right hemisphere. A simplistic way of viewing the separate functions would be to consider the left hemisphere as "intellectual" and the right hemisphere as "intuitive" or "introspective." Music teachers who place great emphasis on the written and analytical aspects of music are over-emphasizing left hemisphere functions to the potential detriment to musical learning, which is a right hemisphere process. Those students who are weak in verbal skills or who exhibit cognitive styles that favor right hemisphere activity are often lost with the kind of music instruction that emphasizes verbal-analytic processes. Members of minority groups in our urban inner cities sometimes fall within this category. These children prefer to experience music directly rather than study *about* music. Those in music education with the necessary research capabilities will doubtlessly investigate more fully the new research about the brain and its implications for music education.

Teacher education institutions in many parts of the country have initiated or are hard at work on competency-based teacher certification programs. The results of the first efforts in this direction are often that competencies have simply been written for already existing courses and programs. We have all debated the problems and potential dangers of the CBTE movement, but with a little more experience and confidence in identifying, validating, and evaluating competencies, and I might add, with a little less fear on the part of some collegiate music faculty with vested interests to protect, authentic CBTE programs will emerge. Future generations of students cannot help but benefit from music education programs that are explicitly based on clearly stated competencies, that are cooperatively developed with the public schools, that are derived from roles performed by teachers on the job, that are published in advance with clearly defined conditions for assessment, that have emphasis on exit rather than entrance criteria, and that are achievement-based rather than time-based. Once competency-based programs are well established in music education, we will find that all other collegiate music degree programs will follow the lead.

With the diminishing need for public school teachers, the trend in most collegiate music schools will be in the direction of adding more career options. This development is likely to occur in one of two ways. The first is to continue the practice of adding new degree programs. Historically, the first degree programs to be initiated in most institutions were in music education and performance. When schools grew in size, interest, and resources, additional programs, each with their own curricular requirements, were added in history-literature, theory, composition, church music, ethnomusicology, conducting, and music therapy. If the proliferation of degree programs continues, we are apt to find a whole variety of new ones, including musical theatre, music management, commercial music, sound recording technology, and so on. When we begin to run out of degree titles, we might decide that a second approach is more logical, namely, to establish one music degree program with a core curriculum and then allow students to design their own career specialties from a wide selection of course offerings. Many colleges and universities in the nation are already permitting students to structure interdisciplinary degree programs.

Finally, there is little doubt but what there will be significant changes in continuing education in the future. In one of a collection of essays in a recently published paperback entitled *Music Education for Tomorrow's Society* (GAMT Music Press, Jamestown, R.I. 02836),

Richard Colwell wrote a history of continuing education between the years 1950 and 2050. Some of the changes that he reported as he looked back from the year 2050 were as follows:

1. members of the professional educational faculty were forced to abandon colleges and universities by 1990 because of the lack of relevance in course work and the fiscal restraints imposed upon universities;
2. most colleges dropped the Master's degree program during the 1980's . . . "because they were unable to demonstrate that they resulted in pertinent competencies in return for the expenditure invested;"
3. the master's degree was replaced by in-service workshops, short courses, and full term courses;
4. the public schools assumed the responsibility for credentialing teachers;
5. continuing education assumed responsibilities for large music ensembles, for preparing arts managers, for private instruction in music, and for a variety of other instruction and service.

# MUSIC EDUCATION AND THE FUTURE

JERRY NEIL SMITH  
*University of Oklahoma*

I believe we are in a New Era! We are here to discuss music education and the future, yet there are signs that there is a new definition of music education, and that the future is now! The relationship between higher education and music education (in its broadest sense), and between music education and the *administration* of schools and departments of music has reached what many of us perceive as a new turn in the rather circuitous road of music in our country.

At the university level there are significant signs of change. One of the most significant of these is the new breed of music administrator. More and more those becoming heads of music departments in our colleges and universities are the products of a system of music education which has all too often exploited students in the name of music, capitalized on the talents of the few, and minimized the personal values of the many. More and more these music administrators represent that body of professionals whose composite personality includes:

1. A breadth of musical experience which includes jazz, ethnic, folk, or other stylistic influences formerly viewed with fear or at least suspicion.
2. Experience in teaching at the public school levels as well as at the university level.
3. Traditional education in the conservatory tradition, usually holding terminal degrees in academic music areas.
4. Artistic performance capability in the traditional sense.
5. A degree of dissatisfaction with the ideals and goals of their formative musical training.
6. A grim determination to make needed and, to them, long overdue changes in the musical and educational processes which they feel are out-dated.

In short, many of the new, young, music administrators are yesterday's young Turks, yesterday's dissatisfied faculty, yesterday's public school teachers with a gnawing sense of guilt at being a part of the exploitation process in which too many individuals are sacrificed in thinly veiled entertainment roles as helpless tools in a mindless replay of the roles *their* teachers played, in a Catch 22 in which one drills robots to make music so that they, too, can drill robots, so that the

robots they train are faster and more efficient, and so on. But, just as faculties of colleges and our own public schools are revolting against this mindless, artless, self-serving goal, so are the new breed of music administrators. That is why it is a new era in music education, that is why this panel is here today, and it is that gleaming hope for the future that encourages those of us in administration to approach our roles with a new sense of direction.

Of course, it is reality that we still have many of the traditional embodiments of music education, and it is right that changes wrought be constructive and built upon past strengths rather than be destructive and anarchistic. But we must begin with some re-definition of music education.

It seems safe to say that there is nothing in the school or department of music that is *not* music education. Although an artist performer on the university faculty may indulge his ego by alleging that he is not in the education business, it is a rare person indeed, in today's educational society, who could rationalize his existence to a Board of Regents in terms of his contributions to the vibrations of the universe. Most students who pay fees (and their parents, taxes) are operating under the illusion that a transfer of musical knowledge and values is involved. No teach-no pay.

Our most erudite and artistic faculty are our most effective music education faculty, although they might deny it, or not know it, or be horrified to discover it! In the past, these people have been indulged in this stance; it is necessary now for them to be told and for them to accept the responsibility: like it or not, we are *all* music educators. If one does not like the role, one must get out. It is necessary for all of us to accept this role and responsibility as we enter this New Era of Music Education.

There is no intent to suggest by all this that a lowering of performance standards is necessary or desirable. A necessary element of music education in the New Era is that the highest standards of performance and scholarship are the obligation of the music educator. No one should be shunted into a music education curriculum or career because he or she is a weak performer. It has been a happy fact for at least a generation of us that there is no distinguishable difference in performance capability of the music education major compared to the performance major. This has been a true source of chagrin for the simplistic products of an older generation who equate music education with mediocrity in

all areas, including performance. Too many of us now make lie of that fact. That artificial distinction may have died hard, but die it has!

What does this new era hold for us in education? As we look at current developments we see exciting philosophical and actual changes everywhere. Among the philosophical shifts which seem to have the most far-reaching implications are those toward a more comprehensive musical experience for all segments of our public school system according to the capabilities of each child. This is much more than the old days of "The Whole Child. . ." "Music for Every Child, and Every Child for Music," and "The A B C's of Music," those platitudinous ponderousities of an earlier naive era which, while well-meaning, fell so far short. The figures which indicate tiny percentages of public school age children's actual involvement in music can no longer be tolerated. Elitist performing groups for the self-serving end of an egotistical director jumping to the tune of athletic departments, artless principals, and local parade committees simply are not enough for our New Era. What about the *other* 85% of our school population? What about the so-called untalented? What about the disadvantaged? What about those whose musical sensitivities might not run to marching band? Changes are coming.

