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OFFICERS 1977-78

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

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

Treasurer: *Robert Glidden, Bowling Green State University, Bowling Green, Ohio. (1980)

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, Washington. (1979)

Region 3—*Dale Jorgenson, Northwest Missouri State University, Maryville, 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—*Jack Broucek, Georgia Southern College, Statesboro, Georgia. (1980)

Region 8: *Joe B. Buttram, University of Kentucky, Lexington, Kentucky. (1980)

Region 9—*Richard Worthington, Northeast Louisiana University, Monroe, Louisiana. (1980)

COMMISSIONS

Commission on Non-Degree-Granting Institutions

*Milton Salkind, *Chairman,* San Francisco Conservatory of Music (1980)

Robert Freeman, Eastman School of Music (1978)

Helen Tuntland Jackson, David Hochstein Memorial Music School (1979)

Community/Junior College Commission

*Jack Hendrix, *Chairman,* Odessa College (1979)

Arno Drucker, Essex Community College (1980)

Verne Collins, Shenandoah College and Conservatory of Music (1979)

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)

James Miller, University of Northern Colorado (1980)

Charles Schwartz, Lawrence University (1980)

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)

Thomas Miller, Northwestern University (1980)

Howard R. Rarig, University of Southern California (1980)

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

O'Neil Ford, San Antonio, Texas

*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*

NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

53rd ANNUAL MEETING

NOVEMBER 1977
CHICAGO, ILLINOIS

MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION
NOVEMBER 20, 1977

President Imig called the First General Session to order at 1:05 p.m. CST in the Regency Ballroom of the Hyatt Regency Hotel, Chicago, Illinois. President Imig introduced Past Presidents Timm and Hargreaves, and then announced the names of retiring music executives. They were then recognized by the Association. President Imig made his formal report to the Association. This report may be found elsewhere in the *PROCEEDINGS.*

Samuel Hope, Executive Director, made several announcements. He indicated that a national search is under way for a permanent replacement as a Public Consultant to the Undergraduate Commission for Mr. Chet D'Arms, and that Don Schurtleff, of Lincoln, Nebraska, had served as Public Consultant to this Commission during the current meetings. He also stated that the scheduled meeting on copyright would not deal with performing rights licensing, since this matter was under confidential negotiations. Mr. Hope then introduced the National Office Staff, and President Imig introduced National Officers.

The report of the Non-Degree Granting Commission was presented by Robert Glidden. This report may be found elsewhere in the *PROCEEDINGS.*

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

The report of the Community/Junior College Commission was presented by Jack Hendrix. This report may be found elsewhere in the *PROCEEDINGS.*

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

The report of the Undergraduate Studies Commission was presented by J. Dayton Smith. This report may be found elsewhere in the *PROCEEDINGS.*

MOTION—Smith/Lewis: To adopt the report, *PASSED.*

The report of the Graduate Studies Commission was presented by Bruce Benward. This report may be found elsewhere in the *PROCEEDINGS.*

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

The President, Vice President, and Regional Chairmen then introduced the new members of NASM to the Assembly.

Charles Ball presented the Treasurer's report. Copies of the report were distributed to the Assembly.

MOTION—Ball/Witherspoon: To approve the Treasurer's report, *PASSED.*

The various amendments to the Bylaws, Standards, and Guidelines of the Association were then presented for consideration. These had been circulated previously according to NASM procedures.

MOTION—Curry/Gatlin: To adopt the proposed changes in the Bylaws, *PASSED.*

MOTION—Mastroianni/Rarig: To adopt the changes proposed in the Standards, *PASSED.*

MOTION—Sternberg/Robinson: To adopt the "Guidelines Statement on Curricula Which Combine Music and Business Studies," *PASSED.*

Everett Timm presented the report of the Nominating Committee and outlined procedures for write-in nominations from the floor.

MOTION—Timm/Fominaya: To approve the report, *PASSED.*

The First General Session was adjourned at 2:25 p.m. CST.

Second General Session
November 21, 1977

President Imig called the meeting to order at 9:10 a.m. CST in the Regency Ballroom of the Hyatt Regency Hotel, Chicago, Illinois.

He expressed the thanks of the Association to the Mason and Hamlin Piano Company for the reception which they hosted for the membership. He also recognized Fred Miller of DePauw University for assisting with local arrangements for the Convention.

President Imig then introduced David Matthews, President of the University of Alabama and former Secretary of the Department of Health, Education, and Welfare. Mr. Matthews presented an address to the Association. This address may be found elsewhere in the *PROCEEDINGS.*

David Simon gave the report of the Independent Schools Committee. The Committee is currently considering the possibility of recommending a restructuring of this group. The Committee plans to meet later with the officers of the Association to discuss this issue.

Michael Winesanker, Chairman of the Library Committee, discussed the policies and procedures which have now led to the publication of the new NASM Basic Library List. These remarks may be found elsewhere in the *PROCEEDINGS*.

Robert Smith, Chairman of the Ethics Committee, reported that the Committee had enjoyed a relatively quiet year. The Committee is currently endeavoring to improve methods of communication in several areas, which it is hopeful will minimize the possibility of future confrontations. This report may be found elsewhere in the *PROCEEDINGS*.

President Imig then introduced Donald A. McKellar, President of the Canadian Association of University Schools of Music. Professor McKellar described the structure and operations of the Canadian Association. He also outlined the plans for the meeting of the International Society for Music Education which will be held in London, Ontario, Canada in 1978. Professor McKellar extended an invitation to all members of NASM to attend this meeting. This report may be found elsewhere in the *PROCEEDINGS*.

The Second General Session was adjourned at 9:55 a.m.

Third General Session
November 21, 1977

The Third General Session was called to order by President Imig at 1:40 p.m. CST in the Regency Ballroom of the Hyatt Regency Hotel, Chicago, Illinois.

The first order of business was the report of the Executive Director, Samuel Hope. A text of this report was provided for institutional representatives. Mr. Hope briefly discussed the music licensing negotiations and stated that NASM would notify the membership of the outcome as soon as the negotiations were concluded. This report may be found elsewhere in the *PROCEEDINGS*.

Mr. Hope then introduced Samuel Gould who presented an address to the Association entitled "Progress in Arts Education: Are We Winning or Losing?" This address may be found elsewhere in the *PROCEEDINGS*. Following Mr. Gould's address, the Nominating Commit-

tee chaired by Everett Timm conducted the election of officers for NASM.

The Third General Session was adjourned at 2:25 p.m.

Fourth General Session
November 22, 1977

The meeting was called to order by President Imig at 11:38 a.m. CST in the Regency Ballroom of the Hyatt Regency Hotel, Chicago, Illinois.

President Imig introduced the regional chairmen who then made their respective reports to the Association. These reports may be found elsewhere in the *PROCEEDINGS.*

President Imig then recognized Everett Timm, Chairman of the Nominating Committee. Dean Timm reported that the committee had conducted the election and counted the ballots according to the NASM Bylaws, and that he had presented their report to President Imig. President Imig then announced the results of the election to the membership:

Treasurer	Robert Glidden
Commission on Undergraduate Studies	
Members	James Miller
	Charles Schwartz
Commission on Graduate Studies	
Members	Thomas Miller
	Howard R. Rarig
Community/Junior College Commission	
Member	Arno Drucker
Commission on Non-Degree-Granting Institutions	
Chairman	Milton Salkind
Members	Robert Freeman
	Helen Tuntland Jackson
Committee on Ethics	Maureen Carr
Nominating Committee	Frances Kinne
	Charles Webb

The Fourth General Session was adjourned at 12:15 p.m.

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING INSTITUTIONS

ROBERT GLIDDEN, *Chairman*

The Commission met on November 18, 1977, with President Warner Imig substituting as reader for Milton Salkind, who was absent due to illness.

The Commission considered three applications for membership and recommends approval of membership status in the Non-Degree-Granting category of NASM for the following institutions:

Blair School of Music, Nashville, TN
Westchester Conservatory of Music, White Plains, NY.

Action on the third application was deferred.

The Commission on Non-Degree-Granting Institutions considered two Progress Reports from institutions recently granted membership status. Both reports were accepted, although a further progress report was requested of one institution.

The Commission also considered the membership status of one non-degree-granting institution that has been a non-accredited member of the Association for many years. The Commission recommends revocation of this membership pending demonstration of compliance with NASM standards for non-degree-granting institutions through regular application procedures.

REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION

JACK HENDRIX, *Chairman*

The Community/Junior College Commission met on Friday, November 18, 1977, and took two affirmative actions:

1. The application for membership from Illinois Central College in Peoria was accepted.

2. The response from the Grand Rapids Junior College in Michigan was accepted.

During this past year the Commission has been active in disseminating information about NASM to Community/Junior Colleges in an effort to increase membership in this category.

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:

Atlantic Christian College
Clarke College
Cleveland State University
Indiana Central University
Jackson State University
Louisiana College
Nazareth College of Rochester
Radford College
University of Wisconsin-Whitewater
Whitworth College

Action was deferred on applications for associate membership from sixteen institutions and two institutions were denied associate membership.

Approved for FULL MEMBERSHIP were the following:

Abilene Christian University
Belmont College
California State College, Sonoma
California State University, Hayward
Colorado State University
Florida Atlantic University
Luther College
Ohio Northern University
Pepperdine University
Rhode Island College
Trenton State College
University of Akron
University of Bridgeport
University of Delaware
University of Wisconsin—Milwaukee
Wayne State University
West Liberty State College

Action was deferred on applications from nine 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:

Alverno College
Arkansas State University
Andrews University
Baldwin-Wallace College
Bowling Green State University
DePauw University
Fisk University
Georgia College
Holy Names College
Hope College
Howard University
Ithaca College
Kent State University
Mars Hill College
New England Conservatory of Music
Northwestern University
Queens College
Samford University
Tennessee State University
Union College
University of Montevallo
University of Missouri—Kansas City
University of South Dakota
Walla Walla College
Webster College
West Virginia University
Wisconsin Conservatory of Music, Inc.

Re-accreditation was deferred in the case of nine institutions and two institutions were placed on probation.

Progress reports were accepted from twenty institutions and refused from one institution.

Plan approval for new undergraduate curricula was granted in thirty-three instances, deferred in nine instances and denied in three others.

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

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:

Cleveland State University
Jackson State University
Radford College
University of Wisconsin—Whitewater

Action was deferred on applications for associate membership for five institutions.

Approved for FULL MEMBERSHIP were the following:

California State University, Hayward
Colorado State University
Trenton State College
University of Akron
University of Bridgeport
Wayne State University

Action was deferred on applications from four 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:

Andrews University
Arkansas State University
Bowling Green State University
Holy Names College
Ithaca College
Kent State University
New England Conservatory of Music
Northwestern University
Tennessee State University
University of Missouri—Kansas City
University of Montevallo
University of South Dakota
West Virginia University
Wisconsin Conservatory of Music, Inc.

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

One school was placed on probation.

Plan approval for new graduate curricula was granted in fifteen instances and deferred in five others.

Application for listing new graduate degree programs in the NASM Directory were approved for nine institutions and deferred for five others.

COMPOSITE LIST OF INSTITUTIONS APPROVED IN NOVEMBER, 1977

Non-Degree-Granting Institutional Membership

Blair School of Music
Westchester Conservatory of Music

Community/Junior College Membership

Grand Rapids Junior College
Illinois Central College

Associate Membership

Atlantic Christian College
Clarke College
Cleveland State University
Indiana Central University
Jackson State University
Louisiana College
Nazareth College of Rochester
Radford College
University of Wisconsin—Whitewater
Whitworth College

Full Membership

Abilene Christian University
Belmont College
California State College—Sonoma
California State University—Hayward
Colorado State University—Fort Collins
Florida Atlantic University
Luther College
Ohio Northern University
Pepperdine University
Trenton State College
Wayne State University
West Liberty State College
University of Akron
University of Bridgeport
University of Delaware
University of Wisconsin—Milwaukee

Re-Accredited Programs

Alverno College
Andrews University
Arkansas State University
Baldwin-Wallace College
Bowling Green State University
DePauw University
Fisk University
Georgia College
Holy Names College
Hope College
Howard University
Ithaca College
Kent State University
Mars Hill College
New England Conservatory of Music
Northwestern University
Queens College
Samford University
Tennessee State University
Union College
University of Montevallo
University of Missouri-Kansas City
University of South Dakota
Walla Walla College
Webster College
West Virginia University

REPORT OF THE LIBRARY COMMITTEE

MICHAEL WINESANKER, *Chairman*

For the past 5 or 6 years I have stood here before you to report about an as yet non-existent book list. Today, since the list has been printed and is in your hands, a report would seem redundant. An important footnote, however, must be added.

As many of you have repeatedly heard, in the years of preparation the Library Committee met regularly on an annual basis and corresponded frequently between the yearly meetings. The format, the size and scope of the project had long since been determined and approved by the entire committee and the Executive members of NASM. The complete work—classified, that is divided into categories, with necessary cross references and important annotations, fully indexed by author, title and subject—had been submitted and approved by the members of the Library Committee and by the Executive officers of NASM.

As you know, there was a lengthy delay—a delay of some years—in the printing of the work. The private firm which had volunteered to publish it did not meet its commitments. The whole project hung in limbo, except for the fact that, with considerable time and effort I continued to update the list, showing revised and new editions, adding some titles, eliminating others . . . NASM finally decided, early this calendar year, to print it themselves. All well and good.

Suddenly, the whole undertaking assumed a new dimension. Although I had all along been encouraged to expand the scope of the preceding 1967 list, and no objection had ever been raised to the submitted length, I was now requested to cut its size. With reluctance I did some pruning, eliminating virtually all the cross-indexing, a feature which I considered very important. It was decided by the Executive Committee, and I agreed with even greater reluctance, to throw the whole list (with the exception of reference and periodical material) into straight alphabetical order.

It must be underscored here, as I have done in earlier reports, that the projected list was to act only as a guide. Hence it was labelled "List", not "Basic List" as heretofore. It was certainly not needed by large schools with fully equipped libraries. It would prove useful for medium size schools. It was essential for small schools, especially for beginning and/or expanding programs. Where a school already possessed books of equivalent nature or value within a given category—let

us say in a richly served area like music appreciation or music education —a given title might be advisable, but it would not be absolutely necessary to purchase the exact title indicated in the list. How could such a judgment be made without a categorized list in hand, or, lacking that, without a full subject index? Again, if the book list had not always been planned along classified lines and so tailored, many different choices of specific titles would have been made. Why list a book, for example, on Aaron Copland that is 30 years old—there is nothing more recent—; but then how can you omit Copland altogether? In the same vein, why include the much criticized work on Haydn's string quartets in favor of some excellent studies on other subjects already represented on the list. For the very reason that there must be coverage of as many subject areas as possible, and not merely the indiscriminate listing of books, however well recommended.

Being acutely aware of such problems and many more, I was loathe to make a drastic change in the format without a complete reworking and re-evaluation of content. Of course that would have meant still further delay, and the need for a new book list was great.

With the list in alphabetical order, as indicated, the size of the whole was even further reduced, for the author index was now no longer required. I placed my trust on the title index and, above all, the carefully devised, detailed subject index to save the day; despite the fact that this would only be second best, somewhat on the order of those annoying footnotes at the back of a book where you must turn front to back and back to front, or ignore them altogether.

Late in the spring I received and saw for the first time the text as you received and saw it for the first time, all except that my copy was not bound. No changes to be made. . . The text had been altered. Some titles were added that were not needed. Dates were indiscriminately cut out, only those being retained which reflect the latest printing. No indication, except for studies more than a half-century old, of original copyright dates which would show whether the book was a new publication, whether it was a revised version, or whether, indeed, it had been written and published long ago. All notes were eliminated, however crucial to the whole; for one example, whether a book had at various times been published under two different titles, thus resulting in unnecessary purchase. On the reverse, whether in the English-translation of a foreign title many musical examples and other illustrative material had been eliminated, thus rendering the purchase less than satisfactory. Finally, the only index retained—a further cutting for the sake of economy—was

the subject index in a truncated form; largely accurate, I freely admit, but totally inadequate for the user.

I expressed strong disapproval of the work in the form in which it appeared, but it was printed nevertheless, over my objection.

All this may be dismissed by some as "washing one's dirty linen in public". But after promising the membership repeatedly, over a period of years now, a work of substance and scholarship, I felt I owed you an explanation for the emasculated version you have in your hands. If the present list serves some purpose, I am grateful for that. I only regret that what would have been a more useful tool for guidance and library growth did not see the light of day.

REPORT OF THE ETHICS COMMITTEE

ROBERT SMITH, *Chairman*

As in '74 when I previously served in this capacity, it is again my pleasure to report that the Committee on Ethics enjoyed a relatively quiet year. We are grateful to you, and we commend you for your good record.

The Committee is currently endeavoring to improve methods of communication in several areas which, it is hoped, will minimize the possibility of future confrontations.

REPORTS OF REGIONAL CHAIRMEN

REGION 1

I. The meeting of Region 1 was called to order with Chairman Clarence Wiggins presiding. There were 27 members present.

II. Jon Appleton presented a paper on Computer Assisted Instruction. After presentation, questions were answered by Mr. Appleton.

III. The business meeting was conducted.

1. A motion was made and seconded that a meeting of Region I be held in the Spring before the annual meeting in November. This motion was defeated.

2. A motion was made and seconded that we recommend to the conference that at future annual meetings all regional business meetings be held simultaneously and prior to and separate from the programs of the regional meetings. Motion passed.

3. A motion was made and seconded that the Ethics Committee be more responsive to the membership. Motion defeated.

4. There being no further business, Professor Wiggins accepted a motion for adjournment.

CHARLES M. HUBBARD
Secretary

REGION 2

Region 2 had a stimulating and productive session on "Arts in the Community" with John Edwards, Manager of the Chicago Symphony Orchestra, and Larry Ter Molen, Development Officer of the Art Institute of Chicago. This was followed by a "nuts and bolts" session with members of the Region sharing problems and some solutions.

Region 2 continues to urge NASM to schedule, for the first time ever, an annual meeting among the beauties and splendors of the Pacific Northwest. We of Region 2 are anxious to share these with the rest of the membership.

WAYNE H. BALCH
Chairman

REGION 3

Region 3 elected a secretary, Wesley Forbis of William Jewell College. Elmer Copley, Vice-chairman, is on sabbatical leave and could not be present.

A proposal for a spring meeting at the University of Nebraska, Lincoln, was presented to the membership. Although the response was moderate, plans for the first field meeting which will include a concert, representation of the Association's leadership by President Warner Imig, nuts-and-bolts seminars, and a report on federal liaison are under way for March 3.

The recital and exchange program was updated and a charter list of Region 3 recitalists was distributed for possible use of deans, department heads, and program chairmen.

A panel involving Dean James Miller of Northern Colorado University and President Charles S. McClain of Northeast Missouri State University gave papers and responses to questions involving philosophy and techniques of faculty development and flexibility. These papers may be found elsewhere in the *PROCEEDINGS.*

Charles Lutton of the Lutton Music Personnel Service then reported on the state of placement. This paper may be found elsewhere in the *PROCEEDINGS.*

DALE JORGENSON,
Chairman

REGION 4

Region 4 of NASM met at the Annual Meeting held in Chicago, November 21 at 10:00 a.m.

Chairman Allen Cannon presided over a short business meeting, during which a welcome was extended to the representatives of the three new member institutions: Clarke College of Dubuque, Illinois Central College of East Peoria, and the University of Wisconsin—Whitewater. Dr. Felix Ganz, Vice-Chairman, gave a report of the Illinois State Meeting held January 22, 1977, in Chicago.

The program was presented by Carol Simpson Stern of Northwestern University, who spoke on "Problems in Faculty Termination." A member of the Executive Committee of the A.A.U.P., Ms. Stern discussed

problems as they pertained in particular to tenured professors. This paper may be found elsewhere in the *PROCEEDINGS.*

Clayton Henderson of Millikin University responded to Ms. Stern's paper by stating that incompetence was extremely difficult to prove. One of the main reasons for the problem is that tenure was granted almost automatically in earlier decades, and many of these tenured professors are no longer as capable as they should be. Administrators are fearful to initiate steps toward termination because of the fear of a possible lawsuit, even given the evidence of systematic student evaluations.

Ms. Stern's rebuttal was concerned with the new job market and the many outstanding young teachers needing jobs. Since tenured professors charged with incompetence have not had much success in the courts, administrators should not be afraid to press charges. Affirmative Action now clouds many issues, however, so a more systematic faculty evaluation is needed. There should be an annual review of faculty at the department level.

A lively discussion followed during which some administrators who have had experience in court cases stressed the amount of time and energy involved in pressing charges.

Over 100 people attended the meeting.

The next meeting of Region 4 will be held at the MENC convention in Chicago in April.

BARBARA H. MCMURTRY
Secretary

REGION 5

Clyde Thompson, Chairman, called the gathering to order in the Gold Coast Room of the Hyatt-Regency Hotel at 4:05 p.m.

The business meeting was brief. The Chairman then announced the topic of the meeting and introduced the moderator, William Fenton of Wright State University, and the panelists: Vincent Cichowicz of Northwestern University, Sarah Johnson of Wright State University, and S. Steven Lee of the University of Denver. The moderator took the chair and opened the discussion with some general remarks on the topic "Applied Instruction for Majors: Can we be more efficient?"

The three presentations illustrated three contrasting modes of instruction, and three different philosophies. Statements by the panelists described goals and techniques, offered analyses of the problems and results, and proffered advice for those who might wish to adopt or experiment with the procedures.

A spirited question, answer, and discussion period uncovered additional comment and advice. It was an unusually well-attended and well-received session.

Adjournment was announced at 5:10 p.m.

DALE BENGTSON
Secretary

REGION 6

The meeting was called to order at 10:20 a.m. by chairman Donald Mattran.

The first order of business was a discussion of the April 29, 1978, date for the annual spring meeting. It was moved and seconded that the meeting be held on Saturday, April 29, as scheduled.

The next item was a discussion of meeting format. The format of one general session plus three interest sessions was proposed. There were no objections. The regional chairman will circulate topics for consideration of the membership. The topic for the general session suggested was a continuation of the examination of funding for music programs. This was approved as a topic for the general session.

The site approved was Ithaca College School of Music, Ithaca, New York. Joel Stegall, the Dean of the School of Music, had extended an invitation to the association.

Chairman Mattran commented briefly on the increasing influence of NASM on arts legislation. He then introduced the speaker for the session, Frances Richard, Executive Director, National Council for the Arts and Education. Ms. Richard spoke on "The Arts and Education: Program and Funding Concepts (The Richmond Bill)". This paper may be found elsewhere in the *PROCEEDINGS*.

A question and answer period followed Ms. Richard's address.

The meeting was adjourned.

EUGENE T. SIMPSON
Secretary

REGION 7

The meeting of Region 7 was convened at 4:00 p.m. November 21, 1977, by Chairman Frances Kinne. Dean Kinne introduced and welcomed to Region 7 the new representatives from member institutions and the representatives from new member institutions.

Minutes of the 52nd meeting were read by the Secretary. Eugene Crabb then presented the nominations for officers of Region 7. Elected unanimously to three year terms were Jack W. Broucek, Chairman, and Grier M. Williams, Secretary/Vice-Chairman. Dean Kinne then introduced Grant Beglarian who eloquently and convincingly presented a multi-part verbal rondo of which the "A" theme was the thesis that the "Principle mechanism to preserve cultural and artistic life should be the training of artists." A particularly important secondary theme was the recommendation that NASM make a strong presentation to the Arts Education Task Force of the National Endowment for the Arts. The complete text appears elsewhere in the *PROCEEDINGS.*

The meeting was adjourned while the membership acknowledged the conscientious and effective leadership of the incumbent chairman with a standing ovation and applause.

VERNE E. COLLINS
Secretary, Vice-Chairman

REGION 8

The Region 8 business meeting was called to order at 10:15 a.m. Monday, November 21 by the region chairman, Wayne Sheley, with approximately 100 in attendance. Chairman Sheley introduced new Region 8 chairmen and the two newly approved schools, Blair School of Music and Jackson State University.

Vice Chairman, Peter Gerschefski gave the reports of the nominating committee with the following being placed in nomination:

Chairman - Joe Buttram, University of Kentucky
Vice Chairman - Bob Wermuth, University of South Alabama
Secretary - Jerry Warren, Belmont College

With no additional nominations from the floor, Chairman Sheley declared the nominations closed and a unanimous vote of acclamation was given by members of Region 8 in attendance.

Chairman Sheley introduced Samuel Adler from the Eastman School of Music who spoke on "Music Education—A Closing Door?" This

paper may be found elsewhere in the *PROCEEDINGS*. A lively question and answer period followed, after which Chairman Sheley declared the meeting adjourned.