*All the Arts for Every Child* is the title of the final report of the Arts in General Education Project in the School District of University City, Missouri, by Stanley Madeja, 1973, JDR 3rd Fund. *The Arts in Education* was the topic of John D. Rockefeller III's address to the general assembly of the Arts and Education Council of Greater St. Louis in 1969. And *The Arts for Every Child* was the title of Kathryn Bloom's keynote address for the Music Educators National Conference in Chicago in 1970. All of these and hundreds of others influential in both music and in education are raising their voices and demanding long-needed change. Changes *are* coming.

Thanks to enlightened leadership in many parts of our country, exciting trends are developing. Thanks to help from such progressive visionaries as the John D. Rockefeller Third Fund, programs are being developed which broaden the concept of music education, as well as the concept of whom it is to serve. An example of this in our state of Oklahoma is embodied in the "Oklahoma Plan for Arts Education," in which the State Department of Education has developed numerous pilot programs to involve *all* children in *all* the arts. Even the less talented, even the gifted. Further, their goal is to involve the arts in *all* education in these schools. English literature, for example, acted out dramatically

with music appropriate to the materials, created and performed by all the students and a consortium of teachers from various disciplines. The mushrooming of these programs throughout the country must be applauded. By truly making music a part of all education, and consequently involving it on every basic level, it can hopefully regain its rightful place with the three R's as a necessity to the continued existence of civilized man. We in music never doubted its value, but the results of our own folly in directing its future have cast serious doubts upon its indispensable character to our competition. That is, competition such as technology and a generally hedonistic social system, the latter, perhaps, the most telling competition of all.

Innovative programs in Evanston, the Jefferson County Schools of Colorado, and other forward-looking systems have rekindled chamber music performances, creativity (including composition), and originality in larger and larger numbers of our children. How can university resources help fire and fuel more of these exciting, innovative ideas in our New Era? It seems necessary to emphasize the following philosophical attitudes if we are to help ourselves and music education.

**First:** We must, at the university level, adopt a new attitude of oneness with our public school and professional colleagues. Our unifying elements are two: music and children. Without either we are both out of business. Without either, everybody loses.

**Second:** We must be willing to be able to mix freely with the activities of local school systems, music programs and school politics. All faculties of universities must be willing to serve as resource people, lobbyists, and ministers for new ideas. They must be open to suggestions from local school music teachers for means of involvement toward a common goal.

**Third:** College faculty must initiate plans which serve the common end. For example, one apparently innovative plan in our area is to trade jobs between a college teacher and a public school teacher in the same areas of expertise. Salary continuation would be guaranteed for the year by the original employer and as an added incentive, the public school teacher could, if desired, enroll for additional college work, perhaps toward an advanced degree.

Integrating college students in music education as interns can also help the unbalanced public school ratios, if college teachers will take the lead toward organizing such involvement.

- Fourth: We must develop curricula at the university level which reflect the new and vitalized goals of music education. Tradition bound concepts such as the invulnerability of the large ensemble experience may be questioned. Broadening of students' training in the arts to include in-depth humanistic studies and their relation to music might involve team teaching and other such unwieldy and hard-to-organize techniques. Can we afford, with the integration of the humanities so pressing us, to develop students who are so narrowly specialized?
- Fifth: We must not hire administrators or faculty whose goals abandon the basic tenets of music education. We must not lose sight of our small role in the tide of music in the lives of all the people. We must not abdicate our responsibility to abandon personal goals that do not include a commitment to improving music teaching and learning.
- Sixth: We must cling to our standards of excellence in performing, while not worshipping that worthy cause as an end. We must not trade lower standards for convenience, nor fall into the trap of considering quality music education and excellence of execution as being mutually exclusive.
- Finally: We must conclusively broaden our definition of music education to include *all* music and *all* education. An elitist experience in one performing medium for only the select is simply not enough, no matter how mechanically excellent the technique. At least, not enough for a New Era.

How can we, as administrators, assist directly in implementing change in a new era?

- First: We must reward tangibly those faculty who have new programs of research or teaching, and who are capable of developing, with public school programs, joint efforts toward the common goal.
- How?* Give merit pay increases and promotions for faculty who devise these community-oriented plans, just as to those who play recitals in Alice Tully Hall or whose pieces are performed by a major symphony.
- Second: See that the "Music Education Faculty," whatever that is, devise sabbatical and research plans that maximize utility and minimize erudition. A strong reward system, well defined, insures this.
- Third: Encourage faculty to collaborate with the business community (music stores, repair shops, private studios, publishers) in developing broader programs of mutual benefit.

- Fourth: Encourage faculty to develop programs and curricula for the "forgotten people"—the retired, housewives, night-school people. Encourage the development of after hours curricula: some job oriented, some only for the improvement of the Id.
- Fifth: Avoid hiring people whose aims are narrow and philosophically exclusive. Avoid hiring fine performers who are in love with themselves—hire fine performers who love music *and* life. Hire conductors who like children and students and who want to speak to humanity through their instrument, whether chorus, orchestra, band, or jazz ensemble.
- Sixth: Minimize the collective faculty ego by constantly emphasizing the role of service in music to the community, in the smaller and larger sense of community.
- Seven: Channel research funds toward those who devise realistic, workable plans. Use as one criterion the benefits which might accrue to others from the proposed plan.
- And Eight: See that maximum publicity goes to those whose aims include the public and programs that serve them.

It seems clear that we are on the threshold of a New Era in Music Education. We have international organizations functioning today whose sole *raison d'etre* is to discover, discuss, and disseminate new educational processes, techniques, and perspectives on a world-wide, multi-cultural basis. One can but hope that, unlike similarly idealistic international political bodies we have observed in areas unrelated to music, these organizations dedicated to furthering music and education will not become polarized, politicized, and a propaganda means for the few. Rather it is our hope that real intercultural enlightenment will result which finds its way without delay into the lives of those of us in the trenches of music and education.

We as administrators in music have a special responsibility to the future. Our faculties look to us for enlightened leadership and most of us feel inadequate for that heavy responsibility. But we are here at a crossroads between a developing past by pioneers in a culturally young and immature nation on the one hand, and on the other a limitless, challenging future for music education and the arts in a wealthy and leisure-oriented nation which has reached its full age of maturity.

It is a New Era . . . if we make it so!

# MUSIC EDUCATION AND THE FUTURE

EUGENE TROTH

*University of Maryland*

My father never went to college. In fact, he was fortunate to have the opportunity to finish high school. But he repeatedly said to me when I was a teenager, as thousands of fathers of that time undoubtedly said to their sons and daughters, "Go to college and you are guaranteed a better-paid and more-satisfying job." That ethic of the 1930's in which he believed so strongly is no longer valid! And you and I, hopefully, do not say this today to our teenage sons and daughters and to the college-level students with whom all of us are in daily contact. Too much evidence to prove us wrong is readily available.

I recently read, for example, of a review by the Bureau of Labor Statistics which estimated that in 1980, only three short years into the future, there will be an *oversupply* of 180,000 college graduates annually. Coupled with the current state of the economy and the long-range predictions for its ultimate upsurge, such a prediction is not encouraging, to say the least, for those who graduate from our colleges and universities and enter the job market. And, for those of us who might prefer to shunt the burden of responsibility for solutions for the problem to professionals in career education, forget it! Initiated in the early 70's, the career education movement is intended primarily to improve students' knowledge about seeking jobs and performing them successfully; career education *per se* is not expected to reduce the number of unemployed or underemployed; that function relates chiefly to the economy's ability to *create* jobs rather than to education's ability to *fill* them.

It appears altogether logical that we in higher education must assume a significant measure of responsibility for seeking solutions to our concerns for the future careers of the hundreds and thousands of music students who are enrolled in our institutions and who will continue to enroll. Although this session is intended to focus directly upon students enrolled in teacher education programs, I must indicate my parallel concern for students enrolled in other programs of musical study. What is the future career of the Bachelor of Music students who major in piano, voice, theory, or music history? We must include them in our concerns and in our efforts to seek solutions. I strongly urge that sessions to explore this area should be scheduled at future meetings of the NASM. In the final analysis we must attempt to prepare *all* students psychologically for the fact that the types of jobs they want simply may

not be available, that we must attempt to forestall their potential disillusionment that might well result from excessive job expectations.

Traditionally, the undergraduate students in music education which concern us this afternoon comprise 40-60% of our student populations. In some environments, less; in some environments, more. Many of these students can be predicted to succeed; some of them are not suited for the music education program; some of them truly do not even want to be in the program. I suggest that we are performing a disservice to the music education profession by encouraging students in the latter two categories and allowing them to remain in teacher education programs and, upon their graduation, enter an already competitive job market. We must increase our early efforts to identify in music education students (1) a firm commitment to music, to children and young people, and to *teaching*, and (2) a demonstrated potential for success as a music educator or in a related career-alternative. Such identification and the career counseling which logically follows must be done within the freshman-sophomore years. In my institution, we have experienced considerable success with a required orientation course for music education majors in their freshman year. Meeting three hours a week—in an one-hour and a two-hour time block—the course attempts to provide a broad exposure to the total concept of music education as a profession. It explains the scope and sequence of the prescribed curricular requirements in relationship to that concept. It takes freshmen into general music, choral, and instrumental classes in elementary and secondary schools. It motivates freshmen to evaluate personal reactions, feelings, and empathy for spending four years in preparation for participation in those environments. It presents an overview, too briefly perhaps, of career alternatives into which some students might direct their interests and knowledge of music. I am gratified to report that some students complete the course with a *self-derived* decision that they are not right for teaching or that teaching is not right for them and begin to explore other vocational interests. If you do not include a course of this nature in your music education curriculum, I strongly urge it for your consideration. (Perhaps a course of similar nature should be required of *all* freshmen, regardless of their declared major area.)

In the sophomore year, our music education majors must elect a two-semester sequence in "Human Development." In the second semester of that sequence, each student is assigned to a public school music teacher with whom he works as a teaching aide over a period of time; the experience and its inherent counseling is very helpful to students in formulating career decisions. At the end of our sophomore year, we are

now experimenting with something which is comparable to the "junior standing" jury examination traditionally required of performance majors; the entire music education faculty conducts an in-depth interview, evaluation of potential success, and career counseling with each student individually. In the junior year, both our general music and instrumental methods courses are taught in conjunction with a nearby parochial school in which the professors actually teach the children regularly with the assistance of our students; continuous evaluation of our students' participation and career potential is inherent to the courses. All of these experiences are primarily designed to initiate an early and continuing screening of students in the teacher education program, many of whom are encouraged to explore other career possibilities.

During the first two or three years of our undergraduate music education programs we must find time, or make time, in our degree requirements to permit students to explore career alternatives. In many environments we are handicapped by limitations of existing teacher certification codes, but we could hopefully initiate an attempt to change them. More programs, for example, might not require that every music education major be certified to teach K-12. Not all students want this or are suited for this! Time saved in a non-required "methods" course might be diverted to the career alternatives exploration for the music education majors and those that may have been counseled out of music education.

What types of alternatives? Let me suggest but a few:

- Retailing/Business Management
- Pre-school/Day Care Centers/Senior Citizens/Recreation Programs/Continuing Education
- Therapy/Special Education
- Recording technicians/Recording engineers/Electronics/Educational Technology
- Radio-TV programming/Script and commentary preparation
- Library/Museum
- Local arts management
- Church music programs
- Stage/Theatrical
- Jazz, Pop, Professional

Why not design a one-semester course, or a mini-type course, to explore these and other music-related career alternatives? Why not a weekend workshop? Why not a summer workshop? Why not make such a study a year-long project for a student MENC chapter? As a sequel to an exploratory course in career-alternatives, why not consider a reduction in student-teaching requirements to provide for an off-campus, in-the-field, on-the-spot internship in one, two, or three of the career alternatives explored?

Other approaches are equally valid. Each institution should develop the approach that is most appropriate in its environment. It stands to reason that we who are the administrators of total music programs, if we truly have a concern for attempting to better prepare students for vocational success or adjustment in whatever might lie ahead, must be willing to evaluate our existing resources and personnel and to *reallocate* a portion of those resources and personnel to support whatever type of program we determine to be appropriate. We must not be hesitant or guilt-ridden in defending our actions to disinterested faculty who might protest such reallocations of support in favor of their "own thing." Rather, we should be persuading *all* faculty—performance, theory, history, conductors, etc.—of our concern, of how it affects them, of how they might participate; we must make a personal commitment and a departmental or school commitment and stick to our guns! The heart of a commitment is more than likely not in terms of excessive amounts of *money*. It is rather a commitment in terms of *time, of effort, of energy, of true concern* for the future of our students.

# OVERPROMISED - OVERPRODUCED - OVEREDUCATED?

ROBERT J. WERNER  
*University of Arizona*

I find it very difficult to discuss "new" ideas with colleagues who have been fighting the good fight to find new means of survival and adaption in the constantly changing world of academia without losing their ideals and objectives. Perhaps for many of us the hardest task we face is that of defining our specific music units mission and objectives in a society of changing needs and a profession of new challenges. Thus today I would like to just simply share some of my concerns that I've put under these three words of overpromised, overproduced and overeducated.

We have overproduced nationally, but this is to be expected in a country that was built on a firm belief in universal education as the means of upward mobility and as the means for the improvement of both self and country. Thus, we have been shocked in the last decade by even the thought that possibly this great promise is not about to be immediately realized, and that even our own sons and daughters cannot be more formally educated than we are, but that certainly they can become more mature, sensitive, and humane.

In the '60's we were challenged to evaluate and then in the '70's we seemed to be in a time of retrenchment. As James Cass wrote in 1970, "the revolution came, not in the schools, but in our view of them." Thus by the end of the '60's, the nation was experiencing a crisis of confidence in our schools, so that by the first half of the '70's we found many critics telling us that higher education cannot and has not done all that it had promised. I believe we would have to be the first to admit that often higher education has made exaggerated claims for short-term outcomes, as we fight for even survival, and we have not had a very good batting average.