HAROLD WORTMAN
Secretary

REGION 9

Chairman Gene Witherspoon called the meeting of Region 9 to order at 4:05 p.m. in the Atlanta Room. A welcome was extended to the music executives who are new in their position since the 1976 convention and to our new member. A review of the Regional report of the 52nd annual meeting indicated no old business to be discussed. The chairman presented a review of the Board activity and major concern was voiced on the present status of the new copyright law. There appeared to be an atmosphere of confidence that our national officers would develop a workable agreement to the immediate problems concerned, especially the licensing agreements. Further discussion concerned the need for more awareness of federal legislation in the arts and the need for more NASM involvement. An expression of thanks was extended to Michael Winesanker, chairman of the Library Committee, for outstanding service over the past several years.

The possibility of a mid-winter or spring meeting of Region 9 members received little support. There did appear to be major interest in an annual meeting of music executives at the state level.

The topic "Revitalizing the Summer Session" was presented by a panel composed by Paul Boylan, U. of Michigan, chairperson; Robert House, East Texas State University; Fred Mayer, Oklahoma City University; and Marceau Myers, North Texas State University.

Special interest was generated in the question and answer session concerning staffing, methods of financing, special course offerings, workshop activity, applied music, salary considerations and enrollment trends.

Following the report of the Nominating Committee, the election for the Region was held with these results: chairman, Richard A. Worthington, Northeast Louisiana University; vice-chairman, J. William Hipp, Southern Methodist University.

The meeting was adjourned at 5:40 p.m.

GENE WITHERSPOON
Chairman

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

INTRODUCTION

During the past year, NASM has seen increased activity in almost every area of its involvement. The Association continues to be relied upon by the arts and education communities and the demand for professional services of the Association is on the increase. Outlined below is a capsule description of Association activity in several of the major areas.

NASM ACCREDITATION: Standards, Policies, and Procedures

During the past year we have accomplished final revision of the standards for the baccalaureate degree in jazz studies. This process began some three years ago and the standards themselves have been through four stages of drafts.

The Association has also completed the initial stage of guidelines development for curricula which combine studies in music and business. In this project NASM was joined by the American Assembly of Collegiate Schools of Business, the recognized accrediting agency for business programs. These guidelines were based on information gained at the seminar on combination programs held in September of 1976. In addition, over 35 interviews were held with practitioners in the various fields using a combination of music and business skills.

In the development of both the standards for the baccalaureate degree in jazz studies and the guidelines for programs combining studies in music and business, opportunity for comment was provided to NASM member institutions and to individuals with direct experience in these fields.

During 1976-77, the Association initiated a legal audit of its accreditation standards as well as a revision of accreditation procedures. I am pleased to report that our experience in working with the revised standards and procedures has been most favorable. We received many positive comments concerning these improvements from institutions, visiting evaluators, and commissioners.

NATIONAL ACCREDITATION ISSUES

The Association continues to be involved in accreditation policy development at the national level. During the past year, NASM has been represented at various meetings of the Council on Postsecondary Accreditation, the U.S. Office of Education, and the Council of Specialized Accrediting Agencies. The Executive Director has participated in several

planning committees, both for COPA and USOE, and delivered a paper during June 1977 at the invitation of USOE concerning the relationship between the Federal government and the nationally recognized accrediting agencies.

NASM participation in these efforts serves to monitor the developing context in which the accreditation process operates, both to protect the interests of NASM member institutions against potential misuse of the accreditation process by the Federal government and others and to participate in the improvement of the accreditation process to the benefit of the entire nation.

GOVERNMENT RELATIONS: Arts and Arts Education Policy

In the September Newsletter we included a report of the first meeting of the Assembly of National Arts Education Organizations. On November 3 and 4, 1977, the Assembly held its second meeting, again in Arlington, Virginia. The president of NASM again served as chairman of the plenary sessions. The agenda covered a broad range of topics including the legislative proposals to establish a Cabinet Department of Education. U.S. Commissioner of Education Ernest Boyer spoke to the Assembly and received questions and comments. Members of various Senate committees and a member of the White House Domestic Policy Staff also discussed issues in the arts and arts education with the representatives of participating organizations. A resume of Assembly II will be forwarded with a subsequent Newsletter.

NASM is also monitoring various tax proposals which would affect the fund-raising capability of member institutions or which might have general impact on the growth and development of the arts.

In all these government relations efforts, NASM is cooperating with colleague associations both in arts education and in arts presentation. I believe we have been successful over the past year in helping to develop a greater unity of purpose and view among the wide range of constituencies that are components of the national arts enterprise.

We can also report our satisfaction at the choice of Livingston Biddle as Chairman of the National Endowment for the Arts. Of all those we have worked with in official Washington, it is easy to say that Mr. Biddle has been by far the most gracious and understanding of our problems and concerns. Although it is impossible to predict the specific changes that Mr. Biddle will bring to the Endowment, we cannot help but be hopeful that improvements will be forthcoming.

Projecting into the future, the next year promises to be full of issues which will need our attention. Since the situation with respect to specific issues can change almost overnight, our information to you must necessarily come on an *ad hoc* basis.

We *urge* executives of member institutions to use the National Office as a resource in developing their understanding of the current status of any legislative proposal.

COPYRIGHT, PERFORMING RIGHTS ISSUES

The November Newsletter included information concerning copyright/performing rights issues. NASM is a full participant in the negotiations being conducted with ASCAP, BMI, and SESAC under the umbrella of the American Council on Education. These negotiations are concerned only with performing rights licenses for the higher education community. Although negotiating sessions have been held during the first two weeks of November, we cannot report substantial progress at this time. We will continue to keep you informed as negotiations continue. In the meantime, we refer you to our suggestions listed in the last column of the information paper distributed on this subject dated November 1, 1977.

NATIONAL OFFICE

The entire Association owes a great debt of gratitude to the three Staff Associates who join me in comprising the National Office Staff of NASM. Robby Gunstream, Lois Mueller, and Michael Yaffe do an outstanding job in the many areas of endeavor which are necessary to the work of NASM.

We welcome visits from NASM members. The Association has a beautiful condominium office facility in Reston, Virginia, a new town about 25 miles from Washington. If you plan to be in the area, we hope you will make plans to visit the National Office. The only thing we ask is that you write or telephone before coming.

The National Office handles an increasing volume of business each year. During the past year it is estimated that we received and answered some 13,750 pieces of mail and answered some 6,000 phone calls. Between September 30, 1976 and August 31, 1977, 115 new inquiries were received concerning membership in the Association; 90 of these were from four-year institutions, eight were from two-year institutions, and 17 were from non-degree-granting institutions.

The office also processed applications for Commission action in various categories for some 178 institutions.

Finally, I wish to express my deep appreciation to all the members of the Association whose kind cooperation makes the work of NASM go forward. A special thanks is due to those who give so generously of their time to serve as visiting evaluators, commissioners, and members of committees and the Board of Directors.

We look forward to the benefit of your comments and suggestions and appreciate this opportunity to work with you for the cause of music.

REPORT OF THE PRESIDENT

WARNER IMIG

Some 53 years ago, this group had its rather obscure beginning. We are, I am sure, grateful and surely in a state of wonder that that corps of people had the perspicacity to develop this group at that early date of accreditation processes in the United States. We always will be in debt to people like Earl Moore, Howard Hanson, and others.

From that time until now, the NASM profile has been modified several times. According to the study made by our long-time secretary, Burnet C. Tuthill, at the start we were a recognition group but only by our own indication. There was no COPA, no Office of Education, no NCATE, no NEA, etc., etc., etc. The work of our original pilgrims had a rock on which to stand that was fairly firm and identifiable, but today's base of operations is the size of a boulder field. I suggest to you that we think about this period of the past 50 years and its meaning to all of us. So, to paraphrase a wise former president of the University of Coloardo, "He who knows only his own time remains always a child."

Quite a change has occurred in the last quarter of a century, and especially in the last five to ten years. Just think of such changes as those in our standards and the classic basic musicianship statement. Non-governmental and governmental control guidelines have now penetrated to the point where our involvements, including basic mission, the accreditation processes, compliance with the rules of the COPA, the report deadlines of the Office of Education and its compliance and regulatory policies come at us at a monsoon rate that is at times unbelievable. These ubiquitous doppelgangers have had a continuous, growing, molding force on the profile of NASM, especially in the last ten years. These forces are not a mirage; they are present and written job specs in our life. We, in order to survive and thrive, must meet the sometimes disliked or misunderstood canonic rules that press on us from all of these sources. Therefore, we need to understand, and this understanding means change in our management profile; and whether we like it or not, we must manage our fates. I won't beat this dog any longer, though, but rather let you construct your own pictures of what must happen to our administrative structure.

NASM is not like many universities and colleges with ten new vice presidents to handle what used to be handled by two. Our modest office staff now includes only three people in addition to our Executive Director.

For reference to our program and involvements, I recommend a stop at Reston when you're in the Washington area to see not only the office but also to read or glance at the volume of work that must be done in order to comply with all these hurdles that come along, this in addition to our basic job of accreditation, and to a greater and growing constituency. There is no way to figure the time, effort, and labor in this very important day-to-day business, but the cost of failure is too much to even contemplate. So, I say we must not be late, because tardiness in our administrative development and management processes may be devastating. You may remember the old Bessie Smith song titled, "You're A Good Old Wagon But You Done Broke Down." I submit that this is not for us.

But let's turn the wheel some more. When was the last time that you read about the National Endowment for the Arts and its largess to higher education in music? I must say that the structure and realization of the National Endowment for the Arts was a belated and wonderful stroke of fortune for our country, and this work in many ways has been of great worth to music and the other arts. I do submit to you though that leadership in the musical arts of the United States lies with the conservatories, the colleges, and the universities of the United States that you who are meeting here today represent. We are the frontiers of music in higher education; and the sooner we come to the point where the NEA and other agencies recognize this by the placement of music executives of their boards and committees and the allocation of their money to our programs in higher education, the sooner we will come to what is our democratic right.

But this place is not here now. It must, however, be achieved. We in NASM are doing something. We have been a prime mover in the establishment of the Assembly of National Arts Education Organizations. This assembly and its influence may be the turning axis for a new commitment on the part of state, local, and the federal government, as well as within the educational world. It won't be easy, but we hope that the freeze that currently exists may be dissolved by at least a glacial action, and, that a new day may come in the fact that NEA and others become a powerful aid to higher education in music.

This, though, will not be an instant process, but a long and arduous program by the Assembly and its constituents. Again, this is a change in profile of NASM and the requirement on our part is a lot of commitment in hardwork, time, and money.

Turn the wheel again; who are we? Well you may check the next directory and find there are 468 member institutions in NASM; about 89,000 students attend our schools; we have about 10,000 faculty members, and 49 states represented in our body. We are responsible for about 125 program evaluations every year. This is our basic job, but it, too, is expanding through the new and important categories, the junior college and the non-degree granting institutions; and this is just a beginning in these vital areas of recognition.

I hope a short word here will suffice regarding our dues raise that will be voted upon in a subsequent meeting. I have been working on this program since last January with a great deal of soul searching, reference to such people as past president, Everett Timm, our dedicated treasurer, Charles Ball, and our past executive director, Bob Glidden. In addition to that, I have been in contact with our Board of Directors; at least two or three times with each one, and with heads of departments from all sizes and types of schools in our membership. You have received very complete documentation regarding the needs for this increase, including information about the dues structure of other accrediting organizations in the United States. You, of course, have noted that our dues structure is well below most of them, and certainly not in what I would consider a competitive market condition in regard to the services that we provide. When one has a cash flow of 3% at sometime within the fiscal year, one needs to study seriously one's finances and re-orient oneself. I also remind you that the dues increase will not become effective until the fall of 1978. I also call to your attention the very pertinent fact that if we are not to dip into our very meager reserves, we will have to curtail programs. I think these facts point up our needs and what must be done. I certainly will appreciate your assistance in making program advances that we need.

So, in a brief way I say our job is great, complex, far reaching, and fast changing. I dislike to contemplate self-adulation, but our heritage, position, and status is great and unique. We quite some time ago gave up the idea that we were the sanitized vigilantes of the music accrediting world. That view was important, but we must realize that we are the leaders in the development of programs and curricula in music in the United States. We do have a commitment, and it's an awesome responsibility.

Finally, ladies and gentlemen, we need to continue on with a great tradition that has been built by many dedicated individuals. But we do need to recognize, too, that the world is changing. I suggest these points for your consideration:

1. Let us tighten our program of accreditation in several areas. Let us emphasize quality. In addition, how much longer can we continue the pattern of wasteful duplication, the rush to the glamour stocks? Let us review; let us re-orient.

2. Let us amplify our services to all of our membership through continuing curriculum advisement and development.

3. Let us look and protect our goals and programs in the maze of government and non-government agencies, local, state, and national.

4. Let us provide leadership in a modest way in international exchange of program, faculty, and students.

5. Let us study the need for programs in new and developing fields such as music and business, music in relation to arts management, and, most importantly, music in general education, not only of the college student but in addition music for other general audiences such as in the public schools, the church and synagogue, and the growing leisure community.

So, let's carry on. I'm honored to be your president. But I, the board of directors, the executive committee and other committees and the national office need your support. You may know of Sibelius' statement to Marian Anderson after she had sung some of his songs at his home. In parting he said as he kissed her hand, "The roof of my house is too low for you"—may the same be true for you.

GREETINGS TO THE ASSOCIATION

DONALD MCKELLAR
President, Canadian Association of University Schools of Music

It is both a pleasure and an honor to have been invited to attend the NASM Annual Meeting in Chicago this year. I am pleased to renew my association with Warner Imig and to have this opportunity to participate in your Conference.

I am both pleased and honored to bring greetings to the members of NASM from your Canadian counterpart, the Canadian Association of University Schools of Music.

If I may give you a little information about our Canadian association, it may be of interest to you. Our association now consists of approximately thirty university schools of music and the association itself has a structure which is different from that of NASM. Our constitution provides for a council of university department chairmen or deans. This council considers matters pertaining to the institutions themselves.

The broad base of the Canadian organization is, however, as an organization for all university teachers of music in Canada. This General Assembly is responsible for the development of annual conferences at which papers from the various disciplines within music are presented. These papers are published in our Canadian Association of University Schools of Music Journal.

The Council of Directors of the Schools of Music is responsible to the General Assembly and the Assembly endorses all recommendations from the Council.

I have been very impressed with the extraordinary efficiency of your organization and I compliment you on the excellence of organization and procedure within NASM.

With the consent of your President, I would like to bring you information about the 13th World Congress of the International Society for Music Education which will be held at the University of Western Ontario, London, Ontario, Canada, August 12-20, 1978.

I am sure you know much about the International Society for Music Education through Robert Werner, who is the United States member to the Board of Directors of the International Society for Music Education,

and through Warner Imig who is Chairman of one of the ISME Commissions.

Briefly, this is an international society of musicians from all of the disciplines including composers, musicologists, historians, ethnomusicologists, performers, and, of course, teachers at all levels of music teaching. The organization is active in forty countries throughout the world and it has, over the past twenty-five years, achieved considerable stature in the international world of music.

I might say that London is a city of a quarter of a million population. Our university is one of the largest in Canada and we have, on campus and in major hotels, more than ample accommodation for delegates to attend the Conference in comfort. The concerts and all papers will be given on the campus and we have excellent facilities for these presentations. We have a number of auditoria including one that will seat well over 2,000 people along with many smaller meeting rooms that will accommodte all types of special sessions.

I am pleased, as the National Co-Chairman of the 1978 World Congress, to invite you to attend the Congress in Canada next summer.

We are anticipating approximately 3,000 delegates from throughout the world and hundreds of young performers representing many countries.

Of particular interest to members of NASM is the fact that we will have the participation of many of the world's leading musical figures both in our plenary sessions and in special interest sessions. These sessions should appeal to those who are interested in the development of the professional musician, in music as it relates to the community, in all aspects of music education including the Kodaly, Orff, Suzuki and other contemporary approaches to music teaching.

There will also be master classes given by Rosalyn Tureck, Gary Karr, the Canadian Brass, Louise André, Yvonne Enoch and other renowned artists.

There will be a series of sessions introducing various musics of the world including music from India, the Arab World, Israel, and Africa.

I wish to thank you again for the privilege of speaking to this distinguished group and I sincerely hope that I will be able to meet with many of you at the World Congress this coming August in Canada.

REMARKS TO THE ASSOCIATION

DAVID MATHEWS
President, The University of Alabama

I have two purposes in making these remarks. First, I would like to answer very specifically the questions Samuel Hope has raised about ties with the Federal Government*; and, second, I would like to suggest some additional questions for your consideration.

The first of Mr. Hope's tests for a good federal program was, "Does the program maintain and enhance the environment for individual enterprise and creativity in the arts?" That is a very good question but it asks a lot. In many cases, the Federal Government is appropriately used to prevent bad things from happening. The Food and Drug Administration, for example, is properly charged with insuring that what we consume is not bad for our health. But the qualities you want to advance, individual enterprise and creativity, are not well served by a government that specializes in restrictions, and their handmaiden, regulations. The kind of response you want can only come from a government that sees its role, not primarily as preventing bad things from happening but in encouraging the realization of the best—not in closing down but in opening up. The latter course is truest to our original notion of what government was to do—that is, to expand opportunities for people so they could realize their potential. Individual land grants and state-supported systems of higher education were established for that reason. But we have departed somewhat from that notion of government. And what you are asking for will necessitate some fundamental redirecting of the federal establishment.

The second test was, "Does the program maintain and enhance the number and variety of public and private funding sources for the Arts?" Again, that is a very good question. It is vital that you maintain the partnerships you have with a host of other agencies and support groups,

*Editor's Note: Mr. Hope presented these questions as part of his written statement to the Joint Hearing of the House of Representatives Special Committee on Select Education and the Senate Subcommittee on Education on May 25, 1977. He was describing his proposal that a national committee chosen for professional experience and expertise in the arts, arts education, and the support sector be organized to study national needs in the arts and arts education. This assessment of national needs in the arts and arts education would include a review and evaluation of current resources. This process would use these questions to judge the significance of any present or future program.

both in and out of government. But you need to be aware of certain dangers. Government is now so large and powerful that we forget it is only one instrument for doing collectively what we cannot do individually. We have, in fact, a great many other ways of acting collectively. But government has lost some of the skills necessary for cultivating the partnerships which make for a vibrant society. The most avid advocate of the Federal Government should never have thought government could do everything. In fact, my experience has been that if things did not work at USC or Ball State or Baylor or wherever, the possibility of Washington making them work was remote at best. The best thing Washington can do is to fortify its nongovernmental allies, then the tasks in Washington become more manageable.

The third test was, "Does the program and its organizational structure foster cooperation among professional artists, arts educators and arts patrons?" That questioning is perceptive in noting that the more your profession becomes involved with the Federal Government, the more the interrelationships of the profession will be affected. Naively, we usually assume that we can add new relationships without affecting the established ones, but we can no more do that than we can move one wheel in a wrist watch without affecting the other mechanisms in it. The influence of the government will touch all of your relationships and will, even when the government does not intend to, make certain relationships more difficult just as it makes certain ones easier. That is not to say you should not become involved with the Federal Government. Frankly, you will to some degree whether you want to or not. But you would be wise to mark a clear course now that would set out to protect those relationships that are most important to you. Remember, too, that in building a relationship with the Federal Government, it is possible to create a series of categorical programs, each initially designed for a good purpose, that in the end become unmanageable and destructive of the objectives you wanted to foster. That has happened to others and it can happen to you.

The fourth test was, "Does the program have clearly defined objectives and creditable means of evaluating its achievements of those objectives?" Of this question I can only say, "beware." Before I came to this assembly, I read the proceedings of your past conferences in order to gain some understanding of the values that you held dearest. If I understand you correctly, the values you hold highest will never be capable of a purely objective evaluation. To quote Waldemar Nielsen of the Aspen Institute: "Programs in the Art confront any bureaucracy with a maxi-

mum of the kinds of decisions for which it has the maximum distate; namely, those which require discriminating choices to be made on the basis of nonobjective, not quite qualifiable critieria."[1] Why set yourself up in the beginning by asking for something that is not only impossible but not in your best interest?

I have seen group after group, particularly in education, make the fatal mistake of overstating the extent to which they can comply with the government's, in particular, the bureaucracy's penchant for quantifying things. I can understand the government's position. It is difficult to make judgments among competing institutions when everything is described in terms of absolute virtue. But unless you can make Beethoven's Fifth more "efficient" by playing it in 27 minutes rather than the 32 that Beethoven prescribed, what you do is not subject to the precise evaluation that we might legitimately hope for in some other fields. And you need not put yourself in a double bind by overpromising.

Your fifth test was, "Does the federal program provide an effective method, both politically and organizationally, of disseminating and implementing the ideas and concepts that it develops?" In other words, if we make a great investment in a project, federal or not, can the results be transferred so that time is not wasted in reinventing the wheel? That is a good way to conduct business and an appropriate use of resources. But think about your assumptions a minute. The idea of transferability puts a premium on commonness—both in the production and in the audience. But what about the program that is only good in one place? Is it legitimate to talk about that program's transferability? Is transferability a proper standard for measuring all worth? What about the development of the unique? And how often in your profession will you produce the unique as opposed to the common?

The sixth test was, "Does the program and its organizational structure reflect a professional rather than political approach to the problem being considered?" The terms, "professional" and "political," beg for further definition. But I will assume that by "professional" you mean your interests, and by "political," you mean someone else's interests. If you mean partisan interests, I think you are quite right in drawing a distinction. But it is unrealistic for you to think of getting involved with government at any level without being aware that political (or public) considerations are not only part of the process, but are properly a part.

[1]Nielsen, Waldemar, *The Great Ideas Today: 1977,* "The Growth of Public Patronage." Chicago: Encyclopedia Brittanica, Inc., 1977, p.24.

If by "politics" you mean the management of the commonweal and those activities that advance the public good, you are never going to stand apart from "politics" and I do not really think you want to. You will never be able to command any substantial portion of the federal or state budget unless there is some relationship between what you do and what society as a whole is trying to do.

We all would like to assume that we have certain self-evident virtues that the public should, in an act of wisdom, reward. In academic circles, the most common cries are "virtue unrewarded" and "justice unattended." But the world does not work that way. All good visions of education must begin with good visions of society. Recall Professor Curtin's remarks in the last meeting of this group. She raised interesting questions about music's relationship to the whole of things—to large social purposes, to large public purposes, and to large intellectual purposes.

Following her example and my last point, I, too, have tried to think about a "foreign" or a "public" policy for music. How musicians come to see relationships among the intangibles, of emotion, of sound, of mathematical juxtaposition, has a potential relationship to the study of public affairs. That is, the amelioration of societal ills depends as much on a feel for intangibles as the objects we examine and the figures we compile. There may be, too, conversations that need to take place at your institution between the insightful members of your musical faculty and philosophers who study aesthetics, with psychologists and educators who study how we learn, and with scholars of management who know that the lines of an organizational chart are more important than the boxes, and with other artists and poets who express intangibles in different ways.

Music is built upon relationships and the understanding of relationships in a catholic, universal study. Apart from its relationship to experiences and emotions in the mind of the average listener, music itself has little meaning except perhaps to the performer who has been formally trained in the construction of music. A person who has worked with music involving more than one instrument develops an understanding of the relationship of the parts to the whole. No single role for an instrument in a group composition can be altered without altering the sound of the entire composition. The professional musician develops the ability to detect subtle alterations. The rest of us only hear the major changes. The musician learns a sense of the whole and a sense of the relationship of the parts to that whole. Surely, that is a valuable sense to have, not

only in music but in the management of all enterprises. Having a sense of the whole and a sense of the relationship of the parts to the whole is not just a description of the way the mind of a musician works, but a description of the way a creative mind must work in any field.

These explorations might win allies for music education. They might create new avenues for the use and appreciation of music. Circumstances vary from institution to institution and my suggested cast of possible allies may not fit your situation. The message, however, is simply about the value of being alert to those who speak our language—even if in a slightly different form, even if in a slightly different way.

In closing, then, I would like to suggest two other test questions to your association that you may wish to pursue. First, does the "program" reach out? Does it enhance the ability of all of us to learn from music? And, second, does the program educate? That is, does it increase understanding as well as provide aesthetic enjoyment?

PROGRESS IN THE ARTS: ARE WE WINNING OR LOSING?

SAMUEL GOULD

I.

You will forgive me, I hope, for coming before you with a certain amount of hesitation. You are all known experts in your field while I have not even mastered the intricacies involved in using a pitch pipe. The only credentials I can offer are first, a great concern about the arts that goes back through many years; second, a steady effort during two decades of college and university administration to encourage the development of the arts on campuses and in communities surrounding campuses; and third, an involvement with special studies, with foundations, and with organizations that have dealt with the arts as one of their primary responsibilities. These could perhaps be considered reasonably comprehensive credentials, but they are offset by my disadvantage in not being aware of what has been said to you already in the other parts of your conference program. These I see have been extraordinarily well developed. It may well be that the title of my remarks should have been those immortal words: "Play It Again, Sam." And if this indeed turns out to be the case, I am truly sorry.