The culmination of the dissolutionment with overpromising in many professions can be seen in the new wave of malpractice litigation that we have seen facing the medical and legal professions. Many are warning that it will soon be more common in academia. In part this is because teachers, as other professions, are resistant to being highly critical of their colleagues, and protect the incompetent academics through the bureaucracy of academia. Insensitivity to student needs have pushed some student activists in to this kind of legal action.

Another cause of dissolutionment and frustration comes from many of our own alumni who are often the victims of cut-backs and our overproduction. Music has often been the entrance into the professions for many middle class families from working homes. Talented offspring could find an opportunity for a professional career in music. When these avenues are highly restricted, after four or more years of preparation, the resulting frustration is felt very deeply.

Our overproduction has glutted the market in almost every aspect of the profession, and we react by trying desparately to invent new markets, and new degree programs. The new College Music Society directory will list approximately 1,400 music units in higher education in the United States and Canada, with almost 400 offering graduate programs. Since we are no longer in a growth period, I think these statistics alone indicate the extent of the overproduction in which we are involved. Thus, as we approach the 1980's, we will have to come to grips more and more with the results of this overproduction as our graduates face more and more extreme competition, and with it more and more dissolutionment. This, in turn, will be reflected in decreasing professional enrollments, and its consequence, a cut-back in funding both at the institutional and state levels, with perhaps even the mandated closing of degree programs, if not entire music units.

By using the word "overeducated" I simply mean to refer to the accumulation of degrees. The latest reaction to this degree accumulation has caused people to react by cutting back hiring standards in many areas. For example, the Bachelor's Degree and no experience seems to be more attractive to many public school hiring procedures than candidates with advanced degrees and experience. Many states are considering doing away with required extra 30 units or Master's degree for permanent certification in the field of public school teaching. Graduates with a Ph.D. and ten or more years of experience find these qualifications a hiring liability.

Our graduate programs will thus feel the shock most immediately. The Ph.D. and D.M.A. does not only *not* guarantee a job, it might even be a hindrance in obtaining one. As some of our critics have said, we have fallen from being involved in professional education to becoming more involved in vocational training. If this is true, then we will be hurt even more, for it is predicted that by the 1980's thousands will be employed at jobs much below their education and thus displacing more who hold only the Bachelor's degree.

For these reasons then it seems this is the time for all of us, in our own institutions and through NASM, to review our graduate programs, and honestly evaluate their standards and their needs. We have created a self-devouring monster that we must feed continually with facilities, faculty, and students. How do we tame these monsters that we have created? The most difficult, but perhaps the only way is for administrators and faculties to re-evaluate their priorities, their products, and the relevancy of their programs. Educational institutions are most resistant to change and self renewal, especially so in the arts, because we are still, by training, conservators of the past—"conservatories."

May I suggest that one of the remedies that has been talked about often at this convention and others, might be that our faculties and facilities be engaged more towards the education of the general university student in an effort to enrich their lives, rather than the more exclusive professional education for a non-existent market. This is difficult, for it requires not teaching watered-down professional courses to general students, but rather re-thinking the entire purpose of our degree programs and our service responsibilities. We must develop a realization of what a more complete education must be. That instead of just offering education in the discursive language skills, symbolic skills, and psychomotor skills, that we emphasize the non-verbal skills, the dimension of being human, and the arts, which offer an insight and self-knowledge not provided by any other subject in the curriculum.

Other potential areas, almost completely untapped by most music units, is music as a part of life-long education, for the retired members of our community, as well as for those with more and more leisure time. We must recognize that there are already beginning fundamental demographic changes in our society. The number of eighteen-year-olds has leveled off and will probably decline somewhat over the period of the next decade or two. One population projection is that by 1990 high school graduates will have fallen 22.3% from their 1975 levels, while at the same time the number of older citizens, particularly those over 60 years old will have dramatically increased.

Some attention must be given to alternative professions, most of which have been given considerable discussion during this Convention. Music in business, arts administration, music therapy, music in special education, and jazz and contemporary media programs all are opportunities for professional adaptation. But as mentioned above, these programs should not be simply tacked on as ways of saving enrollment,

but should become fundamental parts of the curriculum, accepted by all the faculty, with a specific market and controlled enrollment.

Where do we start? Well, each of us will have to determine that according to our own institutions and circumstances within our communities, local, state, and national. Certainly, we must learn to be less reactive and learn to sense in advance the needs of our profession.

Some of the immediate challenges that I see now and for some time to come are:

1. to develop professional programs and at the same time, more attention to our role in the general education of university students.
2. to increase our outreach into the "community" academic, local, state, national, and international through internships and other programs that will put our faculty and students into direct participation with this greater community.
3. to hold to optimum size, with an increase in quality and expanded opportunities but a realistic view of size that can accommodate the potential of our profession.

I believe we are at a point where we cannot solely be concerned with the technical skills of our discipline, those related to making a living, but we must also be concerned with skills needed for enriching life for many more. Few universities have achieved greatness without realizing the importance of creativity, performance scholarship, and teaching in the arts. Thus I believe that the music unit fulfills a unique function in the university as a means of expressing and developing this added human dimension.

# FACULTY EVALUATION

by

EUGENE BONELLI

*University of Cincinnati*

During the past two years, I have become increasingly convinced that administrators face no more difficult and challenging concern than faculty evaluation. The quality of the faculty is the single most important element in creating an optimum environment for teaching and learning. The wisdom and perceptivity of our decisions about faculty appointments, reappointments, promotion, and tenure determine the level of excellence we will achieve. This has long been recognized, but let us consider some of the emerging changes which are having a profound effect on administration-faculty relationships and the whole question of faculty evaluation.

We are all aware that higher education has reached a watershed after the rapid expansion of the '60's. The 18-22 year-old age group within the population will peak next year and decline all through the 1980's. There will be less students in the traditional pool of college-age applicants and probably a lower percentage of these will seek a college education, due to the tarnished image of college as a road to upward mobility. Funding is tight in both the public and private sectors of higher education. We all find that the reallocation of existing resources to reflect our priorities is much more necessary today than it was in previous times. Retrenchment and the resulting elimination of faculty positions has become commonplace throughout the nation. In addition to all of this, we find that we are increasingly under the threat of or actually involved in legal challenges to many of our decisions.

In such an overall climate of higher education, it is not surprising that faculty are vitally concerned about what inflation is doing to the relative buying power of their salaries and the issue of job security. An increasing number of them are turning to collective bargaining. A survey published recently in the *Chronicle of Higher Education* indicated that seventy-two percent of the faculty surveyed now advocate collective bargaining. What has caused this advocacy of an industrial model for higher education? In addition to the concern for salary and jobs, a number of other causes can be pinpointed for the increasing movement to embrace collective bargaining. Some of these include:

1. inequities within the colleges of the same university;

2. a sense of present-mindedness—a concern with buying tomorrow's groceries rather than with the effects of today's decision on the future learning environment;
3. a sense of equalitarianism rising within an important counter-culture in the nation;
4. opposition to merit pay as reflecting the favoritism and prejudice of administrators;
5. an inferiority complex within certain segments of higher education;
6. the lack of organized opposition to collective bargaining, both within the faculty and the administration;
7. the demonstration effect—namely, that institutions with collective bargaining have received higher salary settlements than those without (however, there is some new evidence that this initial comparison may not hold up in the future);
8. a supportive legal environment; and
9. poor management, which often leads to a power crisis within colleges and universities.