I **do** have a somewhat clouded claim to fame in the field of music, school music, that I can add to my list of credentials. Many years ago I wrote the music and the libretto for an operetta; not only that, but I produced and directed it. You may say that is not much of a claim and I won't challenge your judgment. But you may remember that when Samuel Johnson was asked what he thought about the sermon delivered by a woman preacher, he retorted that it was not a question of how well she did it. The miracle was that she did it at all. In my case, in order to do it at all, I had to use a numerical system of notation, self-invented, which I had to interpret to someone with experience in musical composition and orchestration. This was because, as an elementary and secondary school student, many, many years ago, I was taught virtually nothing about the fundamentals of music. There was no organized program except for a dear old lady who turned up once a week to lead us in singing. Nor was this too unusual a state of affairs in the smaller public schools of my time. Think of what the musical world might have gained had I been taught, and what the world of university administration might have been spared! Fortunately for me, there is no practical use any more in exploring either of these possibilities.

II.

There may be some among us here today who have reservations about the desirability of encouraging the progress of the arts, but I doubt it. We are a thoroughly committed lot, confident of the value and importance of what we do. Otherwise, we would not be here. We are all sure that culture of many sorts is good for everyone and that the arts provide a good deal of that culture. Yet, in the midst of that euphoria of certainty we may have forgotten or ignored some changing circumstances that are not quite so euphoric. It is even possible that we have at hand a veritable Pandora's box of paradoxes released and poised to plague us or already engaged in doing so. In the interests of the time available and your patience I shall mention only three of these, one that goes far beyond the arts in its implications and two that relate more specifically to the arts themselves.

The first of these paradoxes: on the one hand, a steadily growing recognition of the values of the individual as a human being, the need to protect and enhance the human rights of that individual, and the corresponding need to encourage his or her independent thinking, appreciations, and sensitivities; on the other hand, the relentless progress of modern science in probing ways to control human behavior even to the point of duplicating desired models, changing characteristics almost at will, and moving toward a civilization of physically and mentally manipulated human beings.

The uniqueness of man and his sense of dignity are concepts evolved over centuries of struggle. It has not been easy to fashion such concepts much less to live by them; the struggle to expand their influence continues and will require additional centuries to come closer to even a decent scale of equal opportunity. All aspects of the arts—with music in the forefront—are all-important as means to move forward in the struggle. But there are early shadows falling across the light of free endeavor and human development, and they should be noted before they grow darker.

Carl Rogers, humanistic psychologist, says: "We can choose to use our growing knowledge to enslave people in ways never dreamed before, depersonalizing them, controlling them by means so carefully selected that they will perhaps never be aware of their loss of personhood."[1] As a full exposition of Dr. Rogers' comment, I would recommend that you

[1]Taken from Vance Packard, *The People Shapers,* Little Brown and Co. 1977 (*Saturday Review*, 6/20/77)

read *The People Shapers* by Vance Packard or that you see a short film, *Future Shock,* based on Alvin Toefler's book, both a bit sensationalized but worth examination. They are terrifying, to say the least, to those of us who are not natural or social scientists. But I should also remind you that if those authors are correct in their reporting, it may be possible someday as a corollary to the terrors the experts predict to turn out musical geniuses almost at will, to say nothing of students who will all take readily and happily to instruction. As Shakespeare said, there is good in everything.

Even if we were to discount all or most of the frightening predictions of what some scientists may choose to bring into the world, we are still faced with the realities of today which include sophisticated techniques designed to manipulate our wants, our living habits, our values. We are already a fair distance down the road toward misconceiving what is necessary for our physical well-being. We are similarly rather well conditioned to receiving information and accepting ideas according to established patterns of communication that encourage superficiality and uniformity.

You may wonder why I mention this paradox of concern for humanism and the threat of dehumanization as a matter for your attention as music educators. The answer is simple, even though you may not agree with it. We are all human beings first and specialists second. Humankind is our business just as much as music. We must be aware of the world we may be destined to inhabit if we intend to go about our specialty with intelligence and broader understandings. I hope to make the same point soon in ways that reach more closely into our responsibilities and offer an added dimension to your objectives.

The second paradox: On the one hand, the rise in corporate and federal support of the arts; on the other, the decline in support of the arts in our schools.

Roger Williams, in a fascinating article titled "The Surprising Link Between Art and Learning," points out that "For the past decade or so, budget cutters and back-to-basics zealots have been hacking away at frills in America's schools."[2] At the same time corporate support of the arts grows by leaps and bounds according to recent reports, and the National Endowment for the Arts now has an annual budget well over 100 million dollars. At first glance this would appear to be a strange

[2]Roger M. Williams, "Why Children Should Draw," *Saturday Review,* September 9, 1977, p.11.

state of affairs, as though the right hand neither knows nor cares what the left hand is doing. The arts in certain aspects are being increasingly supported; in others, where support is most fundamentally needed, they continue to be denied.

If they are so important in our adult years, why are the arts of such peripheral concern during childhood and adolescence? True, there are some oases in the deserts, but nationally the issue remains unresolved. Is it the quality of what we offer in schools that makes the arts so vulnerable there, or is it simple indifference to the total needs of youth? Or yet again, is it a feeling that appreciation for the arts develops without any special encouragement, guidance, and instruction from those we identify as the purveyors of arts education? After all, music records sell by the millions, concerts are crowded, museums and galleries draw throngs to every significant exhibit, theatre and ballet performances are well attended. What more do we require? What further improvements would occur if the champions of arts education were given all they ask?

I am not asking these questions to be insolent or even negative. I am asking them because apparently the answers to such questions have not yet been given clearly enough, often enough, or widely enough to have the effect those of us here desire. If the corporate and federal government sectors have been persuaded to support one great area of the arts but not the other, what kinds of persuasion are lacking on our part? If we ourselves are persuaded and indeed committed to devoting our professional lives to arts education, we must have thought it an important calling. Is it beyond our capability to explain why we thought so and still think so? How do we acquire such a capability? If we do not, we are destined for lean times and bitter disappointments.

The third paradox: on the one hand, we speak and think of the arts, whether separately or collectively, as a single great force that civilizes, humanizes, enhances our culture and develops closer bonds within and among us as a nation; on the other, we tolerate and even encourage all manner of divisiveness within the arts themselves.

Divisiveness has long been an unfortunate characteristic of education generally as well as the arts. It leads me to suspect that far too many of our current difficulties we have forced upon ourselves. I cannot help but recall the words of Sir William Osler, the eminent Canadian clinician: "It is much more important to know what sort of patient has a disease than what sort of disease a patient has." If we use the broad area of higher education as an example, it is a truism that the patient in this

instance has a multiplicity of images. One can call out any of a number of names and be sure of a response: community or junior college; four-year liberal arts college, private or public; university, private or public; urban university; land-grant college; vocational training and education; career education; specialized undergraduate degrees; graduate education; professional education; continuing or adult or extended or recurrent or non-traditional education. Higher education represents different things to different people not only in what it is but in what they believe it should be. We have always regarded this diversity as a strong and positive factor, and we remind each other of it again and again.

With such a multiplicity of images, however, a less fortunate or less attractive characteristic emerges as well, namely an inability to interpret higher education to the American people in some sort of unified way. Diversity leads us, unfortunately, to encourage and maintain several kinds of divisiveness among ourselves. We even appeal to the public to take sides. In so doing, we cause confusion and uneasiness among our various constituencies and weaken our potential for support. We speak endlessly about the virtues of diversity in education, but every aspect of that diversity seems to be in an adversary relationship to every other.

The arts, like higher education, have a multiplicity of images and suffer from the same disease. And once again, it is the patient rather than the disease that needs most attention. Without breaking down the arts into its various and diverse forms, we can simply concentrate on the divisiveness that exists between two major groups: the professional artists, and those like yourselves whose interests center mainly on arts education. The two groups have differing goals, and they seem to have difficulty sharing some sort of common ground. One goal is that of encouraging and developing professional artists to the highest point of excellence; the other is that of making education in the arts a basic element of every person's growth by incorporating it into the curricula of our schools. Some people think each of these goals can and should strengthen the other. But not everyone agrees that such a mutuality does or ever could exist. And so the argument continues.

I would be the last to challenge the proposition that we need and must do everything possible to establish the highest quality in all the arts. We should have the finest performers, painters, writers, composers. We should identify them early and do all that is humanly possible to foster their development. They add a richness to our lives individually and to our culture as a nation that is priceless. They give us unforgettable, moving moments that erase whatever may be crass or mundane in

the realities of daily living and lift our minds and hearts. They stir us with glimpses of new possibilities and lead us toward higher aspirations. Sometimes they anger or shame us by portrayals of the brutishness human beings can stoop to; sometimes they gentle us with loveliness and grace; they stir us to remember what we can be if we wish to be. They are the flavor for our daily bread, as necessary as the bread itself. They are the miracles that leave us transfixed and overwhelmed by the knowledge that they are created and performed by mortals like ourselves.

But if the human spirit is to be moved strongly or gentled or enriched by the truth and beauty of the arts, we should recognize that it must be made ready to do so from its most formative years through every stage of adulthood. And this is an educational task—not only for schools and colleges and universities, but for every person or agency that has to do with the arts. Furthermore, it is a task that all should be performing together with full recognition of what the total contribution may achieve. It would seem clear that there is no place for division or parochialism and certainly no place for antagonism.

Fortunately, there are many localities where efforts toward cooperative endeavor can be found, localities where educational institutions and communities are sharing resources and working together toward making the full use of such resources a benefit to all who live nearby, young and old. We need to know more about these efforts; where they are, how they are organized, what their strengths and weaknesses seem to be, how they came into being, what patterns they have created, what outcomes can be measured—whatever information we can acquire that gives us clues and may show us ways toward unity and effectiveness. At present we have pieces of such information but no documented set of experiences to serve as a guide. We have anecdotes but insufficient data. And we certainly have no analyses of such data.

Some of you may share with me a strong belief in learning as a lifetime experience. It is an experience that takes advantage of every available resource by which it can be enhanced. It is not and should not be limited to what we can find as students within our formal educational system at any level. Nor is it limited to what we can find as adults outside the formal system. It invites an interplay between and among all the learning resources that exist or can be created, a joining of such resources so as to provide the greatest possible benefit to the learner. The cooperative endeavors of educational institutions—schools, colleges, universities—and communities are examples of such an interplay.

III.

Are we, then, losing in our efforts to move ahead? In spite of the paradoxes I have mentioned and the continued existence of divergent points of view in fundamental policy areas, I believe we are winning, not dramatically, not swiftly, but steadily and with gathering strength.

First of all, there is no question about the increase in the attention being paid to the professional side of the arts. Support for the National Endowment grows each year, not as much as one might wish, but significantly. Support of state councils grows even more slowly, but it grows. The interest and participation of corporations continues to be a major factor, obviously far more so than it was ten years ago. The statistics relating to each of these sources of strength are familiar to you, I'm sure, and they are impressive. I say this without forgetting that much more needs to be done. Some professional organizations (symphony orchestras, just to name one type) are still struggling desperately to survive. Some may not do so. The individual artist, whatever his or her specialty, still suffers gross inequities all too often and lives in a world of financial precariousness. But we should recognize that a favorable trend is developing, one that could gather even greater momentum in the next decade.

Second, there are fairly strong stirrings within the federal government that give reason for hope on the arts education side. The creation of a Federal Council on the Arts and Humanities (charged by Congress with the responsibility for coordinating federal policy in education, humanities and the arts) may lead to new and more cooperative attitudes, new or at least more coordinated actions for support, and ultimately a greater place in the sun for arts education. The effectiveness of such a Council remains to be proved; there have been councils like this in other areas of federal endeavor which have all too frequently relapsed into arenas of territorial protection. But perhaps this one will be different and will avoid the competitive wrangling that is sometimes their hallmark. We hope for the best and should do what we can to make the difference possible.

Third, arts education is receiving new attention from new private sources. I'm sure you have all read the report titled *Coming to Our*

Senses,[3] produced by a panel chaired by David Rockefeller, Jr., and listing numerous recommendations for improving the state of the arts in education. The panel appears to have been transformed into a permanent organization which is assuming major responsibilities for acting on its own recommendations. Such leadership, coupled with the funds that the group will undoubtedly continue to attract, may turn out to be the ultimate answer.

Fourth, new values in arts education are being discovered or, more accurately, old values are being rediscovered. To quote Roger Williams again: "Important new evidence shows not only that the arts are beneficial in themselves but also that their introduction into a school's curriculum causes marked improvement in math, reading, science, and other subjects . . . Indeed, some researchers are now saying that the absence of arts programs can retard brain development in children. While such claims may be overstated, it nonetheless seems clear that the arts have far more than an 'enrichment' role to play in the schools. They appear to stimulate a child's natural curiosity and—perhaps literally—to expand the capacity of his brain. The arts even help children discover their own worth and identity and thereby point the way to future happiness."[4]

Little of this is news to you who are practitioners in arts education. Yet it is also not news to you that the past few years have been a time of retrenchment and even abandonment of arts education programs in elementary and secondary schools. New York City eliminated 99% of the visual arts teachers in elementary schools and a large percentage in high schools. This fall it is restoring some of them. Detroit did away with most music programs from kindergarten through twelfth grade. Minneapolis, in cutting two of fourteen central administrative positions, chose the art consultant as one of them. Columbus, Ohio terminated its very successful arts program last year. All these actions and many more elsewhere were caused by financial stringencies, of course, but it is interesting to note that apparently the arts were not high on the list of priorities. Instead, they were relegated once more to their old-time peripheral place in American education. One might argue that in many cases the pro-

[3]The Arts, Education and Americans Panel, *Coming to Our Senses: The Significance of the Arts for American Education,* New York: McGraw-Hill Book Company, 1977.

[4]Roger M. Williams, "Why Children Should Draw," *Saturday Review,* September 9, 1977, p.11.

grams may have been considered inferior but facts indicate the very opposite. Outstanding school programs suffered along with others.

Perhaps some stronger and more widespread efforts to increase public awareness of the fundamental values of the arts in education could serve to turn the tide of unreasoned austerity. More examples of successes deserve the spotlight than are receiving it. Closer ties with communities are essential. We have convinced ourselves that we are of prime importance educationally, socially, culturally, but we still have not fully convinced others. Nor does it appear that we have a comprehensive plan or a set of strategies by which to do so. We are still insufficiently united to have such a plan emerge, even though the substance and the argument through which we could interpret and persuade exist now and **have** existed for a long time.

As you can see, my assessment of progress is punctuated with reservations. It has occasional question marks and it does not sweep to a great rhetorical exclamation point as a climax. Some of the hopes it expresses are as loose but I trust not as faulty as dangling participles. And there are a good many conditional clauses. This is not because I am pessimistic. It is rather because I sense that many of the internal frictions and divisions remain. The elitists and the populists still have not come to terms; the educators and the professionals still are uneasy each with the other; all too often the taxpayer or school board member still is more easily persuaded that spending his money on athletic programs is a better investment than spending it on arts education; colleges still keep their distance from the communities they inhabit.

From our internal standpoint these frictions and divisions will disappear when we can agree upon what we truly consider progress to be. You can probably guess quite easily by now what my own view is. In trying to state it I can do no better than give you the words of Franklin Roosevelt in his Second Inaugural Address. He was speaking of something far broader than the arts—rallying the spirits of a people agonizing in the midst of a great economic depression—but even out of context these are words for us to ponder. He said:

> "The test of our progress is not whether we add more to the abundance of those who have much; it is whether we provide enough for those who have too little."

Fortunately, others besides ourselves appear to be giving attention to this same concept. As recently as during the past few weeks we can feel winds blowing from a different direction. We can sense new stirrings

toward action that offer hope. Public statements have been made about the future intentions of the National Endowment, for example, that reflect a recognition of the appropriate place of arts education in the total effort toward stronger and more widespread support of the arts.

It may be that the gap between those who have much and those who have little will be closed or at least narrowed. It may be that the values of arts education as a way of developing the audiences—and in some cases, the performers—of the future are being reassured. If this is true (and only time will tell), then there is reason indeed to believe that progress is being made and support for the arts, including arts education, will accelerate. Let us hope so, and let us work, all of us—professionals and educators together—to make it so.

FACULTY DEVELOPMENT AND FLEXIBILITY

CHARLES J. MCCLAIN
Northeast Missouri State University

Faculty development and institutional flexibility are not new concerns to higher education, nor are the two concepts mutually exclusive. What is new, however, is the realization of their renewed importance to the future, if institutions of higher education are to meet the challenges that lie ahead. For the short run, we can ill afford to ignore the facts that face us as we look to the '80s. Costs are increasing at a rapid rate, enrollments are projected to shrink, trends seem to indicate greater state and federal control over the day-to-day operation of our institutions, and nagging criticisms surface that higher education is losing its relevancy—that it is not "real-world" oriented—that it has turned its back on the concept of service to society.

The fact that those of us who are privileged to work in the field of education don't believe we are guilty as charged makes no difference. We must find ways to answer the charges and to remain viable.

I believe an institution's viability—its future, if you will—is very closely tied to the symbiotic concepts of faculty development and institutional flexibility. The institutions which internalize their potential in addressing the issues of relevance, quality, and the sheer necessity of managing change will survive. I don't apologize for having survival as a goal, but I do believe it will require that we re-evaluate the scope of our past efforts.

Historically, faculty development has assumed a variety of forms, most of which survive today. Perhaps the most prevalent form is the semester or academic year sabbatical; but we have in more recent times added the mini-sabbatical, the convention or conference, the professional society meeting, the association meeting, the center (campus-based) for the improvement of instruction, the visiting consultant, the research grant, the service grant, the departmental or divisional self-study, the faculty exchange, and on and on. All of these approaches have merit, and administratively, we have supported and continue to support participation within budgetary limits. We do so, I believe, because the key to improving the universities is improving the people in them.

As a college and university president for the past 14 years, however, I've come to believe growth in one's profession is a highly individual

matter and only comes about when one is personally committed to growth. I have also learned that the margin of excellence at any university is the faculty, and its margin of excellence is its willingness to make a commitment to lifelong development in the practice of its vocation—remembering that the profession entails more than loyalty to a discipline—it includes teaching, research, service, and the realization that the institutional setting makes it possible to ply one's craft.

The latter may not be a very popular concept with some, but I'm reminded of a speech just recently given on our campus by Dr. Warren Bryan Martin, who is a vice president of the Danforth Foundation. He was to some degree lamenting the fact that teaching has become a troubled profession—that we have lost a sense of purpose or meaning—that there has been a waning of delight in what we do. In answering the question of why he thought this was so, he noted that perhaps faculty have become over-committed to the belief that their satisfaction will come from their academic specialization. The following quotation is illustrative of his point:

> In an early stage of the faculty person's professional life, it is rewarding to grow in a subject matter specialization, to master a methodology, to learn the factual essentials and add the canonical inferences, to carve out a niche in a discipline. All of this should be seen as a means to an end, but, if the means becomes the end, the person suffers for ending at the beginning.[1]

Think about it! He would have faculty find joy and delight in teaching—an activity for which they associated themselves with an institution, and one which is definitely available to them. He would also have an institution include in its reward system recognition for growth in areas other than the old guild system of publish or perish.

Dr. Martin is not against subject matter specialization nor am I. His point is simply that:

> . . . the faculty member who thinks of his or her subject matter specialization in narrow, specialistic terms and has no interest in the socio-political ramifications of that discipline, or who allows loyalty to guild or union to displace concern for the institution with which the person is identified, or, to go further, the faculty member who allows the methodology of the discipline or some pretense to objectivity to keep that person

[1]Martin, Warren Bryan. "Invitation to Delight." Address given at the twentieth Joseph Baldwin Founder's Day Lecture, Northeast Missouri State University, Kirksville, Missouri, April 25, 1977.

from involvement in the moral and ethical struggles of the people and the needs and interests of students, that faculty member is not professional.

The true professional has a skill, a needed skill, one not normally acquired without special and complicated training. And the true professional provides a social service, utilizing his skill in a service that not only shows his technical expertise but his social commitment.[2]

He further stated that ". . . academics in this country often abuse their privileges by being too much removed from the people, even from nonacademic professionals, and the notion of service needs revival."[3]

To the degree that Dr. Martin is accurate, and in far too many instances I think he is, we must return to the realization that much of what we do must make sense to the larger society. We must prove our worth as professionals. What we do in the area of faculty development can make a difference.

If my premise is correct that professional growth is a highly individual matter:

What should be the approach?

What is the responsibility of the administration?

What is the responsibility of the faculty member?

What is at stake?

At stake is our viability—individually and collectively.

The approach, in my judgment, must be the development and implementation of plans which grow out of institutional mission statements and focus on individual faculty role assignments. Implementation must start with a mechanism for self-assessment of the individual faculty member's strengths and weaknesses and move to a statement by him of the areas of contribution he intends to make. Included should be a set of activities designed to result in the desired professional growth, along with the resources needed and the techniques and persons to be involved in the evaluation process.

Based upon what I've just said, it should be obvious that I believe very strongly in the "Individual Contract Model" to faculty development. Harold Hodgkinson refers to it as the "Individualized Develop-

[2]Ibid.
[3]Ibid.

ment Model." Richard Gross, writing in *Educational Horizons*, refers to the approach as the "Faculty Growth Contract."[4]

My defense for my preference in wording rests on a belief that to a large degree faculty must **own** the development program if it is to be effective. **The role of the administrator** must be to identify the effort as a high priority, relate the results to the institutional reward system, and to remove or at least reduce the roadblocks commonly believed to inhibit effective development plans—lack of administrative support, inadequate budget, and insufficient time.

At Northeast, we make funds available for sabbaticals and encourage their use. In our state, these leaves must provide significant benefit to the institution and to the students to be legal. Therefore, proposals are evaluated comprehensively in that they must transcend strictly personal goals. We also have an active program of faculty grants to improve instructional techniques and to conduct individual research projects. Travel funds are made available to divisions in a lump sum and are administered at the divisional level for professional activities.

So far, we appear pretty traditional, but what is new and exciting to me is the progress we are beginning to make in the area of personal development plans. Each division head is responsible for meeting with each faculty member to formulate a personal development plan which includes an analysis of current instructional, research, and public service activities. Then a self-assessment of strengths and weaknesses is conducted in consultation with the division head and a specific plan is developed to address areas of desired growth. Currently, primary attention is focused on desired growth in subject matter specialization, instructional improvement (including teaching skills), research projects, and service to the community and to the university.

Underpinning the approach we are implementing is the philosophical belief that if we ask faculty to make certain commitments to the University, then the University has a responsibility to do what it can to enhance the personal and professional growth of the faculty, who comprise such a vital part of the academic community. Our ultimate goal is to develop an environment where each individual feels a sense of worth and purpose that comes from living a vital life, both personally and professionally.

[4]Gross, Richard. "Faculty Growth Contracts." *Educational Horizons 55:* 74-79; Winter 1976-77. (Reference to Harold Hodgkinson's "Individualized Development Model" is found in the Gross article.)

There are, of course, other reasons and advantages to the faculty development model I have been describing:

a. It can be used to address the issue of accountability as it relates to faculty productivity (a concept that is not too well understood by those who think that all faculty do is teach 12 hours a week).

b. It enhances personal and institutional experimentation. (We **should** and **must** rethink on a periodic basis what it is we are doing.)

c. It involves the individual in a program of "goal-directed growth" which results in a "continued reestablishment of one's identity."

d. It can result in improved performance by the individual, and thus the faculty collectively.

e. It can contribute to the over-all flexibility needed to effectively manage change as we look to the future.

f. It can lead to improved personnel decisions and more understandable evaluation procedures for faculty; and above all,

g. It protects the rights of faculty members to define their roles and to chart personalized courses for personal and professional development.

Thus far in my remarks I have focused primarily on faculty development, while the assigned topic included the issue of flexibility. I see very little reason to separate the two. The institution which has a well designed approach to faculty development and a realistic view of the challenges which lie ahead will also be the institution which has maximized its flexibility. Perhaps Richard Gross said it best when he stated that it is the faculty that builds an institution's ethos, and what is needed is a sense of vigor. The "Individualized Personal Development Model" can provide that vigor and the needed faculty flexibility.

There is, however, another level of flexibility that is outside the scope of my assignment today, and that is institutional flexibility. It is, of course, very closely related to what we have been discussing, but it calls for planning and coordination of all organizational units that make up the university.

As we look to the future at Northeast, we see a very real need to develop a comprehensive staffing plan which will allow for shifts in instructional programs, shifts in enrollments, and possible shifts in funding patterns at the state and local levels. The purpose of this kind of overall flexibility is to avoid retrenchment, which often results in reduction of core faculty and thus a potential decline in the quality of our instruc-

tional program. It is a complex task, but an essential one. It involves a very careful analysis of the entire university community, including enrollment projections; age of staff; tenured positions; retirement dates; projected turn-overs in key areas; projected program development; and the core faculty needed to maintain viable programs. Obviously, faculty development plans are key to this effort. Our goal is to retain tenured faculty, while at the same time ensuring institutional viability in the years ahead.