In this time of decline, administrative decisions on goals, the allocation of resources, and personnel policies are being carefully scrutinized by the faculty. Collective bargaining is often perceived as a way to have a more effective voice in some of these crucial decisions. Administrative models which stress collegiality and flexibility are often impossible under college-wide collective bargaining agreements, which have been characterized as having a Midas touch, "Everything it touches turns rigid."

My thesis is that faculty evaluation has become one of the key challenges for music administrators due to (1) increased faculty militancy growing out of concern for compensation and job security; (2) the reality that higher education is now a declining industry; and (3) the increased potential of legal challenges to various kinds of decisions at all levels. More and more music administrators will be dealing with collective bargaining contracts. If you wish to avoid collective bargaining, you must be very clear as to its causes and what you can do to prevent it. We must also face the reality that we are managing decline. If we are confronted with retrenchment, the options open to us as well as our assessment of present and potential quality are crucially important matters. In approaching the whole question of faculty evaluation, I believe it is important for us to try to understand the issues clearly and

then to proceed with care and thoroughness to design the best possible policies for the unique situation we each confront in our respective schools.

We are often guilty of making teaching the exclusive focal point of plans and programs designed to improve a university education. This approach overlooks the fact that it is the total learning process which must have our attention. Learning is the real keystone, and teaching is a tool used to facilitate learning. We should realize it is not always possible to equate learning with teaching. Learning can occur with or without teaching, often under the most unlikely conditions. It can also fail to occur under the most promising. Good students are able to learn something from the poorest of teachers, and unwilling or inept students often learn nothing from the finest. Galileo said, "You cannot teach a man anything, you can only help him to find it within himself." Learning is our central concern—learning that takes place between student and teacher, student and student, teacher and teacher, and between all of these and people outside the university who are concerned with intellectual and professional pursuits. If the improvement of learning is perceived as our appropriate goal, the improvement of teaching becomes one factor in the attainment of that goal. We will then recognize the reality that there are times when the teacher will be the leader of the learning activity and other times when a student or students will be the leader. There will be situations in which faculty and students can become co-learners exploring some uncharted area. A learning environment is greatly enhanced when faculty accept this reality without fear or threat.

It is possible to identify some of the factors that contribute to effective teaching, even though it may not be possible to define good teaching in its totality. But let us not overlook the fact that no amount of lip service to the importance of good teaching will produce effective results if the teaching of students is not recognized as the reason for being of the college or university. If we allow non-teaching faculty activities such as research and public performance, to lead to higher pay and greater prestige, teaching will continue to be secondary to those activities. The primary goal of any system of faculty evaluation should be the improvement of teaching and learning. Evaluation policies should contribute to the goal of improving teaching. At those times when decisions on promotion, tenure, reappointment, or merit salary increases must be made, it is important that procedures establish the grounds for meaningful and reliable decisions about teaching quality and that the process

generate the kinds of data which will contribute to sound overall assessment of individual professors. I have found it very useful to use Scriven's differentiation of two distinct purposes of evaluation.<sup>1</sup> In Monograph No. 1, "Perspectives of Curriculum Evaluation," written in 1967 for the American Educational Research Series, entitled, *The Methodology of Evaluation*, Scriven distinguished between summative evaluations—those which provide the basis for academic deliberations about promotion, tenure, reappointment, merit—and formative evaluations—those which assist the individual in analyzing and improving teaching effectiveness.<sup>2</sup>

It can be useful to consider some of our current practices from the standpoint of which type of evaluation is most appropriately served. Summative evaluations must provide the basis for fair decisions, for unless teaching quality is rewarded in a way which is perceived by faculty as fair, there will be little motivation for improvement. We have traditionally used four basic categories for faculty evaluation: (a) self-evaluation, (b) student evaluation, (c) peer evaluation, and (d) administrative evaluation. Unfortunately, we have not always carefully analyzed the appropriateness of our policies in relation to their use for summative or formative purposes.

With respect to self-evaluation, present research does not support the use of this source of firsthand data as a basis for decisions about teaching quality. Blackburn and Clark<sup>3</sup> collected separate evaluations of teaching effectiveness for forty-five full-time faculty members from four different sources—students, administrators, faculty colleagues, and from the professors, themselves. This study found that self-ratings showed near zero correlation with ratings made by each of the other sources of judgment. The investigators concluded that the professor lives with an erroneous perception of how others assess him. J. A. Centra, in *Strategies for Improving College Teaching*,<sup>4</sup> compared teacher evaluations with those made by students. His results demonstrated a clear discrepancy between the way most teachers describe their instruction and the way students describe it. The results of these studies indi-

<sup>1</sup>M. Scriven, *The Methodology of Evaluation*. American Educational Research Monograph Series on Curriculum Evaluation, No. 1, *Perspectives of Curriculum Evaluation*, (1967).

<sup>2</sup>An excellent discussion of summative and formative procedures, as well as an extensive bibliography on faculty evaluation is contained in the following: Grace French-Lazovik, *Evaluation of College Teaching: Guidelines for Summative and Formative Procedures*, An Occasional Paper, Association of American Colleges, Washington, D.C.

cate that self-analysis can contribute positively to formative evaluations, but are questionable as authoritative data upon which to base summative evaluation decisions. On the other hand, course syllabi and copies of examinations do provide peers and administrators with some objective data upon which to assess what was actually covered in a class. Submission of this material by the professor as a part of self-evaluation can be helpful in making summative judgments.

Student evaluations have long been the focal point of intense dispute. If student evaluation is only undertaken for formative purposes, great flexibility is possible. These evaluations can be handled completely by the teacher, as only the teacher will see the results. When student evaluations are to be used for summative purposes, the validity of a standard questionnaire, a few items versus many items, the appropriateness of questions on teaching style, the question of anonymity for the student raters, and the policies for administration of questionnaires are all matters of great concern. I once encountered a case in which a faculty member selected certain students in his class to receive the evaluation instrument and denied other students the opportunity to rate him. Our College of Business Administration recently conducted a comprehensive study of student evaluation of instruction in which they pinpointed many flaws in the use of this type of rating for summative purposes.<sup>5</sup> Some of the conclusions were:

1. that the ratings (though called ratings of teaching) are actually of course, instructor and possibly environmental factors;
2. the reliability of the test instrument was very questionable;
3. the answers that students gave to some questions conflicted with the facts;
4. some teachers attempted to influence students in order to get higher ratings—one candid professor said it this way, "I'd be a fool if I didn't;"
5. some students think that the very existence of this system has a detri-

<sup>3</sup>R. T. Blackburn and M. J. Clark, "An Assessment of Faculty Performance: Some Correlates Between Administration, Colleague, Student and Self Ratings," in L. C. Buhl and S. H. Lane (Eds.) *Innovative Teaching: Issues and Strategies and Education*, (Ohio: The Cleveland State University, 1973). pp. 353-374.