One of the most useful techniques we have employed to maximize institutional flexibility has been the use of Temporary Part-Time Assistant Instructors (TPTAI's) to reduce student/faculty ratios in key areas when enrollment increases appear to be temporary in nature, and to replace faculty on reduced load assignments or on sabbatical leaves. These "TPTAI's," as we call them, are carefully-selected graduate students who teach up to half-time as a part of their graduate assistantships.

We have also found that prudent use of adjunct faculty and faculty exchange agreements with a neighboring institution (Kirksville College of Osteopathic Medicine) have increased overall flexibility, while at the same time ensuring quality in our instructional program.

As I said at the outset, today's college president has four primary reasons for being vitally interested in the topic, "Faculty Development and Flexibility." They are: quality of teaching, an understanding and expectation of change, institutional survival, and a humanistic concern for the individuals who have made personal commitments to teaching as their vocation.

Thank you for inviting me to participate in your program. I am indeed honored.

FACULTY DEVELOPMENT AND FLEXIBILITY

JAMES E. MILLER
University of Northern Colorado

I am pleased to be here and to have been invited to share this part of our Regional meeting with President McClain on the subject of faculty development and flexibility from a music administrator's point of view. My presentation will be directed toward maintaining our music faculty in the face of legislative and university administrative pressure to reduce faculty numbers as a result of declining enrollments.

I believe there are some very substantial arguments to be given in support of keeping and, in fact, strengthening the music faculty even if faculties in other departments must be cut. The largest single argument that can be presented is that a school of music is not just a part of the educational community and a production line for graduates but is also a cultural resource. In this light, even in a time when the need for graduates has dropped off, the need for viable cultural institutions remains as high as ever and, in fact, may be noticeably higher due to increasing leisure time and greater affluence of a society having a higher median age level. Since most schools of music already maintain high visibility through their community cultural activities, they should have little trouble proving their importance in their area as a cultural institution.

Many college presidents are aware of the impact a quality music program has on the public and what it can do for the total image of the institution during a time of public concerns with higher education. We must take advantage of this, first by establishing the educational goals in our programs and then by continuing a strong public service program. We have an advantage over most other academic programs in a college or university in having a positive impact on the public and at the same time, accomplishing the professional goals of our faculty and students.

Where others are running scared because of threats in declining enrollments and ultimate faculty cuts, we should be concentrating on quality in our instructional program. Though this obviously does not produce babies for potential enrollment in the years ahead, it will go a long way toward convincing the public that higher education is worth the money when there is a demonstrated quality product.

The point to be made, obviously, in convincing university administrators that the number of music school faculty should not be reduced is to convince them that by reducing the music faculty they would be hurting the cultural level of the university community and the larger community as well.

This is, perhaps, a good place to discuss the cultural viability of the institutions in our society. Culture is not a matter of percentages. To say that since the student enrollment has been cut by, say, ten percent that the cultural level in the university community should be cut by a similar amount is ludicrous. Cultural level is not something that can be defined in percentages, but even if it were, we should not tolerate such an attitude toward it. In one sense, our cultural awareness and the quality of our cultural institutions should be as high as we can make them; in another sense, cultural quality in a music school is dependent upon having a group of specialists on the faculty and to cut any one or a few of them out leaves inevitable gaps that cannot be bridged. Thus, a ten percent cut in faculty may have a fifty percent detrimental effect upon the cultural viability of the institution in the community.

To deal more specifically with the problem, its causes, effects, and how we might combat it, we might re-capitulate a few well-known statistics. The first of these is that this year's freshman class is the largest we will see for many years. The college classes for the next fifteen-plus years are already born so we can predict enrollments with a fair degree of accuracy and these predictions are that the entering college classes will decline steadily over the next twenty or more years and could continue to decline well into the next century. The decline in total enrollments, nationwide, could reach thirty percent or more by 1990. In the face of such declining enrollments will come declining demand for teachers in the public schools and a pressure from legislators and taxpayers to reduce public expenditures for education proportionately.

This is a serious problem which is producing a financial hardship for many institutions. In order to attempt to cope with this hardship, it appears that many colleges may be considering reductions in faculty in advance of the actual impact. One can understand their concern since a faculty member on tenure is a continuing financial obligation even in the face of declining enrollments.

While such strategy may be successful in some types of schools, colleges, and departments, in the case of music, such strategy will almost certainly have a self-defeating effect for the following reasons:

students enrolling in schools and departments of music are more faculty conscious than those in most other departments or schools; students in music attend a particular school specifically to study with a particular artist-teacher; or they attend a particular school or college because of its unique reputation for success in the area of their interest.

Undermining the strength of the faculty by not replacing outstanding faculty members as they retire will encourage students to go elsewhere, thus, in turn, causing further weakening of the enrollment. By hiring temporary and/or less-well-qualified faculty, you encourage the most desirable students to go elsewhere, gradually undermining the school's enrollment and quality.

From this we can see that by taking a negative attitude toward the future enrollment situation, we actually may cause the aggravation of the very problem we hope to combat.

It goes without saying that by filling tenure-track positions as vacancies occur with only temporary positions, it will prove much more difficult to be competitive in attracting the best or even well-qualified faculty.

To take a more positive approach to the whole situation, it is worth pointing out something which I think we have all noticed; that is, that some students of music are idealists. They rarely consider the job market when deciding to enter the music profession. They believe (however justified or unjustified) that they have talent and they wish to have the opportunity to test themselves and to see if they can succeed in achieving their dream. From this point of view, we can anticipate that declining employment opportunities, say, in teaching music, will not have nearly the disastrous effect on enrollments of entering freshmen that it might in some other fields such as history or mathematics. Students will continue to dream of success in a music career and seek to fulfill that dream.

It does say something about our attitude toward these students, though, and we should realistically consider admitting that in an affluent society we can afford to allow some of our young people to pursue a "dream" career without constantly hounding them with a doleful tale of unemployment in a particular field.

In line with the above ideas, it is necessary to re-evaluate our attitude toward professional music degrees. We have so often heard the statement said to students: "Study your professional interest, be it an

instrument or composition, for example, but get a teacher's certificate as an insurance policy." Quite apart from the less than ideal performance to be expected from a teacher who is only teaching as the result of having taken out an insurance policy, there is the matter of the attitude toward the art of music expressed in the above quotation. We need to make a greater effort in serving more of those students who have no need of an insurance policy, that is, those who are already successfully employed. This includes individuals in mid-career seeking a change, retired or soon-to-be retired persons, military retirees, and various self-employed and part-time employed persons who can afford to pursue a "dream" career and still survive if it doesn't work out. In order to attract such people to the program, it is necessary to increase the professional image of your institution. Don't just push music education. Advertise artist faculty and emphasize the daring and new aspects of your professional curriculum along with the course offerings for general education as well.

I am sure we all know people who are dentists, engineers, or others who constantly say they wish they had studied music but were persuaded to enter another field because they would need a more stable income. Now is the time to encourage these people to go back to school and to realize their dream; now, after they have already achieved financial security.

Another positive direction that can be taken by music administrators to maintain enrollments and to provide better likelihood of employment for music graduates is by considering combinations of music with other related areas where a combination of skills is valuable. For example, music may be combined with radio and television, with business, arts management, special education, music therapy, electronics, recreation, and gerontology. Each of these can fill a special need in our society and can provide that "insurance policy" that music education has traditionally filled. In addition, these are combinations that are of interest to some students.

As a result of the greater supply of teachers and the declining employment possibilities, we will continue to hear much about various programs for faculty development and evaluation in the years to come. Several strategies seem to be at work here:

1. to discover those faculty who are doing the best teaching and encourage them to share what they know;

2. to work with the others in developing a plan of professional development;

3. to provide better mechanisms for teacher evaluation and improvement;

4. to provide better education in teaching for prospective college teachers and better documentation of a new graduate's teaching abilities and potential.

There are two publications on these subjects that I would recommend to you. One is "Faculty Development and Evaluation in Higher Education," Research Report #8, by Albert B. Smith which has been prepared by the ERIC Clearing House on Higher Education. The other is a Change Publication called "Faculty Development in a Time of Retrenchment" put together by the Group for Human Development in Higher Education.

Time does not permit a review of these publications other than to mention that they are a good source of some of the research completed on various programs on faculty development around the country, including teaching practicums, growth contracts, external research consultants, teaching centers, institutes, and workshops and consortiums on evaluation.

Two ideas that have been developed on our campus recently that are having a positive effect on our faculty are, I believe, worth mentioning. One is what we call our mini-research grants for faculty which pay up to $500 and, in some cases, release time from one class. These grants are funded jointly by the University and the University Foundation and are allocated on a competitive basis by a faculty committee rather than by the Federal Government or some other external agency. There is considerable local interest and exposure with these grants and, though small, they appear to be a stimulant to a large number of faculty to pursue a project that, in most cases, is directly related to classroom instruction. They have had a significant effect on a number of faculty who would, otherwise, never undertake a major proposal for a research grant.

The other is related to our sabbatic leave program which has been and continues to be a high priority with both administration and faculty. Leaves are competitive with requests reviewed by a committee of deans, the administration, and the Board of Trustees, all of whom frequently challenge their value and the proposed leave. Three years ago, the Presi-

dent and Vice President initiated a procedure which requires a report of the sabbatic leave from each faculty member which is bound and made available to the general faculty for review. In addition, faculty are encouraged to make verbal reports to their colleagues, either at the department or school level. There appears to be a growing interest in this, adding a new dimension to the leave program and increasing expectations of leave activities for others resulting in more meaningful professional development programs for our faculty.

These ideas along with those on your campuses will be going on university-wide or college-wide and not just, or primarily, in a school of music. There is, undoubtedly, much merit in the various proposals that have been offered and there will be considerable pressure from legislators, parents, and administrators to adopt some of them to meet increasing accountability demands. All of this is fine, so long as we keep in mind the special requirements of music and do not allow the music faculty to be lumped together with all of the rest for evaluation and development.

For example, one might be very suspicious of plans to have non-music faculty doing evaluation of music faculty. The difference between talent or ability in other academic subjects should prove that one cannot judge music teaching on the same basis as teaching in many other fields.

In most fields, we assume that if a student has sufficient intellectual ability, sufficient motivation, and good instruction he will succeed and we hold the teacher responsible for the last of these and partially responsible for the second. On the other hand, ability to succeed in music depends on a cluster of other abilities in addition to intellectual ability. If a student is poorly equipped aurally, vocally, or physically, his success may be in doubt and the teacher may be doing the student a favor by discouraging him from continuing. The best music instructors may have relatively high drop-out rates for this reason. The same music instructors must constantly be recruiting students with outstanding talent rather than making the most of whatever student population chooses to enter their classes. These same faculty may very well benefit from faculty development programs but only if there is a full realization of the special problems and needs of professional music teachers. The music teacher deals with three types of students: music majors, music education majors, and non-majors. He needs a different type of strategy in dealing with each. The worst type of faculty development program imaginable would force one type of educational philosophy on each

faculty member no matter which of the three categories of students he was to be teaching. The same applies to advisement. The three categories of students require different advice on standards, career possibilities, and options.

Another idea that periodically surfaces is the inter-disciplinary approach to teaching the arts. This may be the humanities program, the comparative arts program, or some other such method for mixing the arts. Here again, we must keep in mind the three types of students we teach in music. The music major will not benefit by a dilution of his professional studies. The music education major may benefit by some broadening if the core of his subject area is not weakened. The non-major may very well benefit by such an interdisciplinary introduction to ideas in all of the arts. We obviously need flexibility here. The big danger is that we would weaken our best programs if we replace courses containing high musical discipline with others that are broad but shallow. The big advantage to combined curricula is the flexibility such programs generate in student's preparation for certain types of employment openings that seem to be fairly common today. Here many administrators are looking for one person who can do the work formerly requiring two or three. As long as there is a demand there will be and should be a supply to meet it. But we must constantly be cautious that we do not sacrifice thoroughness in one area for broadness in several areas. We must also be outspoken in our differentiating between the two types of preparation. The specialized, intensive approach is for the training of professionals; the broad inter-disciplinary approach is for the education of consumers of the arts which is a vital part of our educational goals. For the education of the inter-disciplinary specialists, we need both a highly intensive specialization in one area and a broad inter-disciplinary education in several more areas. This would be most appropriate for the comparative arts specialist but could be of value to many public school teachers, as well.

The main thing to keep in mind is that outsiders, with little specialized knowledge of music, tend to be easily persuaded that such an approach is a panacea that will allow administrators to combine programs, cut costs, and achieve broader dissemination of knowledge. This can be done, it is true, but only at the cost of depth and high skill levels in professional music programs. This is appropriate for some institutions and some programs but certainly not for others.

To conclude, I would like to return to the opening theme of this talk: maintaining the high level of our institutions concerned with cul-

ture in our society. There are some important points to be made here. One of these is that public education is a burden on society. It is a financial burden and it is also a physical burden and a drain of energy on all concerned. With smaller enrollments in all of our public schools and colleges, this burden will become noticeably lighter. It should also be noticeably lighter on the shoulders of the working parents of our society. It should also result in a noticeable easing of financial burdens on all concerned. With a higher median age level for our society, we should see a higher median income level, too.

All of these factors point to greater affluence in our society and more leisure time. If we are to make the most of the opportunities this presents to us socially, we should see great strides made in the areas of social consciousness and cultural awareness. The situation that is coming may be viewed with alarm by some but we can just as surely view it as an opportunity for our society to achieve a degree of maturity that has formerly been denied it. I would encourage all of us to work toward using the facilities and resources which our institutions represent to enrich the cultural life of the entire community and not just the preparation of students for particular professions. This is the best insurance that we have to justify our continued existence and funding.

Finally, I would like to add a word about idealism. Today, when we hear so much talk about reducing budgets, cutting staff, and making do with less; when we hear constantly about financial crises, reduced enrollments, reduced employment opportunities, and cost-conscious legislatures; when we hear so much skepticism about the importance, necessity or validity of a college education, we should remember that it is the viability of the arts in today's world that keeps our position relatively strong. It seems quite clear that people do, in fact, look to the arts to compensate for some of the defects of contemporary social life and to make life more meaningful. These are great expectations which are held out for us to fulfill and we should try to be worthy of them. Rather than mimicking other elements of society with slogans and commercialism, we should remember that the arts are to be the antidote for the crassness in our society.

Remembering this, we should set our ideals high and strive to achieve the goals as a cultural institution which society expects and needs from us. By so doing, we will be serving not only our own student body but the greater community population as well.

CURRENT DIRECTIONS IN PLACEMENT

CHARLES A. LUTTON
Lutton Music Personnel Service, Inc.

There are numerous changes that have taken place in the past several years, and I'll try to enumerate some of them for you, though most of these should be familiar to you.

1. A definite increase in demands for the Doctorate (Completed or at the ABD stage) in almost every area of specialization, even for the one year replacement openings, and at the community college level.

2. More one year leave of absence openings created by those who have been forced by the system to obtain their Doctorate in order to secure tenure or to receive promotions in rank and salary.

3. Increased skepticism on the part of many applicants seeking jobs in this market, as they are asked to supply a letter of application, a resumé, transcripts from all schools attended, and a tape. Then they get no response, and their tapes are returned unopened! Is this an example of how Equal Opportunity, Affirmative Action really works?

4. Schools are advertising openings, some even after the job has been offered, in order to obtain a sufficient applicant pool from which to make a selection that will satisfy the whims of HEW and its Bureaucracy.

5. Increased use of the search committee as a tool for faculty hiring. There are some who perform most efficiently and make diligent use of their time and energies. However—some have not been properly advised on how to proceed, or may have friends they favor for the job in question, or for one reason or another, are much too busy to complete the task they have been given, or suffer from a complete lack of coordination in time and effort.

6. Many search committees start their search with unrealistic requirements, wasting precious time and money on the part of the committee itself or the applicants concerned, as they overstate their minimums on qualification, and understate their ability to pay (or vice versa).

7. Tenure has slowed down the mobility pace. When jobs were plentiful and they were building new schools, many faculty were

not around long enough to be concerned about tenure or the lack of it—but those days are long gone for most of us.

8. Increased publication of openings by teacher organizations, associations, public advertisement in the news media, as well as the older established lines of communication, make it possible for larger numbers of people to obtain information on openings, many of whom are not qualified by training or experience, increasing the burden of paper work, wasted time and effort, larger outlays of unnecessary expenses, etc.

9. Increased lack of faith in the written reference largely due to the "Buckley Amendment" where individuals can read their own references, then discard any that might be construed as uncomplimentary. This has served to increase the revenues of A T & T, as most schools will make liberal use of the telephone to obtain references that some may not have wished to put in writing.

10. Schools advertise for a voice opening, do not stipulate a particular voice, but in fact do prefer one over the others, only to obtain applications from large numbers of candidates, along with vitas, references, transcripts, tapes, et al, that they could not use and did not need, and most of the unnecessary expense was borne by the candidates.

11. The use of Deadline on openings. Some notices have appeared carrying the banner of Equal Opportunity, Affirmative Action—after the deadline has passed! Some schools advertise a job with only a week (or less) to the date of the closing, usually indicating they don't really want any applications.

12. There has been a large turnover in Administrative positions of late, some for the following reasons:

    a. Bureaucratic red tape has created a distate for the position.

    b. Involvement in legal actions by dissidents.

    c. Some have gone into Administration to upgrade their rank & salary, and once achieved, ask to be relieved of their duties to return to teaching.

    d. Some have been voted out of their position by their colleagues.

    e. Some are limited in duration due to a policy of rotation.

f. Some find the job financially rewarding, but then find the duties take too much time away from their family, and the lack of a direct involvement with music tend to lessen their interest in the job.

g. Some just knew that they were better at Administration than their predecessor, and grabbed the opportunity when it came —only to find out later that they had made a mistake.

OTHER CHANGES ON THE HIRING SCENE THAT MAY BE OF NOTE

13. Fewer good string teachers available (which may have a direct relation with the increased demand in public schools for Guitar) as the colleges are asked to prepare more Guitar teachers for the public schools. Can you envision an orchestra filled with guitars where violins used to be?

14. Increased demand for those with a major in Jazz—coupled with a performance area (most often from the Percussion, woodwind or brass area) as well as for arranging.

15. Increased demand for teachers with a combination of both vocal & instrumental music education.

16. Increased demand for those trained in "General Music Ed" rather than as specialists in either vocal or instrumental.

17. Public schools are tending to hire those candidates that either live close at hand, or graduates of nearby schools, as they have very limited funds available for interviews.

18. The demand is still there in the rural and isolated areas, yet the desire on the part of the applicant does not match the need—due to "lack of cultural opportunities."

19. Many schools have dropped their music programs, or cut back on them, due to lack of funds—as many communities have failed to pass millage increases, or unions have forced higher wages where there is no more money in sight. If they get their raise, there will be fewer jobs!

20. The increased costs involved in "forced" bussing (buying busses, keeping them serviced, keeping them fed with fuel, and provided with drivers, et al) has diverted funds which otherwise might have gone for more truly "educational" purposes.

There are other changes of course—but these stand out as affecting the current market and where something might be done to alleviate the burden upon the taxpayers, the administration, and upon the market for new graduates. Perhaps, we should take a look at some of the factors that helped to precipitate these changes.

In the early years of our country, private schools provided all of the college level education that was available. At least today they would be termed "private" but in fact, many were church supported or directly affiliated with a church. In recent times, it has become taboo to think of or to speak of "Church" and it has almost become a dirty word in academia since the advent of a churchless, sexless, and ageless society espoused either by law or by fiat by the offices of Health, Education and Welfare and is bureaucracy.

By the end of World War II, the private sector and the public sector were almost evenly divided. The GI Bill however, changed that dramatically, for the "GI" took his available funds over to the public sector, partly due to the disparity in tuition, and the ready acceptance there. It was largely then, the "GI" that forced many tax-supported schools to upgrade their faculty and course offerings, to where today they are giving the private sector a real run for the money.

Planning in the public sector got out of kilter with reality, as they did not contemplate the "negative population growth" as espoused by society over the unpopular war in Viet Nam, and with the end of hostilities, and the end of the compulsory draft laws, the students no longer had to go to college to avoid the draft, and the enrollments began to fall off sharply.

Some of those schools faltered, and closed their doors—largely in the Community College sector, and some are now populated with Senior Citizens who didn't like sitting around doing "nuttin'," as well as with housewives, some of whom went back to complete their college education, or were not overly enchanted with their roles as "babysitters." Today, the private sector is at 23% and falling. In the past five years alone, some two hundred private schools have closed for good, and with them, the loss of hundred of jobs, many of which were in music. Many a bright young graduate with a masters degree got their start in these schools. These opportunities no longer exist in sufficient numbers to provide much of a market for those with their master's degree, as the "Doctorate" is now the norm for most schools. As the market declines,

even the lesser schools demand the doctorate, and in many cases, find them.

We all know that bricks and mortar do not a college make—nor is the calibre of the faculty alone a total measure of greatness, but that it is the student who makes a school what it is—the calibre of the student who enters, and the calibre of the student that graduates is what makes the mark of a school. There is no substitute for quality—numbers just don't take the place of quality.

In the entire U.S.A. there is only so much "talent"—and only so much of that talent is known and developed in time for college, and since no one school has cornered the market on talent, this talent is spread out over a large number of schools. Some of this talent is lured to schools with a top student body, a fine faculty and housed in excellent facilities, while some are lured by the size of the scholarship awarded without regard to the quality of students or faculty. Some, for economic and family reasons makes it imperative that they find the best school available closest to home. The success or failure of the private sector will depend a great deal upon their ability to continue to draw top students, to provide the scholarship aid necessary to compete with the public sector. Even those who attend the private sector and who pay the "full freight", are only paying for about 40% of the cost of their education, the balance being made up from endowment income, annual contributions and sponsored research.

The onus is upon the public sector to assume a larger role in academic leadership, and responsibility, to establish schools and programs once dominated by the private sector with higher quality students, higher quality graduates, and less dependency upon "numbers" to justify their existence.

In many schools and department of music, there is a ratio of one faculty per ten students, and as you lose students, you will also begin to lose faculty positions. As the faculty declines in numbers, you may well wish to cover the same courses as before, which means that you will replace a specialist with one who can handle two or more disciplines. For example: If you lose a fine studio piano teacher, you may seek to replace that person with one who can teach both studio and group (class) piano, and who can handle some lower division theory or a survey course in music history.

The economics of the game indicate that when a school may lose a full professor at $20,000 or better, they may replace this person with

several "T.A.'s" at $2,500 or $3,500 who will teach 9 to 10 hours each, and still have money left over for raises. The increased use of the T.A. has resulted in more graduates with a Master's degree for a market that does not exist, except to become a T.A. at the Doctoral level.

Another trend is the use of adjunct faculty (or the part-timer) which do an excellent job of teaching, yet these people do not burden the school with tenure, or sap their funds by way of fringe benefits or retirement pay.

I do not see any great change in this picture, until the population trends start going in the other direction, coupled with a better economic climate for business. I do not see this happening in the immediate future, nor the near future, as business is being strangled by high taxes, low profit margins, unfavorable legislation, increasing inflation, and a complete indifference or lack of understanding as indicated by the recent legislation suggested by those in Washington.

I feel the time has come when Higher Education in general must take a stand similar to that of the American Medical Schools that resisted a provision in the Health Professions Education Assistance Act. Johns Hopkins University stated the position of the Medical Schools that objected as: "not prepared to abdicate to government the right to select its students, or for that matter its faculty, courses of study, and degree requirements."

I feel you know best what is needed in your professional schools than does some bureaucrat in HEW, and that you should strive to have the operation of the schools returned to your discretion and control.

P.S. I have heard at this meeting a good deal about declining enrollments, and I too have talked to this point. However—it would appear to me that many may be crying "Wolf"—as there are hundreds to thousands of students on each campus whose lives have not as yet been touched by the Department of Music, as these students were not "majors", and with some innovative effort, these people could be drawn into various programs, creating an expanding era, creating a new market for added faculty.

PROBLEMS IN FACULTY TERMINATION

CAROL SIMPSON STERN
Northwestern University

When Allen Cannon, Chairman of your Region IV, invited me to talk on this topic, both of us declined to say what was on each of our minds and what Professor Cannon has just said to you—that this topic might quite simply be described as a "pot-boiler." I am currently a member of Committee A on Academic Freedom and Tenure of the American Association of University Professors, and am standing for election to the office of First Vice-President of the Association. My commitment to the AAUP and its principles has been a long one: I served from 1972-1975 on the National Council; I have been a member of the investigating team which reported on violations of conditions of academic freedom at Southern Illinois University at Carbondale; and I have served locally as a chapter president. Typically in the world of academia, it is not the faculty members, and certainly not those who are tenured, who are anxious to discuss the matter of faculty termination. When such discussions do take place, it is usually because tenure has been threatened and, to many, the role of faculty at this point is judged to be self-serving. Discussion of faculty termination in the abstract has been inhibited by the awareness on the part of faculty members that their words may be misconstrued and seen as an invitation to erode, if not break, the tenure system. I would be disingenuous and foolhardy if I did not admit to you that this fear plagues me too. But for reasons I shall later enumerate, I do not believe that faculty members can afford any longer to demure from their responsibility for the quality of higher education itself. Indeed, the tenure system is dedicated to this end, and does not advocate nor by omission encourage a climate in which tenure is used to protect incompetence. Consequently, I have agreed to participate in this discussion and offer what insight I can into the problems attendant to termination of a tenured faculty member for reason of cause, not for reasons of financial exigency, nor program discontinuance.

Here, I probably ought to interject that I am approaching this problem of faculty termination in the context of the *1940 Statement of Principles on Academic Freedom and Tenure and 1970 Interpretative*

Comments;[1] and for ease of reference, I shall make a distinction by virtue of role between faculty and administrators, fully realizing that frequently administrators hold faculty rank and tenure as a faculty member. Tenure, according to the *1940 Statement*, "is a means to certain ends; specifically:

1. Freedom of teaching and research and of extramural activities and
2. a sufficient degree of economic security to make the profession attractive to men and women of ability.

Freedom and economic security, hence, tenure, are indispensable to the success of an institution in fulfilling its obligations to its students and to society."[2] Contrary to a current misconception that has probably been nurtured by the entrance of the AAUP on a selective basis into collective bargaining in higher education, the AAUP is not the advocate of the individual teacher, but rather it is the advocate of the profession of higher education. As the *1940 Statement* says "Institutions of higher education are conducted for the common good and not to further the interest of either the individual teacher or the institution as a whole. The common good depends upon the free search for truth and its free expression."[3] When the tenure system functions well, it ought not to be necessary to seek the dismissal of a tenured professor. The probationary period is designed to provide ample opportunity for faculty and administrators to review the performance and potential of the untenured faculty member under consideration. Nonetheless, most of us are aware that dismissal for cause can be warranted and ought to be possible; yet in most institutions that abide by AAUP principles such dismissals are extremely rare. In part, it is because of the rarity of such dismissals (I am not, here, talking about dismissals sought on the grounds of either financial exigency or program discontinuance) that we frequently hear the complaint that tenure is primarily a system of job security, and

[1]American Association of University Professors, *1940 Statement of Principles on Academic Freedom and Tenure and 1970 Interpretative Comments*, 1977 edition of *AAUP Policy Documents and Reports*, pp. 1-4. AAUP documents meriting continuing reference have been collected in a single pamphlet entitled "AAUP Policy Documents and Reports." All future references to documents are from the 1977 edition of this pamphlet.

[2]*1940 Statement*, p. 2.

[3]*Ibid.*, p. 2.

that it makes dismissal so difficult to obtain in a manner consonant with its guidelines, that, in effect, the system fosters incompetency, or "deadwood" as the incompetent or mediocre professor has come to be called.

I am sufficiently worried about this charge, particulary set in this economic climate and in the light of the recent debate in the House and Senate over the bill to change the mandatory retirement from sixty-five to seventy,[4] to think it worthy of examination and to suggest that faculty members, as opposed to administrators, ought to accept more responsibility for the quality of education that the tenure system was designed to protect. Here let me digress a little to describe the status of the bill to change the retirement age and illustrate how the exclusionary clause exempting tenured professors and managerial employees whose annual retirement income (excluding Social Security) would exceed $20,000.00 a year stems directly from Senator Chafee's contention that it is nearly impossible to get rid of tenured professors who are incompetent prior to their retirement. Senator Chafee's amendment occasioned some lively debate in the Human Resource Committee. The National Education Association, The American Federation of Teachers, the National Retired Teachers Association, and various citizen organizations are actively lobbying against the Chafee Amendment, while the Board of Directors of the American Council on Education, and the National Association of Independent Colleges and Universities actively support the amendment; but, it appears likely that S 1784 will leave the Human Resource Committee with the amendment in tact and may well also pass in the Senate. If this happens, then early in 1978 the bill will be passed back to a joint committee of the House and Senate to try to reconcile the two bills.

Already, it is easy to foresee that another attack on tenure is being mounted. The public is again ready to reflect its insensitivity to the nature of the academic enterprise by allowing such a law to pass. It seems clear that the bill is designed to bail out the Social Security System; what is not at all clear is what its impact will be on higher edu-

[4]The Mandatory Retirement legislation H.R. 5383 was overwhelmingly passed by the House of Representatives on September 23, 1977. The Senate Human Resource Committee approved an amended S 1784. S 1784 with the Chafee amendment went to the Senate floor where debate took place to remove the amendment but the motion failed. The bill, with further amendments was passed by the Senate. The AAUP has publicly asked for the removal of the Chafee amendment but has not reported on the wisdom of excluding or including higher education as a whole in the bill. They have assigned a task force to study the implications of the bill.

cation with, or without, the Chafee amendment. Already, the California legislature has abolished mandatory retirement at a fixed age and bureaucrats are responding by attempting to design and administer competency-based testing to determine which professors beyond the age of sixty-five can be retained and which can be let go, not by virtue of age, but by virtue of their competency determined by an untested test. Because the administering of such a test to only that class of individuals who are sixty-five or over would constitute age discrimination, it is easy to predict that soon the plan will be to administer the test yearly to all professors of all ages so as to live under the law. It goes without saying that such a procedure would render tenure meaningless.

Both the difficulty in California and the activity surrounding the mandatory retirement legislation give fuel to my belief that those of us committed to the excellence of higher education, and particularly the professoriate, have not done well in demonstrating to the public, and probably to ourselves, that our system of tenure is working, and that it is capable of dealing with incompetence where it in fact exists. When the academic market was a growing one, the need to examine these kinds of problems was less apparent. When the Keast report re-examined the tenure system, it was obvious that a constrained market and our past history together would combine to raise the standard for the conferral of tenure. It was clear that faculties would have to better articulate their criteria for tenure and that bodies offering due process would have to sharpen and define their procedures. Collective bargaining in higher education and greater governmental interference in the life of universities brought the academic community into the courts. All these factors combined to make administrators and faculty members alike even more loathe to utilize the dismissal procedures so carefully mapped out in the AAUP's *1976 Recommended Institutional Regulations on Academic Freedom and Tenure.* Although I fear I am simplifying the matter, it seems plain that all these events have contributed to create a climate where Senator Chafee's view becomes prevalent and where even those of us intimately acquainted with academia and the nuances of the AAUP's principles and policies begin to become uneasy about how our system is, in fact, working.

Certainly, I do not want to suggest that faculties should now zealously weed out "deadwood" in an effort to respond to Senator Chafee's attack. I wouldn't want to dignify his remarks in that way, nor the bad bill that has come out of his beliefs. I do, think, however, that we need to talk about what I see to be the proper role of faculty in proceedings

leading to dismissal of a tenured faculty member, and what is the legitimate domain and prerogatives of administrators. I will use hypothetical cases which illustrate some common reasons why procedures outlined by the AAUP for dismissal for cause are used only infrequently, and try to suggest how faculty and administrators can better educate themselves to use the procedures when necessary.

My hypothetical case will involve a professor in an English department in an institution which adheres to AAUP principles and policies, and which would follow the dismissal procedures outlined in the *1976 Recommended Institutional Regulations on Academic Freedom and Tenure* were a dismissal necessary. In this case, the professor is one who has become disaffected with the profession, failed to keep up with scholarship in the field, and established a pattern of behaving capriciously in the classroom, often missing classes, prone to hysterical outbursts at the students, and likely to make written assignments of an unprofessional nature. Over a number of years, students have consistently complained to the department Chairman and the Dean about the professor, citing his excessive absence from class, his arbitrary grading, his unprofessional assignments, and his hostile outbursts, as well as their sense of his ignorance of the field. Student evaluations of teachers, which are uniformly distributed and administered in all classes in the university, have consistently over the past five years ranked the professor in the range from mediocre to poor. The professor's colleagues have also complained, although less formally, of the professor's failure to fulfill many of his departmental obligations, and of the seemingly erratic nature of his grades on departmental examinations which are graded by three or more members of the department and discussed. The Chairman, too, has found the professor uncooperative and extremely defensive. When the Chairman has attempted to gain access to the professor's class in order to make his own judgment of his efficiency, the professor has argued that such a visit was unwarranted and would constitute a violation of his academic freedom. If the facts in this hypothetical case and the allegations were found true, surely this is a case where dismissal for cause should be sought, and where the AAUP policies and the role of faculty and administrators in them can be tested. This is a classic instance of the "deadwood" that ought not to be able to use the tenure system to protect itself.

In a case like this, several things must happen if charges are to be brought and procedures followed which guarantee the professor his rights. First, someone must bring the charges. Officially, and under

AAUP policy, this responsibility lies with the administration which is customarily charged with the ultimate responsibility for hiring and firing. In practice, and in the case I have hypothesized, drawing literally on my own experience, the administration is often loathe to accept this responsibility. They are fearful of the legal repercussions. They fear, and often rightfully, that the faculty will fail to support them in their action, and that the professor will bring legal charges, either of breach of contract, violation of first amendment rights, or of libel and slander. Unfortunately, these fears are not unfounded. Professors increasingly look to the courts to support them in their disputes; affirmative action guidelines and some of the practices of the Federal government coupled with the AAUP's own insistence that reasons for dismissal be written, that hearings be attended by attorneys if they are wanted, and that transcripts of the hearings be made, have all contributed to make administrators leary of taking an action whose outcome is uncertain, and yet whose risks are very real. Furthermore, often students and faculty members are unwilling to participate in dismissal proceedings, sometimes because they, too, fear the legal ramifications of their acts, sometimes simply because they are reluctant to get involved.

It is easier for an administration to act if they have the backing of the majority of the department involved; but, as I will later explain, often such backing is lacking, or if it is possible to get it, it cannot be gotten until the administration demonstrates their commitment to the course of action by accepting their rightful initiative and bringing charges. Consequently, although it is not that AAUP principles and policies err by assigning this role to administrators, it is easy to understand why many are prone to decline the role and why it is the tenure system, and not the administrators, which is, to my mind, wrongfully blamed for the outcome.

If we turn now to consider how the faculty ought to perform, and how it usually does perform, in this situation, we will better see why dismissals are rare. In many cases, aside from the Chairman, the professor's colleagues have only limited access to the information necessary for them to act. If they have not attended the professor's classes, if the institution has not made provision for the visitation of classes by faculty members, if the professor's failure to publish leaves them with no body of scholarship to examine, then they feel they are depending too heavily on students' complaints which may or may not be well-founded. Although in my case, some of them have sensed themselves that something is seriously wrong with their colleague's efficiency, nonetheless, they are

uncertain if the data they have is objective. To worsen the situation, the institution and the department has not articulated criteria for competency, nor has either provided for this kind of contigency by creating departmental committees equipped to evaluate themselves and accustomed to talk with one another about personnel when it is pertinent to the academic excellence and health of the department. The lack of both has made it difficult for colleagues to do anything other than gossip about each other, and few faculty members actually want their gossip brought into dismissal hearings. Consequently, often the Department Chairman finds himself unable to act effectively. He cannot convince the administration to initiate charges, and he does not have an effective structure of departmental committees to provide him with a forum to air the problem. Generally, in the case I have described above, no action will be taken unless things become so adverse that it looks as though a student might bring legal action. Sometimes this spurs the administration, and once they initiate charges, most faculties sensitive to AAUP policies then begin to rally, colleagues educate themselves to the procedures to be followed, hearing bodies are established, charges are articulated so that they can then be either refuted or confirmed, and the machinery begins to operate. Ironically, I suspect that in cases like those I have described, the professor will probably quit upon learning the charges and recognizing that they will be seriously examined, and, if he does not resign, he may well right his ways.

To sum up, then, I am suggesting that dismissal proceedings are rare partly because administrators have been at fault and have not accepted the responsibility that is uniquely theirs, and partly because faculty members have been unwilling to accept their responsibility to the students and the profession upon which the rights granted them depend. All of us need to consider more carefully how departments can structure themselves and how standards of excellence can be articulated and measured so that departments can, to use the popular post-Watergate term, "police themselves."

GROUP INSTRUCTION—AN ALTERNATIVE FOR THE FRESHMAN VOICE STUDENT

SARAH JOHNSON
Wright State University

The quest for efficiency in applied vocal instruction has led the WSU voice faculty to a multi-faceted approach with our freshman voice students. We share with many of you the inclusion of a class in pronunciation of foreign languages which is taken by all students whose course of study will include four years of vocal training. Also required for voice students at all levels of study is a repertoire class which meets weekly and is used as a performance opportunity and a laboratory to analyze and improve performance skills. These two classes supplement our freshman voice groups, which is the instructional alternative I wish to discuss today.

For five years WSU has used a group approach for vocal instruction with freshmen. We first designed this program in search for a more efficient and effective method of instruction. No one has objected to the fact that it is also more economical.

For vocal study, freshmen are divided into groups of 5-7 students. These groups meet for an hour once a week during which time they concentrate on the following points:

1. The perfecting of technical studies.
2. The performance of solo literature by each individual with critiquing by the teacher and other students.
3. The discussion of assigned readings from a syllabus designed for this class which includes the following chapters:
   a. Breathing
   b. Guides to Effective Learning
   c. Resonance
   d. Articulation
   e. Beginning Performance Skills
   f. Phonation
   g. Interpretation
   h. Vocal health

In addition to this class, each Music Education major is seen individually by the teacher for the equivalent of 15 minutes per week. The scheduling of these individual sessions is flexible and allows for 30 minutes every other week if that time unit seems preferable. Applied majors receive ½ hour of individual time each week. These sessions are used for vocal problems that would not respond well to a group approach. This time also helps to develop the one-to-one relationship that will continue in the sophomore, junior and senior years of applied instruction.

Our experience with the approach to vocal instruction just described has been very favorable, and our problems few. As a voice faculty we have occasionally reviewed the background of specific freshmen and decided that, because of their experience, age, or previous study, they should go into the traditional private lesson immediately, by-passing the freshman group class. This has been rare, however, for we have found that the uniformity of approach, coupled with the individualizing of literature and treatment of technical problems has proved this class to be of benefit to the majority of students.

We have also maintained the flexibility of moving a student from one group to another to provide the most compatible and effective learning situation.

In evaluating the five years WSU has used this method of beginning vocal instruction, let us consider four instructional goals and the significant influence of the group approach upon these goals.

Goal #1: The Formation of a Basic Singing Technique

As students are guided in the learning of proper breathing patterns, relaxed articulation and efficient resonation, they not only hear instructions given to them individually, but they also monitor the same information being given to other members of the group. They are able to hear and see changes in their classmates. This results in reinforcement of their own subjective experience.

Goal #2: Understanding of Vocal Production

The class format permits discussion of the components of vocal production. As students study the syllabus and then observe each other singing they are given graphic examples of the function of the vocal instrument. Differing voice types and a variety of vocal problems expand their understanding of vocal production and potential.

Goal #3: Growth in Musicianship and Interpretation

Students quickly learn to spot musical inaccuracies in each other's performances. Indeed, peer evaluation at this point is a very useful tool in challenging musical excellence. The immediate feedback of audience reaction on a regular basis very quickly helps a student realize the strengths and inadequacies of his interpretive ideas. Discussions of motivation, poetic intent and communication greatly increase the growth in this area. The larger amount of literature covered is another growth factor.

Goal #4: The Development of Self-confidence in Performance

The weekly opportunity to perform before others obviously helps develop self-confidence. Once again, group analysis of what constitutes an effective performance and experimentation with various aspects of stage deportment help to strengthen the student's self-concept. It is interesting to watch the voice group serve as a support system for each member as they progress on to singing in repertoire class and student recitals.

I suppose it is obvious that I have become an enthusiastic advocate for this approach to beginning vocal instruction. After years of having repeated the same basic message individually to freshman students, I find the group approach a much more satisfying methodology to me as a teacher. But more important, at the end of one year of vocal study in this program, my colleagues and I are convinced that our freshmen have progressed further than past students we have taught in the traditional private lesson.

There are certainly no guarantees that this method would be usable from Walla-Walla College to Pepperdine University, or that it would meet the needs of students from Yale University to Lewis & Clark College. I am pleased, however, to tell you it is working at WSU.

APPLIED INSTRUCTION FOR MAJORS: CAN WE BE MORE EFFICIENT?

STEVEN LEE
University of Denver

Since my area is piano, and specifically piano in groups, one of the things I wanted to say to all of you before I actually get into my talk is that I'm not here to try to persuade you that what I'm doing is the best thing in the world or the worst thing in the world. All I want to do is to present a few ideas for your consideration as possible alternatives to the growing problem of more students than teachers, which is the case at the University of Denver. We have a lot more students than we have teachers and money to pay teachers, so for that reason I got into this business of teaching applied piano in groups, specifically piano majors in groups. Part of what I'm going to present to you are just some ideas you might consider. One of the reasons why this is a good thing to do, I think, is the economical part of it. I could teach a lot more students in a lot less time and it seems they learn a lot more, so that, of course, is extremely important. A very good point is performance learning. The students that I've worked with in this manner seem to do better when it comes to getting out on the stage and playing in a performance class and playing recitals. They seem to be more at ease and seem to enjoy playing a lot more because they've had a lot more exposure playing in front of people, even though that tiny little group in that studio is still a small group. It provides them with an audience that they seem to appreciate and learn from. And I like that.

One of the things that I am interested in is the pedagogical aspect of it. I've found in teaching these workshops all over the United States that the piano teachers around the country teach not quite as well as they were taught, and they usually try to teach in the same manner in which they were taught, but it doesn't always come out as well and that is one of the things that I really get up-tight about.

Students learn from each other. They learn some of the problems that they never would have seen. I know from my own case. I came through and didn't have a lot of problems that I see on a day-to-day basis and it is difficult to teach something that you didn't have a problem learning. Then you see someone else with that problem. It is not easy to cope with it, especially as a young teacher. So the pedagogical aspect, I think, is really very, very important. They see a lot of different ways being done and in my program I don't just have one group that

stays as a group for the whole four years. It changes off and on so they see a lot of different kinds of problems that might come up.

Another area that I count as a great plus is in the area of repertoire and you say "Well, okay, so they hear a lot of different pieces;" but, really, when you think about what happens to our repertoire as performers. Well, I know, I've got sitting in the back of my mind a whole bunch of piano pieces that I couldn't play for you right now, but they're back there and I could draw from the experiences of having spent many hours in the practice room getting them back there and I could bring them out and I could work on them. Well, I contend that these students in this small group of four to five are having four to five times as much repertoire in the back of their minds that they can draw from. Not because they've heard it, but because they've sat in the group and worked on it with the particular person that was learning it. They found out about all the technical problems that were involved in it and later might decide that it is one they would want to use. They found a good analysis for it which might not be the same one that I would agree with, but it's a workable analysis and so all of this is going into their subconscious area that they can, at some later point, if they desire, pull from and use.

And, in some cases, it has been helpful for me to have one student (who I never would have assigned a particular toccata) hear someone else playing it and deciding "Well, since I know what this problem is over here and this one is over here and I have an analysis from it I could probably learn that." They then pick up on it and in turn, do more work on it than I would have assigned. It is a viable reason for doing this sort of thing. Also I like to think I'm teaching independence. I know at Cincinnati, there are a number of people who come back to Cincinnati during the summer to learn another piece to go back to their school to teach during the next year. I'm sure you all know people like that who have to teach it just the way that they learned it from their "master." I would much prefer to see them figure out a way to learn it themselves and then bring it to me. They begin to get an idea of the kinds of things that I expect as their teacher and then they get an idea of the kinds of things that are generally expected out of music itself and they go to the practice room and work on these, and sometimes they even surprise me with something that I didn't know they were doing. I think that's terrific. That's teaching independence. They will not have to come back to me once they've graduated and say "How am I going to teach this piece?" They'll be able to do it themselves. I like that. Learning how to

learn is terribly important. I feel like that's something that we need to do from the time they start to school.

Also, another point deals with advanced skills that everybody has to learn; all the kinds of things like transposition and score reading and those things that pianists don't normally get a chance to do. I don't know if you'd call that advanced skill, but I do. Pianists have a real hard time with being able to do that because they don't have to. They're all by themselves on the stage, the piece gets hard, and you know, just slow it down a little, so he can play it. Well, in a group situation we work on things as a group. You can play your scales as a group, learn the concepts behind how to do different things, you can have the whole group working on one particular aspect of a technical problem, and taking it through all the keys as a group. It's really interesting, sometimes, to hear five different scales going all at once in the group. It's not really that bad. It sounds like it, but really isn't. I feel that it is my responsibility to find out what the concept is and then everybody, no matter how old or young they are, should learn that concept. And it's their own application of that concept that is important. So in order to do this, how do I go about it? Now having been a class piano teacher, and I am still a class piano teacher . . . I don't really like to call it class —it's group piano teaching. I have a piano lab at the University of Denver that has 24 pianos in it and I can teach there as well as in a studio and I particularly enjoy them because it offers a lot of challenges that studio teaching does not and so I'm able to take from both extremes. You know, you can't have a piano major sitting at an electronic piano in a lab trying to learn how to play the piano because it doesn't work, and you can't take master class in this kind of situation because you must sit there and they don't really learn that much about it. What I try to do is put together both kinds of things and mesh them together, the good from the class piano and the good from the master class. Sometimes we will have purely a master class because everybody's got something ready to play and they've worked on it and the whole class knows about it. Other times we don't, we have almost purely class piano, where they're totally working on functional things, and then, more often than not, it's a combination of the two. I have to spend the whole time before I get to the studio getting ready for them. I have to know each of those students so well that I know exactly how he/she is going to react to what I'm talking about and I think therein lies some of the problems of doing things in groups. We have a tendency to not want to have to prepare beforehand. In that planning I have to work it

so that I don't do all the talking as I'm doing today. I merely serve as stimulation for them to do a lot of the talking and I keep the direction going the right way. Some of the things that we do when we have a planning session are figuring out concepts and what we're going to do with them. Then we get students involved in teaching each other, helping each other, playing for each other, and doing things for each other.

One of the reasons I got into this was because with my schedule in class piano and pedagogy I didn't have enough time to teach an hour lesson to 6-8 students every week. So I started out with a great deal of apprehension. And I said to them, "Alright, here's what we're going to do. I will see you all as a group and any of you who would like to have an individual lesson other than this group lesson, I will make myself available to that party."

Now, to wind it up, I would like to tell you a couple of things to look out for if you would like to get into this kind of thing. First, be very careful about how you approach it. You know, in a private lesson, the only way you're going to teach a student anything is when they are willing to expose themselves to you. Really, I think, that's what it boils down to. They come in and try to bluff you with how much they know and they play and pretend that they practice a lot more than they do or know a lot more than they do—you don't really get down to teaching a lot. But if they're willing to come and say "I don't really know about this", then you can do a lot more for them. I think that that's more difficult to do in the group. You have five people who have to learn how to expose themselves to each other.

Another thing you have to be very careful about is a thing called scheduling. It's a monster. If you want to do this kind of thing, plan it ahead of time so that you don't have a lot of problems with it. I think I'm having so many of those kinds of problems and have not been able to solve that I'm going to have to go to putting in a time in the class schedule book. And another thing that we have not yet faced at the University of Denver, which we will have to eventually is from the standpoint of instructor load, how are you going to handle that situation? My recommendation is going to be that it be considered very much like an opera seminar in terms of instructor load because it works very much the same way.

Now let me end it with a story. The story is about a girl that I know who never had a private piano lesson and she took group instruction

from the time she began all the way through an audition for a famous school that we all know. Anyway, she auditioned and did extremely well in the audition and was awarded admission to the school on a scholarship. Then, the faculty members who auditioned her were told at the end that she had never had a private piano lesson. Just to show you the kind of attitude that you might run up against, one of the members of the faculty said "Just think what she could have been if she had a private lesson."

APPLIED INSTRUCTION FOR MAJORS: HOW CAN WE BE MORE EFFICIENT?

VINCENT CICHOWICZ
Northwestern University

I think that by nature of the fact that I'm the third one to speak here, there is going to be a little bit of recapitulation, but I shall try to go over those points rather quickly and perhaps deal a little bit more with some procedural aspects which, I think, in a sense, the orchestral player is perhaps in a somewhat different category. Our function is almost primarily as ensemble people. We do appear as soloists certainly, but our major function seems to be as ensemble performers and that aspect is certainly one to be emphasized. I felt for many years that the one-to-one private lesson was basically inefficient. It works, however, and obviously has turned out many players successfully. I also felt that the European Conservatory system also had its defects in that almost all instruction was given in a group. Perhaps you would show up at the professor's studio for three or four hours on a given day and everybody would play and have the group dynamic thing which is excellent. But this was all. If there was a particular problem to be dealt with on an individual basis, it was usually dealt with in a cursory way and so you were a natural player or you just didn't make it. And so, in my way of thinking, education has to not get in the way of its own responsibility to help those who perhaps are not "natural" and show them what are some of the so-called "natural" aspects of playing. So I have devised a means by which we combine the two and I'm going to give you an idea of the organization.