<sup>4</sup>J. A. Centra, *Strategies for Improving College Teaching*, (Washington, D.C.: American Association for Higher Education, 1972).

<sup>5</sup>Robert E. Dillon, *The Improvement of Teaching and Learning*. Unpublished Report: College of Business Administration, University of Cincinnati, 1975.

mental effect upon teaching. One student wrote: "In my opinion, the evaluations are wrong. I feel this way because of many reasons. When we first started doing the evaluations, they were only used to give the professors an opinion of themselves; however, I have now come to hear that they are used for promotion, tenure, pay, *et cetera*. I have even heard a rumor that the Dean has a list from high to low professors based on the evaluations. This is wrong because many professors are now using methods of teaching and methods of easy grading in order to get good evaluations. Students are also using them as chopping blocks for those teachers they dislike because of getting a low grade, which they deserve. This way of evaluation which I have looked at from a negative point of view creates a problem in that the real good professors who stimulate your thinking get hacked up by students who don't want anything but A's and B's. It does have one good point, in that it can pick out the bad assistant professors right away by a series of bad evaluations."

6. The ratings received by one teacher cannot be compared to the ratings received by another—ratings are comparable only when they are based upon the performance of the same task. Almost never do two teachers face the same teaching situations. Variables include the nature of the subject matter, the size of the class, the level of the class, the nature of the students, the abilities of the students, the room in which the class was taught, the time of day.
7. Students collectively, whether they be young or old, seem unable to evaluate teachers objectively and accurately. This inability stems from many causes, some of which influence students without their conscious knowledge or control. The most honest, intelligent, and best intended students can err in their judgment of a teacher for such reasons as the following:
  - a. student perceptions may be distorted under the influence of attitudes, past experiences, knowledge, state of health, needs, and wants;
  - b. students are profoundly influenced by cultural forces of which they are often unaware;
  - c. emotional reactions play a large role in student evaluations of a teacher;
  - d. many younger students have not yet developed skill in judgment or decision-making, nor do they have the maturity to do so;
  - e. most students lack the knowledge necessary to evaluate the scope of course content, the relevancy of the material, or the professional competency of the teacher.

This study dramatizes the care which we must exercise in using student evaluations for summative purposes. If this is to be done, I would

recommend that every effort be made to obtain as many evaluations as possible over a long period of time and to provide continuing feedback to the teachers. Evaluations made by former students who are working professionally in the field can also be of much greater validity than evaluations made by current students.

Let us now examine some of the policies commonly followed in peer evaluation. Classroom visitation by colleagues has been tried in a number of different forms. The accumulated evidence seems to indicate that this procedure is good for formative purposes, but has a lack of reliability for summative evaluation. A few classroom visits cannot be expected to produce the basis for reliable judgments. It is a fact that the whole learning environment is immediately changed when an extraneous person enters the classroom. Another major problem is that the anonymity of the raters cannot be preserved. Research on this type of evaluation indicates that ratings tend to be very high. Scott Edwards<sup>6</sup> has suggested possible reasons for this high positive bias: "What department member conducting a class visit, knowing that he who evaluates today is himself evaluated tomorrow, can fail to see the need of a discrete reciprocity?" When used for formative purposes, classroom visitation can be a valuable source for nonthreatening suggestions to individual professors by their colleagues. It can provide them with observations and suggestions growing out of an atmosphere of shared concern for the whole teaching and learning process. Peer evaluation without classroom visitation can, in my view, be one of the most effective tools in the summative evaluation process. Peers are better equipped than anyone else with a knowledge of the subject being taught and have a basis on which to judge the accuracy, currency, and sophistication of the professor. Using course syllabi and examinations, or by observing the public performances of the individual faculty and the faculty member's students, peers are in a position to make valid judgments concerning such matters as the quality of the teaching materials and the level of achievement. Also, through the day-to-day working relationships, peers are able to judge how well a faculty member meets departmental responsibilities of committees, supervision, and advising. There are inherent dangers in the peer evaluation process which should be recognized by administrators. It is very difficult for an administrator to have access to honest and accurate peer evaluation. I have encountered situations in which a faculty member would visit me privately in my office and present a negative evaluation of a colleague. The same faculty member, when

<sup>6</sup>Scott Edwards, "A Modest Proposal for the Evaluation of Teaching," (*Liberal Education*, Volume 60, Number 3, October, 1974). pp. 316-326.

asked for a written statement in connection with summative evaluation, would provide a glowing report which is completely contradictory to the statements made in private. In trying to analyze the reasons behind this, I have concluded that faculty members are very hesitant to criticize a colleague, not only for fear of a reciprocal evaluation, but out of the desire not to cause friction in continuing day-to-day relationships. When peer evaluation committees are used, it is difficult to have statements remain anonymous. I have also seen situations in which a very vocal member of a committee could sway the entire committee either positively or negatively. The selection of individuals for peer committees must also be carefully considered. The people making evaluations have not always been qualified for the kind of judgments they were asked to make. These factors can lead to very biased and unfair decisions.

Whenever possible, administrative evaluation of faculty should include first-hand information obtained from peers, students and by observing performances by the faculty member and his students. A complete file of information gathered in connection with the summative evaluation process can also provide materials for an overview by the administrator. It is important to establish and publish a clear schedule and timetable for the evaluation process. I believe it is helpful to notify faculty members at each step in the evaluation process so they know what is going on and where they stand. A clearly established grievance procedure within each college and within the university can also be helpful in dealing with adverse decisions. I believe that we should never rely solely on a single source of data, and that we should continually strive to improve and validate the procedures we employ. Let us not forget that our decisions on faculty evaluation will influence the quality of our institutions more than any other single factor.

# CHURCH RELATEDNESS, MUSIC, AND HIGHER EDUCATION

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The matter of church relatedness in higher education runs the gamut from an easy nominality to a closely scrutinized accountability. This makes the choice of a topic or the grouping of concerns very difficult. That I have not submitted a topic in advance, and that you are here in spite of this, prompts me to assume that your interest in church relatedness is more than passing. So I have decided to say a few things which grow out a strong conviction on my part that, (a) church relatedness, by virtue of the use of the word "church," should mean more than it often does, and (b) church relatedness in essence can propose some strong alternatives with regard to music, not just church music, but the whole of music in higher education.

Although the institution in which I work is not church related in the hierarchical sense, it is in the theological sense; that is, anyone who chooses to return him or herself to God through faith in Jesus Christ is a part of the church. I realize that there might be other definitions of churchliness, and what I am about to say should take these into honest account. Therefore we will not stop here to compare definitions of, or notes on, churchliness.