The organizational aspect is horrendous. I have two big notebooks filled with schedules and dates, etc.; I spend at least an hour and a half learning the schedule for each week. Now here's essentially what we do, since we are on the quarter system. We have in our first Fall quarter twelve weeks. The final week is an examination week, in which instruction is normally not given. During this eleven week period, I meet with my trumpet majors eight times. I have devised a way of dividing these periods of time in two, approximately ten days apart, give or take a few days. Sometimes there are schedule conflicts, etc., but I found that this is not only an expedient way of dealing with the time, but also, in my experience, the week seems to be at the point where most students, not all, but most students, seem to arrive where they can just perform their given assignments. Now, effective teaching to me, or effective performance means the *repetition of the successful performance,* not the means

by which you arrive at that point. For example, if it takes you six days to whittle out a particularly tough etude, on the seventh day you are expected to present it to the professor, and you've only had really one day of successful combat with the etude. So, as a point of reinforcement we find that the extra two or three days give them reinforcement of success with that particular assignment. So I found that besides being expedient, this was a basic way of the learning process' being reinforced. Now, during the course of this period of time, I meet with them in small groups of three, four, five people in an ensemble situation. We have to learn the techniques of working with others in very close, tight relationships. A trumpet section in the symphony orchestra or a trombone section has to be like a family. And this involves thinking alike, good rhythmic precision, stress on pulse and rhythm and definition, stress on intonation and balancing, which could not possibly be covered in private sessions. We cannot expect our major ensemble conductors to provide our students with a full complement of this kind of training. There's just not enough time. So, as a private instructor, I assume some of that responsibility. And during the course of this period of time we have two topical lectures. I may decide to give a lecture on, for example, auditions procedure. Just what is an audition procedure for a major orchestra like? How should you prepare for it, etc.? My colleague may give a discussion on Baroque ornamentation. We may talk about the mechanics of an instrument, design factors. How does one choose a trumpet? What are the parameters of choosing particular types of equipment? You can all tailor to whatever your particular areas are, but this is where you use the time to talk about subjects which may or may not come up in the private lesson. If a student is concerned about equipment, he'll ask me about it. Obviously I'll provide him with my knowledge, but why spend all of this time on a one-to-one basis when we could do this in lecture or seminar? This is the way we handle those general areas of topics. And we have a list of topics which we rotate over an approximate 2-year plan, so that we have a cycle of events going. If I feel that a special group needs attention in a special area I will call a special session with them and that will be their particular lecture forum. We also have a survey solo class. This is separate from the requirement of the music department for them to appear in solo class as part of the wind and percussion department. This is a trumpet solo class. When I say topical, we'll choose an area, for example, like turn-of-the-century French trumpet music and we get them to hear at least a dozen more examples which would not be possible to cover in the course of one-to-one instruction. So they will possibly, as Steve said, hear a piece that

kind of turns them on and they'll go off and say, "I'd like to play that next quarter or next week, whatever." They've had a chance to hear literature which normally might not possibly come their way in the private lesson session. During the course of the quarter if they require any special coaching for a solo class appearance I always arrange my schedule flexibly so that they can come in with their accompanist for a half hour and they get major coaching session for that particular piece and we also have one duet session, a one-to-one basis of playing together in which they will play with me or with my colleague for a half hour, largely instructional rather than recreational. I have found so many trumpeters seem to like to use duets as recreation and there's nothing wrong with that, but sometimes they, shall we say, forget the finer points of musicianship in their enthusiasm to "storm the walls."

The actual problem, I think, in this format is the aspect of scheduling. I'm not sure I've solved it completely—I keep a running tally as to whom I've seen so that I've not neglected anybody and we have a fairly concise idea of the repertoire necessary and I keep a record of the pieces that I do with the given individual so that I don't repeat with him in subsequent sessions the same type of materials. The general feeling at the school at first was that there was some trepidation initially because they didn't see their private teacher for perhaps 10-12 days. But I think independence, as Steve mentioned earlier, is an important factor in instruction. You cannot have a crutch for the rest of your life and I think if there are special problems that arise our time is certainly always available to them when needed. I figured this out to give you just a rough idea of hours—if we were talking about contact hours, based on a 20-hour load the 11 week quarter would involve 220 hours. It takes me 204 hours to accomplish this. I can use this additional time to prepare special topics, perhaps recordings, etc. that are in order to give them a broader expanse of knowledge based on more than just playing their etude solo material, giving them historical perspective, giving them some physiological perspective and we cover, I think, a much broader range of topics by expanding this direction. But I will caution any of you who may be interested in this plan or a modification of this plan, you do spend a lot of time on it.

DISCUSSION OF APPLIED INSTRUCTION FOR MAJORS: HOW CAN WE BE MORE EFFICIENT?

Question: For all three of you—does your school charge an extra fee for so-called individual instruction? **Answer:** No, no, yes.

Question: What is the freshman reaction when presumably they are paying an extra fee for individual instruction? **Answer:** (S.J.) Well, we haven't had any reaction to it that I'm aware of. Ordinarily a 2-credit student I would be seeing for one half hour. I now see that student for an hour and 15 minutes. If you put together the group session as well as the 15-minute time, and of course, they are also being seen in the performance class which includes all of the voice people for which they are not really charged.

Question: You see how that can be a problem however? **Answer:** (S.J.) Yes, but I really think it's answered by the fact they have more contact time than they would have otherwise.

Question: They don't complain? **Answer:** Not that I'm aware of.

Question: Now I've done some of this myself without complaint. I just wondered how they compared elsewhere. Would you care to respond to that? **Answer:** (V.C.) If we were to go to the traditional one-to-one basis I would see my student eleven times in eleven weeks. As a result of this arrangement I see them as much as fifteen minutes of free time, in that quarter, based on our budgeting of time and me so that they have greater exposure.

Question: I was a little puzzled by your structure. **Answer:** (V.C.) This is based on the quarter system and we'll be taking a twelve-week quarter as an example, one week being a jury week. We have eight private lessons, three private ensemble sessions, or solo coaching sessions, two or more topical lectures, but two as a minimum, and one survey solo class.

Question: Do you initially group your students according to their level of ability? **Answer:** (V.C.) I don't normally for a given reason. I try to have a wide variety so that they can see a lot of different things. We have inspiration and perspiration going on at the same time in the same class, which I think is help-

ful. It is a good, healthy atmosphere. If I find that I need to do some changing around I have no qualms about doing that. If there's a person who doesn't fit into that group personality-wise, or whatever, I don't mind changing them, but I don't strictly make it exactly a level at all. There's more comment on that here. Quite briefly, one comment on this. Because of the nature of some of the literature that we have to play, I will group my pupils according to ability, and frequently, it's not unusual to find a freshman in with the graduates or an exceptional freshman playing in the graduate student groups so we have an intermixing of class, but I do choose my people so that the others are not being held back by perhaps a lack of technical expertise. I get to know my people quite well, and what they're capable of doing, and I make the groupings in this manner.

Question: I'd like to ask each one of the panel members how their particular situation affects the number of students they're able to take first initially at their particular institution. **Answer:** (W.C.F.) I can tell you from the point of view of a chairman that the credit hour production in our case is affected positively.

Question: In case of an individual, for example, how many voice classes do you have? **Answer:** (S.J.) If we were working with two voice groupings of six students, that would be twelve students and half hours that would ordinarily be six hours of instruction, correct? By working with the groups we have two hour sessions and then fifteen minute units; that's going to be an hour and a half of individual time, so I believe we are working with five hours.

Question: It sounds very much to me as though in the twelve week quarter each of your students are given eight private lessons that are about one week apart. Is that correct? **Answer:** (V.C.) Yes.

Question: Has time been made or saved under that arrangement then from the group? **Answer:** (V.C.) Exactly. It's devoted to the group session. Also, as I explained, the preparation of the solo class appearances and/or whatever extra checking may be needed for jury examinations.

Question: I just wanted to know about the time frame for the members of the group and the time frame on the pianos. How many students and for how long? **Answer:** (S.L.) I have piano majors that are registered for four hours credit which means an hour lesson a week they are entitled to. I have them for an hour a week in groups of four or five and then whatever I want to spend outside of that is up to me. (Whatever I feel is necessary.) When I first went there I felt that in the work load between all my other classes and individual lessons I could take six students and now I think I have sixteen or seventeen students, somewhere in that area, and I don't spend any more time.

Question: You teach class piano in addition to that? **Answer:** (S.L.) Yes.

Question: Each of the panelists mentioned group instruction freshman level. Does it go beyond that? I would like to ask each panelist, in addition, how are these groups then dispersed at the sophomore, junior level into the private area. **Answer:** (V.C.) I would like to approach it first, because in our system it doesn't change. It begins at the freshman level and continues throughout the University experience through the four or five years, if they're going for graduate work. We keep the format the same.

Question: You're teaching all private instruction in this format for all instruments? **Answer:** (V.C.) No, just trumpet at all grade levels. **Answer:** (S.J.) To speak from the voice standpoint, there is just our freshmen in this form and I am sure attrition takes care of some of the balance. In fact, a given studio teacher might be working with two freshman groups one year and the next year, only one. And so this juxtaposition seems to take care of it as we move through the four years. **Answer:** (S.L.) In my case, it's just a matter of teaching my own students and it goes through the whole gamut to graduate study.

Question: When you mentioned that you had survey class, did you group more than five or six or five or seven students together, or did you just have that particular group in solo survey? **Answer:** (S.J.) I don't believe I spoke of survey. A performance class has all of the voice people together on all levels

coming together, once the master class approach I think is fully known; but this is in addition—this is one more time the student will be seen.

Question: You mentioned that occasionally the freshman will be pushed into a studio rather than the class. Does this cause any resentment generally? **Answer:** (S.J.) I think that any resentment that might be felt, is taken care of as they watch that student perform in the repertoire or master class situation, and see that indeed, they were beyond that level of instruction. Quite frankly, it has happened very seldom.

Question: I don't wish to push the issue again. Are you producing more credit hours now in these systems? **Answer:** (V.C.) Again, I think that in the traditional sense my load would be a nominal twenty hours. In other words, this is the load factor that I deal with. All I have done is restructured the way I will use that twenty hour registration, shall we say, in a format that includes this. I think I said that based on that, I would be with a student in the traditional way 220 hours with my twenty hour load based over an eleven week period. WCF: We have time for one more question.

Question: In dealing with group piano instruction for the major, in which kind of studio facility do you give that instruction? **Answer:** (S.L.) I have two room size grand pianos in that studio and a tape recorder and a chair.

THE ARTS AND EDUCATION: PROGRAM AND FUNDING CONCEPTS

FRANCES RICHARD
National Council for Arts and Education

Nowadays, one frequently encounters young people who show little evidence that they have received an education. Hard hearts and soft heads abound. The school more and more must provide basic skills in the 3 R's; sex education; and all things human and humane.

Clearly, the most critical task confronting professional arts educators from New York to Seattle in these years of severe retrenchment is to establish the case for the arts as a fundamental and integral part of the general curriculum of life. Are the arts fundamental, even for non-majors? For the National Council for Arts & Education, the answer is yes! For without the arts there is no education, or as George Bernard Shaw so aptly expressed it: "the only great teacher except the fine arts is torture!"

Proust has said that, "Art is a *necessity* of life" for "without art, we do not know ourselves, nor *anyone* else!" And it was Saul Bellow, in his Nobel Laureate acceptance, who explained that "art attempts to find in the universe, that which is fundamental, enduring and essential."

Those of you here today are well equipped to confirm that the arts are basic, and to demonstrate that in the end, there can be no real distinction between the arts and the sciences; except as methods. For art is the representation and science the explanation of the same reality. This was true in the past and is true today.

Doctors recommend checkups for those who reach middle age. Certainly a checkup is advised for an even older body—say, a body politic, which only recently celebrated its 200th birthday. But how does one measure the health and strength of a nation and its people? We might consult the economic thermometer which indicates the percentage of unemployed; the rate of inflation, the per capita income of the population, the level of the stock market, the profits of industry? Perhaps we should use a more humanistic measure—the average life expectancy of the American people, the rate of infant mortality, the incidence of disease and epidemics, the crime rate, the quality of nutrition, housing and health care? Or should we count our missiles, our submarines, our warplanes, and compare them with those of rival nations?

All these criteria have been regularly used to cite America's strengths and weaknesses. One measure, always ignored, is the state of the arts. If government expenditures indicate America's relative *values*, military power tops the list of our national concerns. In the administration's budget for the coming fiscal year, over a hundred billion dollars are alloted to defense, while little more than one one-thousandth that sum to the arts and humanities.

This imbalance of emphasis is hardly a modern phenomenon. In 1482, a young Italian wrote to the Duke of Milan seeking employment and listing his skills in the art of inventing instruments of war, such as cannons and mortars, steel catapults, armored ships and wagons, devices for demolishing fortresses, burning bridges and scaling battlements and the secret of "noiselessly constructing subterranean passages underneath trenches or rivers". To this impressive recital of his qualifications, the applicant added, as an afterthought:

> "I can further execute sculpture in marble, bronze or clay; also in painting I can do as much as anyone else, whoever he may be."

The 30 year old writer of this letter was none other than Leonardo Da Vinci, who obviously knew which things came first with the Duke, and he got the job. While history acknowledges Leonardo's inventive genius in virtually every field, surely his greatest legacy is his art.

What then is the state, or the plight of the arts and education in America? Our country, now in the era of the tricentennial, must realize that the time has come for the great era of American cultural maturity. We are old enough as a nation to recognize that the cultural legacy is the most enduring product of any civilization. Long after bones have turned to dust; masonry has crumbled, and perhaps even legislation of long forgotten congressmen has been obscured—what survives? The comedy-tragedy of history recounted in painting, literature, music, architecture and sculpture, remains to chronicle the saga of human aspirations and fears, of peace and war, of feast and famine.

We, in the present, are obliged to perpetuate the legacy of the past; but we are also responsible to add our own unique contribution for the future. Here and now, we must be responsible to provide continuity of human accomplishment to span the chasm of time—so that the fundamental, and essential will endure.

In ever increasing numbers, Americans are recognizing the need to protect our nation's cultural environment. With the same sense of

urgency as those who fear for the physical environment, we *must* act to enhance and protect the environment of America's heart and soul. The urgency of this effort can be seen everywhere as "concerned-citizens" band together; and as symphony orchestras, opera, dance and theatre companies root in the fertile American soil.

Yet support for the arts is not what it should be. Despite the upsurge of public interest, cultural organizations in our country are experiencing a grave financial crisis. It is tragic that we in the United States have permitted the arts and humanities to deteriorate to a level of subsistence where each day more time and energy is devoted *not* to the development of the creative potential, but to the fight for financial survival.

Everywhere, newspapers and periodicals recite the litany of crisis in arts and educational institutions. The effect of cutback and closings is pernicious. Rising operating costs force most groups to *subsist* from day to day; many to cancel entire seasons; and some, tragically to disband completely. Clearly, the traditional sources of funding are inadequate and unable to keep pace with the spectacular growth of audiences and public interest all over the country.

Our colleges and universities continue to graduate more and more liberal arts students each year into an environment which, despite heightened public interest, offers fewer and fewer jobs. In the short-sighted rush to "retrench", we cast out our professional arts educators, who are essential to training our creative young people for a career in the arts. In this respect, we are wasting our most precious natural resource—the creative ability of our children.

Traditional funding sources, with the best intentions in the world, are helpless to withstand the twin pressures of spiralling costs and dwindling resources. Box office charges have reached eye-popping levels, threatening to extinguish the newly democratized desire for access to cultural events.

Private philanthropy and foundation portfolios have been dealt stunning body blows resulting in heart-breaking re-evaluation of priorities culminating in cut-backs. University endowments are no longer adequate to secure institutions imperiled by the fiscal distress of burgeoning operating costs. Faculty student ratios continue to prove fatal to the survival of our most important sources of creativity. And the end is not yet in sight.

Although 32 states have increased their arts appropriations from fiscal year 76 to fiscal year 77, the total picture remains discouraging:

- The national total of state appropriations *decreased* by more than 5 million dollars.
- Twenty states still provide *less than one thin dime* per capita to the arts.
- While one state, New York, still accounts for well over half the national total of state appropriations.

Congressional appropriations to the national endowments for the arts and the humanities have grown steadily—and yet still do not reach $1.00 per year for each citizen. The budget of the NEA is barely enough to support one major opera, one major symphony, one great art museum and one major repertory theatre. Yet, it must, by right and statute, address these needs for 50 states, 5 territories, 150 major metropolitan areas, and countless small cities and towns. The endowment is further mandated to encourage a healthy climate on behalf of the American creative artist, both in traditional disciplines and in a constantly expanding field of experimentation.

Today, I would like to discuss the Richmond Arts and Education Bill, HR 1042, a concrete, positive and daring proposal to protect our cultural community. The NCAE supports this proposal with pride and enthusiasm. We support this bill because its intent is to radically expand the fund raising base and public support for the arts.

Our organization, whose goal is to generate support for funding concepts for arts and education, believes that this Bill will rally public support and legislative attention because it will reach millions of Americans who have *never* before directly participated in or made a financial contribution to any cultural endeavor. For the *first* time in our history, a simple, practical and low cost, yet efficient manner to *broaden* the financial base must match the desire to broaden the interest and participation of the public.

Last January, the Arts and Education Bill, H.R. 1042, was introduced for consideration of the 95th Congress. This Bill offers the American public an opportunity to contribute dollars with virtually no overhead or "fund raising" expenses. This will be accomplished by placing two pledge boxes on the 1040 income tax forms—which, incidentally are, as Congressman Richmond often states, "the most widely read documents in the United States next to the Bible"—to allow a deduc-

tion from an individual taxpayers' refund or an addition to this tax payment to go directly to the support of the National Endowments for the Arts and for the Humanities. These monies will be used for programming and general support of arts programs and individuals; but *not* for the administrative costs of the National Endowments. There is also a provision in the Bill *prohibiting* congress from cutting federal funding of the Endowments when the Bill becomes Law.

Two recent polls taken by the National Research Center of the Arts indicated that 64% of the adult public would be willing to contribute an additional $5 a year to the arts under this program. 47% would contribute $25 and 36% would be willing to donate $50 or more annually.

These polls indicate that the possible funds raised from the people and *not from the government* could reach over 1.8 billion dollars each year; compared to the 255 million dollars appropriated for both National Endowments for the coming year.

The Ford Foundation Report on financing of cultural institutions stated that the sole hope for future solvency of "arts" groups rests on increased private support. The two Harris Polls, "Americans and the Arts," indicated that a majority of the public would contribute in some manner to arts subsidy. Tying the two elements together, H.R. 1042 proposes an efficient method to generate much needed capital and thereby broaden interest and participation by individual taxpayers.

H.R. 1042 requires no new administration, no added national budget drain, no *increased taxes* and minimal federal paperwork. Simultaneously, it reaches every American household. Its simple, pressure-free method will result in massive new funds and engender broader citizen patronage, further impacting upon interest, participation and attendance throughout the country.

The Bill currently is assigned to the House Ways and Means Committee, Al Ullman (Democrat of Oregon), Chairman. As arts, humanities, and education are not the priority issues of concern for this powerful committee, the NCAE has adopted the Richmond Bill as its cause, in order to assure hearings and a floor vote on the Bill. In America, fewer than 16% of all Bills introduced are reported out of committee and out on the floor of Congress for a vote. For this reason, the NCAE seeks to generate and coordinate public response effectively. Lobbying or petitioning legislators with constituent opinion is a lynch pin of our representative system of government.

NCAE encourages Americans to *write* to their congressional representatives and voice their support, thereby employing affirmative action and rallying arts constituencies and individuals; additionally petitions and program inserts circulated amongst the general public are collected and sent to the Ways and Means Committee Chairman urging the hearings be scheduled. 218 co-sponsors assure hearings and an equal number of "aye" votes.

Tax time is a good time to solicit funds in America:

> IRS figures indicate that 80.3% of the over 83 million United States taxpayers received a refund last year, averaging over $444.39. This represents a refund pool of over 29 billion dollars. Thus, most taxpayers would be in the happy position of making a small contribution and still receive a sizeable refund check. Those itemizing deductions should welcome adding another deductible item for the following year.

Public response in support of cultural activity will alert Congress to broadened constituent interest nationwide and mandate an emerging priority. This affirmative public action, coupled by the "hold-harmless" clause safe-guarding hard won congressional appropriations will eventually result in higher appropriations as public pressure increases.

All of us who claim to be vitally interested must join the efforts by asserting that it is *not* utopian to demand the protection of our greatest national resource; the talent and brains of our most creative citizens. It is we who *must* denounce the romantic illusion that poverty is inspiring for artists! It is demeaning!

We must teach our people to understand that cultural endeavors do *not* make profits and do not fold up for lack of relevance and merit.

We must halt the erosion of body and soul which results when American creative energy is squandered in the fight for fiscal survival.

We must blow the myth that only the Medici can be patrons of the arts. We must join together, linking artists, businessmen, patrons, trustees, politicians and scholars to seek fiscal remedies. We must reach beyond our specialized loyalties and encourage the American people to become involved in the political process in order to bring influence to bear on crucial decisions. Our social and economic well being requires it! We must inspire a collective commitment, a willingness surpassing rhetoric. We must encourage "larger visions" which stretch specialized loyalties, and the tunnel vision which imprisons us in ivory towers.

H.R. 1042 proposes a *larger vision*—it requires your support and vigorous involvement.

I ask those of you, particularly those of you who are music educators for whom art is a *necessity* of life, to support the Arts and Education Bill. I ask you to make your voices heard by urging your friends, your colleagues, your students, their parents, and your elected representatives to join the effort to pass H.R. 1042.

One hundred forty-eight members of the House of Representatives have already co-sponsored this Bill. Distinguished individuals in the music world have joined hands in this effort and yours must be among them.

Our system of government requires alert, active participants. The responsibility is ours and appropriate remedial legislation is within our grasp if we only take the opportunity to insure its passage.

THE EDUCATION OF FUTURE ARTISTS: A Federal Policy for the Arts in Higher Education

GRANT BEGLARIAN
University of Southern California

To begin with, let me simply assert that the maintenance and enhancement of our civilization depend on the vitality and quality of our artistic life. I assume that no one will argue against expending necessary effort to sustain our civilization, maintaining what is beneficial and good in it, and correcting things that corrupt and eventually destroy it. I assume also that there is no need to present new arguments—even if one could—for the fact that artistic vision and craft is the distilled manifestation of a civilization's values and mores.

Instead, it might be useful if I used this opportunity to consider with you the mechanism in support of artistic resources we must have for the maintenance and enhancement of our civilization.

It is my notion that the most powerful mechanism we have is the training and education of this and future generations of artists who will eventually assume the responsibility for maintaining and enhancing the cultural vitality of the nation.

In short, what I hope to convince us of first, then others less prejudiced than ourselves, is that the time has perhaps come to devise a National Arts Education Act, or Arts Manpower Act, or whatever act it takes, to provide the exceptionally talented youth of our nation with the means they need to realize their artistic potential. Now is the time to bring the same commitment that created the National Defense Education Act and the National Science Foundation to maintain and enhance our sciences and their technological by-products to our cultural and artistic lives.

Because educational spokesmen in the arts are used to less than half-measures—crumbs, in fact—I feel that such a bold comparison between the sciences and the arts may shock us sufficiently not to settle for less. Our efforts should be directed towards ourselves first to correct this romantic and quaint habit of self-denial carried to the point of masochism. We should begin to value our work for what it is, not for what we imagine might be acceptable by others.

Allow me to reiterate my thesis: the principal mechanism for maintenance and enhancement of our artistic life should be the training and education of exceptionally talented youth. I wish to underline the word

principal. In doing so, I realize that I invite strong objection from a host of advocates for other concerns in the arts. This competition for priorities will always be with us because we will never have all the funds we need to do everything in the arts. Choices have to be made. I propose that the top choice should be the training and education of would-be artists.

In reviewing mechanisms we have for support of the arts, we see very little, if any attention given to the would-be artist. The existing mechanisms for support of our artistic lives are intended to maintain artistic institutions, so that they in turn, and secondarily, may employ skilled artists and related personnel. The nation's opera houses, symphony orchestras, dance companies, non-profit theatres are the organizations we have and support for employment of skilled professionals to perform and exhibit their vision and craft. Presumably, would-be artists will see the abundance of such professional opportunities and somehow will acquire the necessary craft to be admitted to the ranks of employed artists.

Another manifestation of this "marketplace" or "environmental" mechanism is the expansion of employment opportunities for artists through touring, residencies and temporary services rendered to organized service agencies such as jails, universities, elementary and secondary schools, convalescent homes, communities lacking any significant artistic life of their own and to similar non-ordinary locales.

Although there have been occasional direct payments to artists from organized philanthropy and governmental agencies—notably during the recent American bicentennial celebration—to a large extent the existing mechanisms may be characterized as supporting an environment so that it in turn would have the need and the means to employ artistic personnel. This is a once-removed form of financial support of the work of mature artists.

Virtually 90% of all grants made in the "professional" arts category by the National Endowment for the Arts and many private ones are "environmental" in the sense I have described.

As a procedural matter, this is a much healthier method than playing the necessarily more hazardous game of helping individual artists to survive without concern for their professional outlets. In addition, this approach ensures a relatively safe way of dispensing public or private funds.

After all, it is much safer to support the New York Philharmonic as a total institution, even if it does not quite achieve its stated goals every time, than to support the individual musicians and technical personnel of that organization by giving them their daily bread. It used to be that way in the distant past. Now, however, we don't want to deal with artists as private individuals, but as aggregates and employees.

In the area of education, too, most of our public and private attention is directed towards the worthwhile aim of expanding the audience and participation in the various arts.

Here, too, the principle is an "environmental" one. That is, if we help create larger and better informed public for the arts, it necessarily follows that arts institutions can increase their box office and gifts income, so that this in turn will enable these institutions to employ more artistic personnel to perform a greater number of services. This educational activity may be described as a twice or thrice-removed form of financial support to the would-be artist.

There are more distant forms of financial support for the eventual benefit of the would-be artist as one among many other beneficiaries, but I had better leave the enumeration of these remote forms to another occasion.

Returning to the principal mechanisms commonly used today for support of the arts—the institutional and educational forms—I must admit that there is nothing particularly wrong with these mechanisms as long as we recognize them for what they are.

The theoretical foundation on which this form of support is based has to do with creating a dependence or hunger for what artists do. Having sustained a marketplace for their work, it is only logical that artists will find a larger number of employment alternatives and gradually improve upon their economic, social and psychic rewards. Today's ordinary member of a major symphony orchestra has a relatively comfortable salary and life-style. Professors in music, drama, dance and film are paid wages comparable to professors in English, anthropology and agriculture. Things are fine. The advocates for these institutions hope to continue this improving situation by asking for and often getting larger budgets from the public treasury and private philanthropy. Presumably, therefore, would-be artists, seeing the success of their elder peers, will somehow go through the necessary rigorous and lengthy process of training so that they too can participate in the utopian world we think we can have.

In all this, however, the consequences of our institutional and environmental support mechanisms are perceived dimly, if at all. Not perceived at all is our need to have a continuing flow of artists who will maintain and enhance our civilization through their vision and craft, through their work, in short, regardless of the specific forms of institutions and support environments we may have secured for them.

For example, we forget that there is no intrinsic virtue in providing financial support to sustain the operations of a symphony orchestra *as an organization*. That organization exists only as one of several means to achieve a particular artistic end. The orchestra as an organization is a socio-economic phenomenon. Persons concerned with music should want the organization to exist mainly because it is a means for prodicing an artistic experience. If the organization collapses, for whatever reason, we should not assume that our musical world will come to an end with it.

If we agree that the world will be culturally short-changed if we did not have the musical experience provided only by a large body of musicians performing certain works written only for such a grouping of artists, then a new generation of artists together with the remains of the presumably unemployed orchestral members will form new groupings, new organizations, new works, to provide their collective talent its voice, its outlet. This is how the evolution of our culture has taken its shape from times immemorial. Otherwise, we would still be beating our chests with our fists while standing in a circle and making groans and grunts to show our anger, our frustration, our joy or our sorrow. Our distant ancestors let their more daring young and wiser elders show them more subtle and more meaningful ways of expression. Each succeeding generation raises questions about the culture of its immediate past and modifies it to express its temperament, its needs.

The issue has to do with the depth and mastery of the new expression and the institutions and organizations it necessitates, and not the permanence of these delivery systems, however comforting their familiarity might be.

The existing mechanisms for support of artistic institutions tend to assume that the means are the object of our primary concern. We have, in effect, set in concrete the permanence of certain specific organizations as if they alone can continue to give artists their outlets. This is as if we deliberately sustained the Imperial Papacy in the Renaissance so that Michelangelo could paint its chapels, or as if we underwrote World Bank bonds to sustain the Austro-Hungarian landholder economy so

that the Esterhazy family would employ Haydn to write after-dinner music.

In this process, we forget that our prime concern should be the Michelangelos and the Haydns and not their specific employers. It is in the interest of re-directing our concern that I wish to pursue with you the prospect of a more direct mechanism to maintain and enhance our artistic life.

I believe that the most direct mechanism is the artist himself, his training and education. The deliberate public policy that might evolve through the collective efforts of several groups and individuals will have to have this tenet as its basis. It is one thing, however, to accept the tenet, it is completely another matter to devise policies and programs that translate it into operational terms. I shall attempt to explore some possibilities with you.

Our first task should be to limit the infinite universe in which an artist (would be or not) functions to one where reasonable and systematic controls exist. In general, this is the period of the artist's schooling—roughly the period of late adolescence and young adulthood. There are exceptions, of course. But the period 15 to 25 is the crucial one in the shaping of the craft, vision and the intellect of a would-be artist.

Before this period, the young person is acquiring the rudimentary skills needed to achieve some command of his/her physical/intellectual powers. After the period, roughly 26 on, the young person should be expected to find his/her own appropriate outlets and keep growing as an artist as his/her talents are challenged by evolving circumstances.

The ten-year period I have in mind coincides roughly with what we call higher education. It is in this period that systematic foundations are laid down for the would-be artist's future work. It is precisely this period that is continually ignored by all major national bodies devoted to the support of the arts or education.

This period and what it represents is neither purely professional nor purely educational. As a result, agencies concerned with professional artists and organizations routinely pass the buck to educational ones, and the educational agencies back to professional ones. No one is devoting exclusive attention to the needs of higher education in the arts. There are no specific national agencies or foundations one might turn to for help.

It was only after continuing pressure was applied by heads of five private educational institutions to our most visible public agency, the National Endowment for the Arts, that its National Council established a Task Force to deal specifically with the question of professional education in the arts. The "Task Force of the Education, Training and Development of Professional Artists and Arts Educators" is co-chaired by two members of the National Council on the Arts, Miss Martina Arroyo, noted soprano, and Dr. Willard (Sandy) Boyd, President of the University of Iowa.

It is important to reiterate that this Task Force would not have come into being on its own unless a few of us were willing to assert that some universities are more than a marketplace for artists and touring shows and that our principal commitment was to the education and training of future artists. We asked the Endowment to share in this, our primary commitment.

This pressure began to coalesce two years ago when a group of five NASM deans met to challenge the definition of a well-hidden NEA program for support of Independent Schools of Music, a euphemism for non-university, professional schools of music, i.e. conservatories. Our objection was that by definition the NEA qualifications were based on organizational characteristics rather than quality of the work being done or the comparative merits of faculties and graduates of the institutions.

(As an amusing aside, one of my colleagues in the original group of five raised a question with NEA's leadership when one of the formerly free-standing conservatories was absorbed by a university. He asked if the previously pristine conservatory would not be ineligible to receive support because of its unholy alliance with a university. He made the point that the conservatory's quality presumably had neither deteriorated nor improved necessarily as a result of this marriage of convenience. My friend did not receive a reply.)

Mr. Joseph Prince, as representative of higher education interests, was appointed to NEA staff directly as a result of pressure applied to that agency by the International Council of Fine Arts Deans. This is a significant step, and one that may lead to a clearer understanding of the role of higher education institutions in shaping future artists of the nation. He now serves as counsel to the Arroyo-Boyd Task Force. The Task Force will be holding a series of public hearings in various parts of the country. It is my strong recommendation that NASM and similar groups in higher education make a clear and forceful presentation to the

Task Force on behalf of all whose concern is the future artistic resources of the nation.

As important as this development might be in terms of articulating a federal policy on higher education in the arts, we should not rely on our NEA alone to solve our problems. That agency, under the new leadership of Livingston Biddle, is going to be under enormous and diverse pressure to cure all artistic ills of our nation. No one should envy Mr. Biddle in his new position. We should offer him and his staff our skillful help.

There are numerous worthwhile programs on the current NEA agenda that require rethinking. There are programs that may be eliminated, expanded, or transferred to other federal agencies or to regional and local ones so that the decks might be cleared to devise a new program in support of future artists. New partnerships among the federal agencies might be created for a more coordinated program in support of general arts education, freeing NEA from an unwieldy proliferation of all kinds of programs and projects, however good, which ought to be the responsibility of those with more resources if not commitments. NEA's agenda might then be sufficiently uncluttered to pay adequate attention to the needs it is singularly qualified to do, among them being the categorical support for the education of future artists.

With the Office of Education under the new leadership of Dr. Ernest Boyer, it may be possible to create categorical support for teacher training programs, either pre- or in-service. It may also be possible that the highly popular artist-in-schools program of NEA can be expanded and financed through the Office of Education (OE) while maintaining quality controls of the highest order. I see no reason why educational programs of all kinds involving school children or adults should not be financed by OE with its multi-billion dollar budget, rather than by the puny budget provided NEA. If 1% of OE's budget were spent in this fashion, it would free 80% or so of NEA's budget to do the things NEA is singularly qualified to do.

It is partly for this reason that the *ad hoc* National Arts Education Advisory Panel has produced a position paper titled, "Toward Coordinated Federal Policies for Support of Arts Education." As a member of this panel, I have tried to maintain that the role of NEA as the public agency should be in support of professional artists and their institutions, at the same time insisting that the Office of Education, National Institute of Education, National Endowment for the Humanities, and the

departments of Housing and Urban Development, Commerce, Transportation, Interior, Labor and so on, each do their job—appropriate to their mandate—to maintain and enhance the artistic life of the nation. Mine is not the only voice. There are much more powerful ones who are saying the same thing. Dr. Boyer's is certainly the clearest.

With the introduction of the Joint Resolution #600 by Congressman John Brademas, calling for a formal White House Conference on the Arts, I believe we all have a special opportunity and responsibility to help sort out the various needs in the arts and ways of meeting them so that each component of our complex and diverse society can contribute and benefit from the vast reservoir of artistic resources we already have and need to create. Higher education groups should play a key role in this evolution.

To the extent that Congressman Frederick Richmond's bill for an IRS tax return check-off focuses attention on the arts and education, I am supportive of open and rational discussion of the bill.

The Assembly of National Arts Education Organizations—in which NASM and its Executive Director Sam Hope have and are continuing to have a strong influence on federal policies in arts education—is an exceedingly important and vital enterprise and deserves our attention and support.

So does the work of the arts committee of the National Association of State Land Grant Universities and Colleges. Dean Walter Walters of Pennsylvania State University chairs this potent and well-organized group. The work of the 53rd American Assembly just concluded in Arden House on the Future of the Performing Arts is also of great interest. Although most of the Assembly's recommendations deal primarily with professional arts institutions and their organizational issues, I am pleased that I made the recommendation that deals specifically with my central point in these remarks. The recommendation (#19) states: "Because the continuing artistic vitality of the nation depends on the quality and depth of its succeeding generation of artists, young persons with evident artistic talent and potential should be provided with categorical support from all appropriate funding sources. The support can be in the form of direct grants to qualified young artists and/or to qualified professional training institutions."

I have cited only a few of the many activities that go on in the nation, simply to underline the fact that there exists no single national body with the singular commitment to would-be artists in that extremely

important formative decade of their lives, in the crucial period of their education. I think there should be.

In my view, it is the responsibility of NASM and other groups representing higher education not to be shy about stating a case on behalf of these young persons who will in time contribute to the vitality of our nation through their work as artists.

Let us not at this critical point dilute our attention with too many other worthwhile artistic/social/political causes. If my thesis as embodied in Recommendation 19 of the 53rd American Assembly has any merit, then it is up to us to use our intellectual and managerial skills to convince ourselves that the education and training of future artists is our first priority. We may do many other things, but we must never forget that our institutions of learning exist to serve that function as their first order of business. The fact that we may have rare successes should not be surprising. It takes an army of ordinary artists to develop a handful of good ones.

When we are thoroughly convinced about the rightness of our position, then we can convince others that without nourishing this root system in our artistic domain, the most magnificent construct of man or nature will topple and vanish. Without a Michelangelo there would be no particular reason to look at the plaster in an otherwise obscure chapel in central Italy. Without skilled and imaginative singers, instrumentalists, dancers, composers, choreographers, filmmakers, playwrights, designers, directors, et al, our most magnificent organizations and buildings, however well funded, will be nothing but mausoleums.

I am not sure if the Arts Manpower Act I proposed is realistic or feasible. But without a national awareness of the need to support would-be artists to achieve their potential, to open new worlds for us and new visions, whose work necessitates and justifies organizations, groupings, institutions, planning and funds, we might as well videotape or holography everything in sight and sound, and entomb them forever as relics of a short-sighted civilization that forgot to water its seedlings.

We cannot blame that neglect on others. We in higher education tend the seedlings. We are the gardeners.

MUSIC EDUCATION: A CLOSING DOOR?

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Pericles, the ancient Greek statesman, once said, "If you don't participate in the solution you are part of the problem." I feel that this statement is a poignant warning to all of us who are engaged in the profession of music education, whether spelled with a capital M.E. or small m.e. No matter what our expertise or field of specialization in music, we are involved directly or indirectly with the training of music teachers that make up the vast army out there who are trying to teach music K through 12. Some of us teach these teachers directly; others supervise them; still others like myself are involved in a peculiar way with them and that is that we find ourselves most often on the receiving end of performances of our works by these music educators. In other words we are all involved and all have a large stake in seeing that this huge music education establishment is maintained, strengthened and improved constantly; for after all, in most of our music schools, the students matriculating for a degree in music ed. constitute from fifty to ninety-five percent of our music student body.

Naturally it comes as a great shock and is of the highest priority concern to us all when we find one large district after another scaling down or even phasing out completely one or all portions of its music program. Just recently, many of us undertook a campaign to try to restore some of the deep cuts in the music program of the city of Philadelphia with some success, but were rather less successful in trying to move the administrations of many other of our largest communities in order that they might reconsider their drastic curtailment of their musical offerings. It seems most everywhere the answer is that music is after all not an integral part of our education; it is not BASIC but rather more of a recreational activity, more of an entertainment and in some cases we have been told that only enough music is necessary to be available as a means of money raising for the P.T.A. and for PR in community relations. In a most affluent district in the Rochester area, to quote a case about which I am intimately informed, an announcement shocked the community stating that all instrumental music and the teaching of driver education would be curtailed. A storm of protest greeted this pronouncement, and the school board was forced to hold two open meetings to let parents rebut this injustice to education. The first open forum dealt with driver education and over 400 couples crowded into the town hall. The next week music was the subject and to our great cha-

grin, only two couples showed up to register their complaint. The members of the school board very persuasively argued with these four parents who quickly had to admit that the greatest musical experience their children attested to was singing the leads in two successive Broadway musicals mounted by the High School during their sophomore and junior years. The school board concluded that it would be political suicide to cut driver education from the high school curriculum, but that music, in this district at least, seemed to them to be a frill, a source of entertainment which could certainly be reduced without injuring the general educational program or standards in the town.

It would certainly be utterly foolish and nonsensical to continue to recapitulate these and other painful realities, for we all know that they exist and I am afraid most of us could relate numerous similar incidents. What we must realize is that these are simply the tip of the iceberg, the annoying daily recurrences that keep us occupied and concerned, but which are truly only slight manifestations of what I believe represent a far greater and more basic significant problems most of which *are* in our power to influence, and have to do with our expertise rather than with sociological or even budgeting matters. I should like to discuss possible ways of defusing the explosions before they happen and curing the malaise confronting us in music education rather than wallowing in the horrors of the seemingly impending approach of doom throughout this country.

I am an optimist by nature and have not given up on the American music establishment by any means. I feel we are definitely in a crisis situation, but then who or what isn't? Further, I have learned from Victor Frankl, my favorite psychiatrist, that crisis is the greatest incentive for change and that suffering is the best way to keep one's sanity. At the same time, we all must recognize that organizationally we do have the most effective (if not always the most efficient) and certainly the most extensive system of music education anywhere in the world. Our single most pressing problem is that it has become fat and complacent, and as with all entrenched establishments, it started to suffer a great loss of nerve during the upheaval of the 60's. Instead of re-examining and closely scrutinizing its content, it threw out the baby with the bathtub and tried, as did the language arts and other humanities, to become "relevant" and to befriend its students by letting them dictate what they "liked" rather than setting standards and fashioning good taste. The beginning of illiteracy in America has been traced to this same era, when the choice of whether or not a student learns how to

read, or do anything he was previously required to do, was left up to his own discretion. Similarly, musical illiteracy which is worsening at an alarming rate can be traced back to the post-Tanglewood symposium which, as far as I am concerned, capitulated the authority and experience of a musically trained teacher to the whim of a naive, badly-informed, ill-trained and popularly oriented student body. This situation, if allowed to continue, will contribute to the further closing doors to music education, for it creates an atmosphere of infinite game playing rather than seriously furthering a great art which has the power and the capacity to be a life changing experience. Rather than being momentarily relevant, it has the property of being eternal.

Permit me to try to tackle the situation in two directions, first establishing the fact, however, that it is the person in charge of a program in a public school that is responsible for its content and its execution. It is here also that we who are in higher education are able to exert our greatest influence on music education and where our real authority rests. Whatever I am going to say does not apply to the schools that are under your leadership since all Southern schools do everything correctly and there are no music education problems in the South. So, in all other schools . . .

Seriously, our first challenge is college admission. This to me is crucial and it is in this area where the least amount of progress has been made. The facts are that most music schools are constituted with a student body of between 50 and 95% music education majors. According to the latest statistics, over 70% of these have never had any formal musical training other than private lessons before applying to college. Is there any other discipline (which takes itself seriously and is as complex as music) which allows for this kind of a situation? Just imagine a student entering a university without any mathematical background and majoring in physics, or a candidate for admission to the English department in a college who only speaks English but is not able to read. This is precisely what happens in the case of the music major. The music student in 70 to 90% of the cases enters as a musical illiterate except for a knowledge, limited at that, of an instrument. If the student decided only six months before entering a music school that he wants to major in this art, then he should be made to matriculate an extra year; if he has devoted himself and pledged himself to music for many pre-collegiate years, then he should have been counseled to prepare himself for this complex profession, and hopefully my suggestions may illumi-

nate some of these confusions and rather nebulous attitudes on the part of music schools and their expectations in the future.

Ladies and gentlemen, you have the power and, to me, the privilege and duty to affect a "reverse domino action" and with it, change the entire field of music education. With one clear and positive set of guidelines and edicts, you have the opportunity to make an unquestioned profession out of what is much too often mistaken for an avocation. In order to prepare a music teacher for the needs of the present as well as the future, we must demand a greater degree of literacy for our incoming freshman. No one can expect us to try to overcome many precollegiate years of musical inertia, smugness and ignorance in four years. Singing or playing an instrument accurately, though of the utmost importance, must no longer be the sole criterion of our admissions policy. "I love music, and hope that learning something about its inner workings will not destroy my affection for it" cannot be tolerated as an attitude adopted by prospective applicants to our schools. If we need students so badly that we have to accept anyone with talent or love, never mind knowledge or a nagging hunger to broaden this love and talent before coming to us, then we had better abdicate our positions as training places for adequate professionals. Let us recognize that this kind of a misunderstanding about the standards we expect have been largely our fault and a loss of nerve when science took over education. In fear we accepted everything and everyone, and in many cases, we sacrificed our ability to place demands on students and discriminate our expectations to guidance counselors who are extremely confused about the requirements concerning entrance to a musical school. To this situation let us write "fine" and let us stike out anew. The time is ripe for it, and if not now, when?

What would be the "reverse domino effect" of the suggestions I am about to offer? I submit to you that it would strengthen our roles as schools of higher education, it would give leadership to the entire musical establishment in this country, and it would raise the standards of music education and all of the profession so that the epithet of light, dispensable entertainment could not be levied against any portion of our musical education.

Here are my two sets of suggestions. The first deals with admissions into our music schools, the second concerns itself with a re-evaluation and possible re-distribution of our offerings for the music educator once he is in our schools.

First set: 1. The NASM would adopt a resolution that all member schools will refuse admission to any student who has not had at least two years of pre-collegiate musicianship training or its equivalent. In cases such as "late bloomers", singers in particular, who did not "declare" themselves for music until possibly a year before matriculation, a five year program towards a BA in music or a BM would be made mandatory. The policy to go into effect after an approximately eight year preparation period.

2. For the next five years, a system of available schools should be identified where students wishing to prepare themselves for a career in music may obtain such pre-collegiate training. Guidelines should be published almost immediately upon the adoption of such a policy and distributed to all high schools in this country. These should contain an explicit outline of requirements for entering music school students. Of course all colleges and music schools training teachers should concentrate on the preparation of these teachers to handle this program once they enter the field. Another step that could be taken almost immediately would be to fashion a *realistic* AP test. I say realistic because the one in existence now was created, or at least influenced to a large extent, by certain Ivy League professors who are totally out of touch and most often oblivious to the realities of musical life or musical desires in this country. The pre-collegiate course could easily be structured so that it would contain the material which is covered by most of our major music schools during the freshman year of musicianship classes and contain, also, units which would provide a foundation and an overview of the history of western music.

3. These guidelines would lead to establishment of musicianship courses that are accorded the same status as that of pre-college physics, chemistry, biology, etc., and have built into them the same "teeth" as the other disciplines mentioned; in this case that within eight years from adoption of the NASM resolution when most high schools will have instituted this pre-college music course, the rule of non-acceptance for students without the ability to pass an entrance exam in music would be enforced by all member schools.

I am proposing an eight year period since we are a large country because it will take at least five years to get the cooperation of colleges and junior colleges in every location throughout the land to offer assistance in music to pre-collegiate students, and at least that long to set machinery in motion which will give our music education graduates the ability and the tools to teach such a course.

If the option were mine right now, I'd like to suggest to you, my friends, that you begin a pilot program along these lines in one state or even one county in your area, and experiment with students who wish to enter the musical professions. We have done such an experiment in several Rochester, New York, area high schools where juniors and seniors in high school taught by graduate students from Eastman have covered two years of college musicianship—especially ear-training, sight-singing, part-writing plus a good background of music history. It can be done and will take us finally out of the pediatric, remedial music laboratory possibly forever. Imagine if our students on day *one* of their college career knew what a dominant seventh chord was or even knew something about Schonberg's twelve-tone system? We might all have to work again.

Now for the second set of proposals which are much more immediate and can be actuated without revolutionary edicts, but by the simple recognition that we are not doing all that we could for our prospective teachers. Before going into these, may I remind you that I am only discussing steps that are within our power to initiate, rather than maligning our ills and the alarming signs of "the closing doors," for I believe only positive actions can stem the tide.

When was the last time you, as dean or chairman, took part in a re-evaluation or an examination of offerings and their validity of the music education department at your school? When was the last time a profile was compiled of exactly what kind of training a person needs to cope with the job descriptions of a music educator? When was the last time you checked the state certification requirements and found, as I recently did in preparing for this talk, that almost no state specifies more than two or three set courses and gives tremendous latitude in the areas which must be covered for certification?

Knowing many of you, I fully realize that you continuously investigate these matters, but the rest of the country is different. Also, I ask if you yourself did the examinations or left it up to the music education department, because if you allowed the latter, I would be suspicious for it usually turns out to be a whitewash and a pat on the back for the department that is disseminating its age-old smattering of ignorance. I am sorry to say that as I travel around the country, I find eager and talented young students mostly under the tutelage of willing but ill-prepared and incompetent teachers, products of our schools. Let me identify three areas which, to me, show the greatest lack of competence exhibited by our teachers in elementary through the high school level.

(We won't speak here of the conditions in higher education since I hope you'll ask me back as a friend some year.)

The areas for which we inadequately prepare our students I shall classify as the three C's:

1. **Conducting:** The first duty and many times the only duty of a teacher in our schools is that of conducting a choir, band or orchestra. Most college courses are completely inadequate in preparing a student for this important function. Our courses are too short and much too superficial. Students do not get enough experience to handle the organizations nor do they have the conducting technique which would allow them the freedom to interpret and the skill to tackle more advanced music even if their high school group could handle it. This is a desperate situation, and one which crops up wherever I go in this country. We must realize that most youngsters get their only live musical experiences in their high school organizations and that they are "turned on" or off to good music right there and then. I suggest an immediate concentration on this part of our education. The introduction of more conducting in our first year musicianship classes and then subsequent conducting experiences during the rest of the four years of the student's undergraduate career. Experience can be acquired by training a string quartet, a woodwind or brass quintet, or madrigal group in rehearsal and not necessarily performances. Further conducting in a formal class situation should be offered to all music education students from the sophomore year through the senior year. One of the reasons for the impoverished selection of music on most of our high school and junior high concerts is the fact that most conductors cannot handle anything but the most elementary kind of music. God forbid if the meter changes —the piece falls apart. This leads to the second "C" we must consider.