Before going any further I want to say that whatever the degree of church relatedness to which each of you is committed, whatever the so-called subcultural peculiarities, theological imperatives, or practical devices which are brought to each of your situations, none can be allowed to dilute or compromise the generic activities, standards, and components which together comprise excellent and complete undergraduate musical training. No exterior polity, spiritualized or not, which subordinates artistic means to ecclesiastical ends can be allowed to intrude into the creative thirst which characterizes our music students. Church relatedness simply cannot imply creative inhibition. Yet in the rush of many of our churches for relevance, in many of its trendy socio-theologies, its demeaningly pragmatic outreaches, and its all too often cooling effects on artistic vision and creativity, the music educator must counter with an educational philosophy and method which are both defiant, if need be, and reforming. Since we are church related, we should be ready to debate from within a context of churchliness, and this further implies that we must be prepared from within a basic con-

text of theological principle. I for one see no conflict at all between theological principle and artistic excellence. This is one of the many beauties of the Judeo-Christian perspective: the more excellent way is, simply put, a commandment. What we must pursue then is a *why* for the *what*; it must go much further than the traditional, and often sentimentally sloppy slogan: "music for the greater glory of God." Theological perspective in its universality can go further than simply to speak to music and the church. It can, like it or not, offer healthy alternatives to certain accepted fundamentals in all artistic education and participation. I am going to try to suggest a few things about music making which spring out of some theological persuasion, admittedly conservative, but to me, full of bounding contemporaneity, with even a kind of laughter and joy.

### **I. Musical creativity and its relation to a theology of creation.**

We begin with the uncreated Creator, Jahweh: the I AM THAT I AM. Or to bring His name into greater accord with His Creatorhood, He is the I AM THAT I ACT THAT I AM. With Him, from the great beginning, being and doing are inseparable. The God Who Is, is the God Who Does.

That God creates is more than an astounding theological mystery or a piece of transcendent magic. In reality it sets the stage for human creative endeavor. Man, made in God's image, has been given an insatiable urge to shape. Creativity is not an artistic word, it is first of all a human word. It sets the stage for genuine artistic activity in all of its vastness, variety, simplicity, complexity, and above all, in its disturbance. I give particular weight to this last word because in a way God was the first disturber. He was the first one not to be concerned with replication or literal representation, for when He created there was nothing to replicate or represent. He had no models; He was neither copying anything nor constructing from pre-existing blueprints. Instead, His mind was full of vast imaginations, and He imagined the most fascinating and bewildering assortment of creatures, and He made them.

Go back into the furthest reaches; imagine that you have made the first cucumber, the first pineapple, the first giraffe, the first inch worm, or the first strawberry. Look at each and numberless others and know that they have issued from within your imagination. Know that they are what they are. That they have their own worth and that they mean themselves. Look at them for the first time ever. Be satisfied with their strangeness, exult in their configuration, fondle their textures, admire

their shapes, and say, "I like that. That is very good." Trust your judgment, because you have nothing with which to compare it. Keep your cool, knowing that no two of any of these will ever be quite alike. Ask for the faith and the sensitivity to reveal this kind of true creational mystery. Get *unused* to creation again; don't take it so much for granted that it no longer befuddles you. Let the dandelion equal the galaxy, and know that each took imaginative vigor and imaginative trust.

God certainly set a vast precedent for imaginative shaping with his handiwork. God has given man the gift and urge of having to shape things. He has given man an imagination which seemingly never stops. Though man needs raw materials, examples, models, and precedents, he seeks as much as possible to break away from them. He, too, wants to create out of nothing. He, too, wants to imagine infinitely. He, too, wants to do what has not already been done. Because of this, the best creativity brings things to existence which are mysterious, disturbing, and strange. When we talk of artistic creativity this way, we are not talking of an isolated phenomenon; we are not talking about the world of art, in and of itself, but the world of shapers and imaginers of which artists are a significant part. There is a better way than the traditional, rationalistic, if-you-can-analyze-it-you'll-appreciate-it approach to teaching of music appreciation. By contrast, when art is strange and disturbing, which it so often is, we have to teach our people that they must think of that first cucumber; they must go back to the first astonishment; they must be involved in perpetual quest for beyondness. For artistic activity is man, as finite as he is, trying to say, *I am*. He is trying to say "Here is another created reality. Here is something new. It will always bear resemblance, no matter how strained or remote, to other things; but I want it to be itself, to represent my vision. I want it to be a sharing of my imagination. There is no need for me to repeat or to replicate. To do so would be to deny the worth of what I am repeating; to do so would be to deny the very gift I have, that of imagining, of creating a new reality."

What I am trying so desperately to say is that the truest and best way to perceive and explain the presence of creative activity is to begin by celebrating our Creator; to begin by celebrating creation itself. There is no need to isolate artistic activity as a culturally mystic phenomenon. It is a celebration of existence of others and their ability to bring us mysteries and newness, to do something we ourselves cannot do. Let the art disturb; let it amaze, and allow it to raise our hackles. Let it stretch our unused muscles. And in so doing let it take us back to the first

times of creation when there was nothing to do but exult in one mystery after another. If we could teach people to approach the arts in this way first, instead of worrying about what's in style or out of style, instead of worrying about whether they can analyze it or "appreciate" it, instead of finding out what form it is in, then we could argue that a faithful celebration of another person's imagination takes precedence over aesthetic rationalism, and things could be so much different. If someone is tempted to reject a piece of music simply because it disturbs, or because it doesn't fit his felt need, he has to understand that he is rejecting a creational principle. More directly than he first realizes, he is rejecting another human being's existence. I feel very strongly that we have to reform our artistic education by teaching people to love the active imaginer in another person before we get into the business, however necessary, of scholasticism, and systems and perceptual refinement. Our model is in creation itself. It is here that we can begin to break the conditioned reflexes of musical perception which have locked our culture into the assumption that pleasure is based in familiarity and predictability.

## **II. The relation of the foregoing to music and worship.**

Since we are church related, we must think of the relationship between music and worship. By this I do not mean to narrow the discussion to what goes on in church, but rather to widen the concept of worship to include everything done to the glory of God. And as far as I know, this is our sole reason for existence.

Historically three dilemmas have emerged with regard to music and worship: (a) if the music is good, it has to work; (b) if the music works, it must be good; (c) if it works so well, why change it? Each is a separate dilemma issuing in an obvious error. The first, aesthetic prescriptiveness, speaks of quality for its own sake. It drifts into an equation of aesthetic ecstasy and worship. The second has to do with immediacy and pietized pragmatism—results for their own sake—with the end justifying the means. This error drifts from faith into wish fulfillment and leads to a confusion of quality and results. The third has to do simply with being at ease in Zion. Not only is creational theology contradicted, and true creativity forced into secular arenas, but a more dangerous, even idolatrous thing happens. The longer the same thing is repeated in the same circumstances, the more the thing done becomes equal to the circumstance itself. The symbol becomes the sacrament. Men begin to worship the creature instead of the Creator. Process and creative motion are frozen. The new becomes demonic and the familiar holy, and the pro-

cess of worship is inverted. Things, acts, sounds, and harmonies take on a causative quality they were never intended to possess. Worship begins to be induced, not by faith but by works. Soon these begin to cause spiritual behaviour, whether in high or low church. Only certain music will produce certain results. This is artistic determinism. It is man the shaper, being shaped by his shaping. It takes place just as much in the church as it does in totalitarian regimes. As Winston Churchill said, in an unconscious paraphrase of Isaiah 44, "We shape our buildings and our buildings shape us." We only know too well the other side of this heresy. If certain music can "cause us to worship," then another might well "cause us to fornicate." How strange; how unlike Judeo-Christian truth which says that man is to range throughout the creation with purposeful sovereignty. He is not to fall down before rocks, trees, totems, rhythms, harmonies, textures, or whatever, and be morally or substantively changed. For change, in the Judeo-Christian tradition, comes from submission to the Creator.

A reform in our theology of worship begins in the creational ideas expressed earlier and continues with those references found in Scripture which describe worship as a continuing state: the *beauty of holiness* of the Psalm, *spirit and truth* as spoken of by Jesus, and Romans 12:1, in particular. Worship, according to the latter, is the reasonable issue of being a sacrifice as long as one lives. Worship does not stop and start. Instead, it must be highly translatable from one circumstance to another. One does not go to church to worship, but as a *continuing worshipper*, one goes to church to worship corporately; that is, to be in league with his brothers and sisters, at one time, in one place, and with one accord.

If worship can be our continuing state, and since being and acting are inseparable, it follows that worship can only be seen to be one act after another. Our acts are only to be seen as offerings, in that all of our life is to be given over to our Creator. Music has so often erroneously been seen as one among many aids to worship. We have assumed this without really understanding its dangers. We have not understood the sacred-secular dualism which it creates. We have not understood its relation to behavioural control and manipulation, even to aesthetic transubstantiation. I am convinced that much of our musical usage in worship and culture, is similar to musical usage in totalitarian regimes, in that it depends on conditioned reflex and behavioural response for its effectiveness. If music were seen by everybody to be an act, and if everybody were theologically educated to see worship as a lifestyle, not

something to be induced or turned off and on, then an organ prelude, a symphony concert, a folk song, or an anthem would immediately be offered up, rather than accepted or rejected on the basis of its behavioral usefulness. The players or singers likewise would be offering their hearts and their sounds. The hearers would not be involved in waiting for something to turn them on. They would be offering their hearing. All would be action. This is where faith comes in. If the music is new and disturbingly unfamiliar, then faith, that great thing by which we are all commanded to live, will allow us to encounter a musical act without having to understand it or be cuddled by its familiarities. Faith will cause us to say, "Lord, I don't understand this; I don't even understand You; I live in a creation of wonders and dignified perplexities. Nevertheless I offer by faith what I don't understand. I offer it to You, Who lies beyond my best thoughts."

Likewise, faith can be at work in the face of familiarity and repetition, and cause them to be strange once more. We can say, "Lord, I know the easy way; the music pleases me to no end, I could bask in this pleasure and assume that I am experiencing You. But instead, take me back to the first time I heard this, to the first day of creation, and make it new and mysterious that I might offer it up, at once pleased and mystified, not depending upon the gift but the giver."

How all of this could change our musical perception, as well as our churchly use of music, follow us out of church and into life, even to the practice room. This would help overhaul our methodologies and integrate our whole musical livelihoods. How this would keep us from trying to manipulate people with artistic device. How it would allow the cellist, buried in the third row of a symphony orchestra, the comfort of offering his music then and there. How it would allow the listener in the balcony of the same orchestra hall the privilege of uniting this act of worship with the ones which will take place elsewhere, and in church. How good to know that creative activity is creationally caused; that the first active imaginer is God and that we can celebrate this in each other; that, before I can "understand" music, I can celebrate the existence and the humanity, of its maker; that I can applaud him and God at once; that I can bring this all together by faith, as an offering; that music can be taught in this frame of reference.

### **III. Musical excellence.**

The foregoing prepares us in a different way for the discussion of excellence. It need no longer be relegated to the verbal and ideological

necessities of higher criticism and aesthetic prescriptiveness. Excellence need no longer be the sole property of the connoisseur who scoffs at the layman, nor need it be swept under the rug as an irrelevancy by those who no longer hold to the need for musical values. To the biblical perspective, excellence is both absolute and relative. It is absolute simply because it is the norm of stewardship. It cannot be avoided or compromised. There are no substitutes for it. Its roots lie in the attitude of the heart. One is commanded to pursue it. This is absolute.

But excellence is also relative because it essentially deals with a striving, an action, a wrestling, or a going forward from point to point and achievement to achievement. It is relative because we are unequally endowed and cannot equally achieve. Some musicians are better than others. But all musicians can be better than they once were. *This* is excelling. Since in one sense excellence is absolutized in the inner man: in his conscience and attitudes, it is perfectly possible for someone to outdo himself and still be mediocre. In this case I firmly believe that God will judge the heart and not the art; but this is not enough. We still want the best music, not just the best attitudes. Since creation is enriched with those who can both purpose *and* do excellently, and since there is a vast corporate artistic conscience readily available to critique quality or the lack of it, and since we must in honor prefer one another, it follows that those whose work does not come up to their purposing or to fair standards, must defer to those whose work does. This is called humility. It is rare, but exceedingly necessary.

I am no more impressed with group "x" preferring great music than I am appalled by group "y" preferring bad music, as long as both are stretching and yearning for the unexpected. Taste by itself, no matter the refinement of its preference, is useless. If God senses faith at work, faith which makes us creatively discontent and free of conditioned reflexes, He smiles, whatever the supposed level of achievement *at the time*. And the important words are *at the time*, because he ever expects us to be on the move. The question to us is not, "What have you achieved?" The question is, "What is your next move?" Only when we are in this restless attitude is the Spirit free to work a newness. Whatever that newness is, it must first be seen as such and celebrated as such, before it is subjected to criteria which might be out of date or useless. A Bach or a Stravinsky lover is not enough; we must educate people to love the quest for beyondness.

Excellence is not a matter of constant complexity and befuddlement. It is also a matter of utter simplicity. Those of us who try to compose

know that the hardest thing to write is a really musical and singable tune. There is no embarrassment in the kind of simplicity which issues from the most refined creative insight and technical mastery. This is the "kenosis," the emptying, for the composer as well as the performer. His or her work, like Christ's, lies in the putting aside for awhile of certain glories in order to become a servant to the needy. Just as Jesus, in His emptying, did not lose His excellence, neither does art. But this simplicity, I am convinced, is discernible only to the highly trained. It must stand the test, not of audience research or the Nielsen ratings, but the best of the creative community. Flexible creativity, the ability of the musician to move from excellent simplicity to excellent complexity, the gift which I like to call functional integrity, is to be sought out and applauded at all costs. As with all specialities, it is not to be determined by the layman. Functional integrity is the ability to act within the context of need from the vantage point of artistic excellence. It is reforming, innovative, and redemptive. Above this, it is totally honest.

I cannot say this with enough passion. It takes the most rigorous education and the most refined motives to bring all of this about. Otherwise there is no way to distinguish today's functional trash, of which both church and culture are disturbingly replete, from functional worth, of which there is precious little. Educators, promoters, public relations people, and everyone: please leave the true artist alone as he sweats this out. Pray that he will be given the humility to succeed. Otherwise our churches and colleges become or remain hypocritical shambles, a chism between high theory and careless practice. We don't need this anymore. There is a way of unity, of good purpose. I would hope and pray that we in our church relatedness can contribute to principled artistic education. We have to get down to the business of reforming and thoroughly integrating our educational philosophies, whatever it costs. God will not run off. He simply is not used to that.