Comprehension: I'd like to divide this discussion into the musical comprehension, and the comprehension of the function of music and art in the life of human beings. In order to strengthen musical comprehension, we must teach our students how to analyze and evaluate more succinctly and more selectively. A prospective music teacher must have as many tools of analysis and evaluation as possible at his disposal. Most music education curricula do not give the student the opportunity to take more than two years of "theory" or musicianship. At this juncture, and given his spotty background before college, this does not give him the tools to understand anything but the most rudimentary forms of music and leaves him ill-prepared to deal with value judgments except to accept the word of publishers and some older, more experienced

colleagues who are usually as ignorant, or more so, than the novice teacher. A series of courses on comprehension, analysis and performance practice of music of all creative periods, especially including ours, should be mandatory for all music education majors. What does happen in our schools, rather than a comprehension of music and therefore its inspiring performance, is that the inadequately prepared teachers succumb to the preferences of the students and bow to their demands to be popular. This leads me to the second part of comprehension, that of realizing the great role of the art in the life of the people which the teacher is handling.

In many instances, the local high school music teacher is the only spokesman for music in a community. Do we prepare him or at least do we concern ourselves with his preparation to become a "whole person" and through his art to affect and perhaps change for the better the lives of the entire community? Benedetto Croce said "Art is the only concrete reality which man possesses, science being only a succession of hypotheses which replace each other in turns. Humanity or perhaps better civilization without it would be fated to perish quickly." We must insure that our graduates know and realize their mission, for to me their training in the deeper understanding of their art will make them indispensable and will make them aware that their choice of music and the performance thereof has sociological and psychological effects far beyond any technical or circumstantial considerations. We cannot do this directly with our music faculty, but we must provide the opportunity in the curriculum for such a broadening experience, and further set examples ourselves which will secure for our students the realization of the importance we attach to our mission through music.

"All vital art is creative Art; and music appreciation especially demands active participation rather than passive participation;" this quote from the pen of the great twentieth-century British composer Ralph Vaughan Williams serves to introduce the third and final C for our consideration—**Composition**. Now I fully realize that not everyone is gifted as a composer, but I believe that every musician should be exposed to the creative process, the handling of musical elements and the construction of a musical creation from raw material. As a composer, I find talented creative youngsters wherever I go, especially in the high schools and even in the junior high schools of our country. Most of these students have no one except their school music teacher to guide them. It is our duty to train this teacher so that he may effectively aid a student, at least in the elementary steps of composition, and evaluate

and encourage creative talent. A mandatory year's course in composition should be incorporated in the music education curriculum which I feel would have far reaching effects. We are experimenting with such a program in our school and discovering not only unusual talents among students previously unidentified as composers, but a change in attitude and understanding of all of the music to which they are exposed and which they are asked to interpret. A composer looks at music in a very special way and an artistic teacher on any level should also strive to encompass this dimension as part of his comprehensiveness in music.

An impossible assignment to fulfill? Perhaps immediately and completely yes, but I am convinced that we must begin right away. *Why Johnny Can't Read* began to materialize when we felt it was up to the students to choose which important skills to master to live their lives to the fullest. Naturally, they chose the "cop out" way as they themselves called it and opted for the most part to shun any challenge, especially in the fields of reading and 'rithmetic, and by the way, also when it came to reading and 'rithmetic in the arts. That's all past now, and we must not cry over spilt milk; we must act to exert our influence because we are convinced that our contribution to the welfare of all human kind is the propagation of the highest in our art. The superintendent of the Rochester school district set the stage a couple of weeks ago for what I hope will be more than a return to basics for our population of the present and the future. First decrying the fact that "permissiveness in scaling down our reading program and giving in to student whims in other essential fields has resulted in our famous dilemma we call 'Johnny can't read';" but he goes on "In order to educate viable persons for today's world, not only the three R's but geography, history, science and the arts must be seriously taught. Those persons not exposed and led into these disciplines will not be able to cope with the modern world, and remember those who can't cope are simply ignored."

We have a stake, a very large one, in this kind of an education. Are we turning out teachers who are prepared to heed such a call? Certainly we have trained some, but if we are true to and honest with ourselves, we must say that our product on the whole falls short if "weighed by the balance." We can do it, however, I am convinced. By regaining an image of the importance of the music professions as a factor in the education of every human being equally as valuable as the three R's, we can enrich education as never before and immeasurably increase the quality of human life in our society.

I am sure that the first reaction to all of this is that it is a tall order and we can't do all of this. Well, I believe the crisis is so acute that we must act quickly. We have the power through admissions, certification requirements, and expanded offerings in our institutions to reverse the permissiveness and sham that has and is characterizing our music education programs throughout the country, especially in our big cities. We are also able to make it attractive for music teachers who have been in the field for a long time, too long perhaps, to return in the summers and instead of methods courses, offer courses in conducting, theory, contemporary (and I don't mean jazz and stage band) techniques, and comparative arts. Let's face it, educators wherever I have gone complain that they cannot stand up and fight for an entertainment budget. May I say parenthetically that if they were to cut out music in my home district right now I would be forced to vote in favor of this decision since none of the personnel makes any effort to even try to make the music program educational or challenging. None of them can conduct, the programming in all of the twelve schools is based on 95% pop and rock music and 5% folk, even on the Christmas program. The conductors ask the students what they wish to play or sing, etc. When I challenged them, they told me that this is the way to get the kids to love music; any other way turns them off. My dear friends, I went into the high school to do some Baroque and Modern (non-jazz) American music and the enthusiasm was not only overwhelming, but the results were most satisfactory. All of us must use our influence to reverse the trend. If we do not act now, if our priorities are not directed towards immediate implementation of some of these suggestions, our music situation that could be so great and valuable will further disintegrate and certainly more doors will close. Let us reverse the falling domino effect and boost music in our schools to stand for quality, excellence, knowledge, literacy, and especially an indispensable tool for the education of the whole entire contemporary human being.

An ancient saying has long been my favorite guide: "It is not incumbent upon you to complete the deed, neither are you free to desist from it all together."

REVITALIZING THE SUMMER SESSION

PAUL BOYLAN
University of Michigan

The last time the National Center for Educational Statistics assembled enrollment statistics for Summer Sessions was approximately ten years ago when 2,544 summer programs were surveyed. At that time approximately 3 million students pursued studies during the summer months. Because of the enormous variety and range of offerings (such as full term courses, mini courses, workshops, foreign travel, *et al*) statistics on enrollments are no longer kept because these are virtually impossible to interpret. Nevertheless, groups such as the North American Association of Summer Sessions provide some information indicating that discussions on revitalizing the Summer Session may be needed.

Several factors can be cited as creating a generally depressed effect on summer sessions carried on at institutions of higher education throughout the United States. Two well documented trends have been much discussed recently at conferences on higher education such as this one. Demographic studies of birth rates indicate that during the next fifteen year period the pool of college bound students will be dramatically decreasing. For instance, in the State of Michigan during the 1976-77 academic year there were approximately 157,000 students enrolled as seniors in high school. By 1992, this student population is expected to decrease to 103,000, fully a 33% drop in the pool of college bound students. Although these figures are most ominous for the academic programs carried on during the regular university year, their implications for summer session enrollments are equally troublesome. Another trend, shared unequally among the states, involves the shift away from the high priority given higher education in the expansionary era of the late fifties and sixties. That priority has been supplanted, particularly in industrial states such as Michigan, by social service and welfare programs which are receiving an ever increasing share of the state budget. At the University of Michigan for instance, the resultant decrease in funding dollars from the state has brought about dramatic increases in tuition which have averaged, over the last five year period, approximately 10% each year. These escalating costs have made it increasingly difficult for students to forego summer earnings in favor of pursuing their studies during the summer months. These costs along with diminished employment prospects upon graduation have given students little reason to accelerate their degree studies through summer session enrollment.

Before specifically turning to the problems of revitalizing the summer session programs in music, a couple of other general trends might be noted. In a thoughtful article written by Robert Jacobson in a recent issue of the Chronicle of Higher Education,[1] statistics were cited from the National Association of Summer Sessions which indicated that there is a decline in the enrollment of public school teachers who traditionally returned to pursue graduate studies during the summer months. Jacobson speculates that one of the reasons for the decline is the result of an increasing number of continuing education courses which are offered during the regular academic year during evening hours and on weekends. Not only do these continuing education courses compete with those courses and workshops which had previously been offered during the summer sessions, Jacobson also notes that the administration of many summer programs has been integrated with continuing education programs at many schools, and this has had the effect of somehow reducing the vitality and innovative character which has been a traditional feature of many of the finest summer session programs throughout the country. He also notes that there has been an increasing tendency to dilute the autonomy of the summer session by integrating the budget and the administrative personnel assigned to this program into the regular academic year programs.

In a general way then, these four trends—a declining pool of college-bound students, dramatically escalating educational costs, a decline in the traditional clientele for summer enrollment, and the loss of administrative and financial independence with concurrent decrease in program innovation and experimentation—all indicate that thoughts on counteracting these trends in revitalizing summer sessions is a needed discussion.

In identifying ways of revitalizing the summer session I would like to identify four general areas of effort:

1. promotional,
2. attracting a new clientele to the Summer Session,
3. new methods of financing programs,
4. program development.

[1]Jacobson, Robert L., "Are the Days Dwindling Down for College Summer Sessions," *Chronicle of Higher Education*, September 12, 1977, pg. 3.

In an effort to bolster sagging enrollments several schools have embarked on extensive promotional campaigns. For instance, the Indiana University eight campus system devised a poster with attached cards which was sent to state industries, libraries, high schools and other colleges and universities. The theme of the poster was "Discover Summer at Indiana University" and the attached cards contained request information identifying the eight campuses. This campaign elicited over 20,000 requests for bulletins and enrollment information and significantly increased enrollment. The Bemidji State University in Minnesota embarked on a similar campaign with a poster headlining a summer in the "Heart of Minnesota's North Woods" which increased applications to the summer session two and one half times. Boston University ran an eight page supplement in the New York *Times* for selected distribution in various locales which included information on courses, the university, and Boston's cultural programs available during the summer months.

In an effort to identify a potentially new clientele for the summer session, some schools have been encouraging the entire family to return to college during the summer months and have made living accommodations available and have structured various recreational and cultural programs in an effort to make more attractive a summer residency for a husband or wife who wish to continue their educational studies and to do this accompanied by their family. Advertisements in various music journals for summer programs have been around for quite some time and it might be interesting for someone to comment on their general effectiveness.

Until the early part of the 1960s, the summer offerings at the University of Michigan were managed entirely within a separate agency called the Office of the Summer Session. This office was dissolved and the summer session budgets were transferred to the respective schools and colleges and a slow process of incursions into the summer session budgets, particularly in the School of Music, began to occur in order to support program needs during the regular academic year and also to supplement the ever dwindling funds needed for faculty salaries and operating expenses. The central administration has recently become concerned with declining enrollments and has responded with much greater flexibility in funding of summer activities.

Like many state universities, our fee income is not directly linked to instructional expenses because tuition revenues are insufficient to cover these instructional costs. The University of Michigan recently has made

some important concessions which I would like to mention. We have recently organized our workshops with two fee structures. The so-called workshop fee covers instructional expenses for employing faculty and miscellaneous administrative expenses. An additional credit fee is optional for those who wish to receive academic credit for their work. Since we can demonstrate that the actual costs of the workshop are undertaken at no expense to the University, 75% of the tuition for the credit option has been returned to the School of Music. This generated a considerable amount of additional money last summer since more than 50% of the workshop participants sought this credit option.

During recent summers there has been a significant decrease in the amount of teaching time offered to regular members of the faculty and in responding to this problem we have devised a plan whereby faculty can carry on their own workshops which are managed through the School of Music, with the faculty member receiving up to 75% of the fee income generated by this activity (this is non-credit activity). I might note that this has had an added benefit of getting the faculty, in their own financial self-interest, again interested in having a vital and innovative summer program since it is in their own economic interest to do so. Thus a faculty member can teach the full eight week summer session on a 50% contract and supplement it with funds generated by a one or two week workshop.

Another approach we have found successful in approaching the central administration was to propose implementing a new program which would be funded from anticipated income from tuition which had not previously existed. For instance, the Dance department of the School of Music had previously not carried on a regular program of summer instruction for credit and based on some preliminary surveys we were able to demonstrate that a significant number of students intended to enroll for credit instruction which would generate x-amount of dollars in totally new fee income. The administration of the University advanced the School of Music 60% of the anticipated income which was sufficient to cover instructional needs for the program.

Finally, revitalizing the summer session must ultimately boil down to devising programs which are innovative, exciting, valuable, and which will attract a constituency. One thing which must surely be accomplished if the programs are to be revitalized would be to interest the faculty in defining new and exciting course offerings. The expansionary period of the 1960s may have made some faculty a little complacent about this responsibility. One problem I have encountered involves bringing in out-

side guest faculty who will attract students and complement the resident faculty. When teaching contracts are so limited during the summer sessions, the faculty are extremely hostile to extending employment opportunities to outside colleagues no matter how much this may improve enrollment prospects for the future.

In advocating the development of new courses, workshop formats, and other specialized summer activities, I would like to note that a troublesome problem has been noted among certain schools which have devised courses and workshops of questionable academic merit in an effort to attract students to their summer programs. Recently the Western Association of Summer Sessions has undertaken an investigation of several schools in California and Arizona which have perverted their summer offerings with courses which are little more than paying for credits for spending one's leisure time at a college.

In summary, the summer session offers many opportunities for the development of experimental courses and the presentation of useful and innovative workshops. Summer employment can be an important method of supplementing faculty salaries and a useful means of "looking over" potential members of a faculty. Summer session activities, particularly in the area of musical performance, can contribute significantly to the cultural atmosphere of a community during the period of time when such activities are normally rather meager. The obvious benefits of carrying on an exciting summer program must surely stimulate us in overcoming those problems described above.

REVITALIZING SUMMER PROGRAMS

ROBERT HOUSE
East Texas State University

The bulk of summer student clientele has been composed of (1) students who have taken light loads due to schedule conflicts or jobs, or who have failed or dropped courses during the year, plus (2) teachers-in-service pursuing graduate degrees in a series of three or four summer sessions. On average, summer enrollments will run about half of the number found in residence during the academic year. Summer faculty appointments are thus at a premium and there is a natural pressure to build programs that will attract and extend summer enrollments.

The larger music schools have an advantage in this respect, since they can count on sufficient summer enrollment to support the kind of program that will attract even more than their share of students. At the other extreme, many smaller music departments have been forced, through course enrollment minimums and the cost factor, to retrench until their summer programs are vestigial. It is with the middle group of music departments that we are mainly concerned—those who have been straining with mixed success to maintain and deepen their summer programs.

Unfortunately, summer enrollments currently seem to be under downward pressure. A sluggish job market and the general leveling off of college attendance have a negative effect, while the effort to counter these trends with expanded evening and Saturday classes further reduces the drawing power of summer programs.

There are no easy solutions, but these strategies have found success in various locations:

1. Some scholarship funds and graduate assistantships should be retained for the summer, even at the expense of the academic year.
2. Where there are two summer sessions with minimal music offerings, it may be helpful to unify music courses for majors into one of them —thus making all the courses available to all the students.
3. Where several graduate courses tend not to "make," overscheduling due to fragmentation of degree requirements may be the cause. Consolidation through more "common core" requirements, where feasible, will ensure larger class enrollments.
4. Planned rotation of certain courses every second or third summer will tend to put students on a cycle and concentrate their enrollment.

5. A summer offering may be strengthened by scheduling it less frequenting during the year, or with fewer sections. For example, a one semester course in Music Literature may be offered only during spring and summer, instead of the fall, spring, and summer.

6. Pre-theory and music literature courses based on deficiencies will produce "trailer sections." Many students will elect these if offered in summer, in order to catch up.

7. The need to catch up is also prevalent among transfer students and other upper division students. Questionnaires to sophomores and juniors will often uncover a demand for particular summer offerings to serve that need.

8. Strong possibilities are found in summer package programs (beginning theory, literature, and piano) which offer an early start for high school graduates planning to major in music. Some institutions allow and encourage such enrollment after the students' junior year.

9. An extra effort to maintain large performing groups in summer will produce added values. Most students like to play and sing in them, and will tend to discount the summer program which does not allow such opportunity.

10. Obviously, the summer session is the time to offer unique electives in terms of one or two week workshops in instrument repair, music in special education, music theater, marching band techniques, etc. Teachers-in-service are especially attracted to workshops scheduled concurrently with music camps being sponsored for their high school music students.

11. One and two week workshops may be scheduled in a series, at the same period, and separately from the regular courses. In this way, students may register for one, two, or three, or superimpose them on their full term loads.

12. Guest clinicians for one or two day segments of courses can be a great asset. They often attract students and stimulate learning, without affecting the employment of the regular faculty.

13. As much as possible, selectivity should guide the appointment of summer faculty. The students will soon discover that summer offers the best chance to study with the department's more popular and effective teachers.

REVITALIZING THE SUMMER SESSION

FRED C. MAYER
Oklahoma City University

I will be speaking from a somewhat different perspective than my collegues:

1. Oklahoma City University and our School of Music represent the private sector of education,
2. with 270 majors during the regular term, we are smaller in size,
3. our highest degree is at the Master's level,
4. our School of Music is strongly performance-oriented—not music education,
5. we are in a state that does not require periodic collegiate experience for retention or advancement in elementary and secondary education.

Our subject—revitalizing the summer session—has in it the implication that present summer sessions are not up to par with summer terms at some previous time. As far as numbers are concerned, this can partially be explained by the fact that increasing tuition rates have made it necessary for more of our students to work during the summer. The increasing opportunities for participation in summer music theater, "Six Flags" and "Walt Disney" type events have drawn many of our students away from the campus.

The growth of interest in workshops of every description has had its effect in that students frequently get their extra credits in concentrated doses.

In many schools, summer music enrollment has been largely made up of public school teachers returning for graduate work. It is felt by some that there has been a deteriorating professionalism among many of our teachers—the incentive and desire for graduate study is less attractive.

Smaller summer enrollments are a regrettable circumstance at a time when nearly all of our schools are experiencing a budgetary pinch. A healthy summer school can pay some of the fixed costs which must be met twelve months each year. Frequently, faculty salaries do not keep up with inflation, and it is regrettable when summer employment is not available for those wanting to teach.

From a qualitative viewpoint, smaller enrollments result in smaller and poorly balanced ensembles. Frequently, scheduled and needed classes do not reach an arbitrarily set minimum class size. A complete roster of applied faculty cannot be retained, particularly if straight salary is dictated. Others do not find summer teaching profitable.

All of this is to say that our summer programs do need revitalizing—quantitatively and qualitatively.

The solution to the problem—of revitalizing the summer session can be found by identifying cause and effect. I trust my fellow panel members will arrive at additional solutions as we analyze the problem.

Students at present involved in summer study fall into five categories:

1. those who are three year undergraduate degree students
2. those desiring a lighter load during the regular school year
3. those who complete work for graduation
4. those graduate students not in a position to attend school during the fall and spring semesters
5. those who attend a special program involving guest lecturers or teachers either for the full term or in a workshop situation.

It may be that revitalization can best be brought about by featuring a guest artist teacher or other specialist. The most healthy situation is to have this individual present for the full summer term. This will serve to give a spin-off vitality to the rest of the program.

A differing financial aid program for summer students frequently makes attendance at this time a financial impossibility. Equalization of summer financial arrangements would permit a larger number of students to attend. Campus job opportunities could be enlarged to the benefit of the student and the university.

Scheduling is of major importance. There is a great tendency to build the summer schedule around the faculty requesting summer teaching opportunities. The summer schedule must be student oriented for best results. And this will best be determined by analyzing the reasons why students return for summer study.

Of course, in this instance, budgetary considerations frequently come into the picture. In schools such as ours (270 regular term students) and smaller it is a mistake to schedule summer classes that will

tend to take students from winter term classes if these classes need this extra enrollment to be profitable. On the other hand, certain summer classes can eliminate the necessity of scheduling an additional class during the regular term. All of this is a little off the subject unless one can use the money saved to bring in this "attractive" specialist.

During the spring semester many incoming freshman are interviewed and auditioned. Weaknesses in background are frequently discovered. Although I usually discourage having Freshmen start their collegiate careers during the summer term, I strongly recommend piano and a course in Music Fundamentals for those demonstrating a deficiency in these areas. For a number of years we sponsored a workshop for entering Freshmen music students with emphasis on music fundamentals. A private lesson with a teacher of their choice was included.

Perhaps the major stimulus for larger and better summer enrollments in most universities lies with our state departments of education. What are the requirements for continuing certification? How do extra collegiate hours effect salary increments? How successful are our state departments in maintaining moral and a desire to be superior teachers?

And, closer to home, what encouragement do students in other units of our own universities receive to elect some study in the field of music and the Fine Arts? Perhaps the type of courses we schedule for the general college student can be the most important consideration in revitalizing summer music study.

MANAGEMENT WORKSHOP: INTRODUCTORY REMARKS

EVERETT TIMM
Louisiana State University

The National Association of Schools of Music was conceived as an organization of schools, colleges and departments of music dedicated to improving music teaching in the United States. The procedures for accomplishing this were to define minimum standards of accomplishment in various areas and to provide a forum for the discussion of problems of concern to representatives of the member institutions. Admission to full membership in NASM is recognition as being accredited. Periodic self-surveys, visitations by peer administrators, and approval by the Commissions are required for continuation in good standing. This procedure endorses continuing satisfactory quality. NASM offers services beyond those associated with standards and accreditation. Currently, concerns with governmental regulations, copyright laws, and federal and state government's involvement with the arts are concerns of NASM.

NASM publications of importance are the *NASM Handbook, Music in Higher Education,* the *NASM Library List* and the books of *Proceedings* of each annual meeting.

This meeting today comes under the heading of providing a forum for discussions of items of mutual concern to representatives of member institutions. Last year the first meeting dedicated to the problems of management took place at the annual meeting.

Most of us entered administration because we distinguished ourselves as performers, conductors, composers, theorists, researchers, teachers of music education or music history and literature. Because of this professional competency coupled with personal traits such as good judgment, understanding of people, endless patience, willingness to work 18 hours a day 7 days a week, ability to serve the community, state and nation, etc., we were appointed. I would perish the thought that the "Peter Principle" operated. I think we enjoy most of our work partly because of its continually changing challenges.

The segments of our work for which we were least trained usually are management, budgeting and accounting, personnel matters, planning and dealing with federal and state agencies and computers.

The panel of experts assembled here wish to pass on to you the wisdom of outstanding men who have solved or attempted to solve many of these problems through study and survival of the hard knocks of experience.

PERSONNEL AND BUDGET CONSIDERATIONS FOR MUSIC EXECUTIVES

ROBERT FINK
Western Michigan University

Much has happened to me as a music executive since I addressed this workshop a year ago:

> I have outlived a Vice-President for Academic Affairs who wanted us to adjust our work force for greater efficiency so that we could more closely approximate the College of Business' 30 to 1 student faculty ratio.
>
> I have withstood a one day faculty strike which placed me in the awkward position of having to telephone all of the members of the music faculty to ask whether or not they would be meeting their classes while their union was telling them not to answer such a question.
>
> I have made decisions regarding which 5 of our 40 faculty members should receive merit pay and sent the names and my rationale to the faculty in advance of my recommendation to the Dean.
>
> I have had a visitor who wanted to learn how to play piano and speak German because he had discovered that the great composer Johannes Brahms was returning through him and he wanted to be sure that he would be able to perform Brahms' compositions and understand what he was saying.
>
> And I have stood for review as Chairperson and, as you have undoubtedly concluded, been reappointed or I wouldn't be here today.

Interestingly enough, not one of these experiences has dulled my enthusiasm for my work or made me change my mind regarding the two topics that I have been asked to speak about again this year—personnel procedures and relationships, and budget policies and procedures. An outline of the remarks that I made at last year's Workshop regarding personnel can be found on pages 148 through 151 of the *Proceedings of the 52nd Annual Meeting.*

I would like to comment on the formalized management-oriented personnel policies and procedures that have been common in the business world for some time and that are being used more and more in higher education. I personally feel that structured management techniques such as "performance objectives" and "performance reviews" can be used to good advantage with members of the hourly staff but are not appropriate for faculty who should be treated as fellow professionals. Administrative policies at some institutions (particularly those

with faculty unions) may make it difficult, but I believe that this relationship is essential in the academic setting. Collegiality should not be lost to management techniques even in a unionized situation.

Certainly the key word in personnel procedures in my opinion is communication. Faculty and staff must be kept informed and it should be done in a warm, personal style, not through officious sounding memoranda. Faculty and staff should be treated as colleagues and friends not as subordinates. Sensitive matters should always be handled person-to-person in a humane, caring, helpful way, and positive reinforcement should be a dominant force in communication.

Let me illustrate by relating two incidents:

> Some years ago I was principal French horn in the Kalamazoo Symphony Orchestra. We were rehearsing a Beethoven symphony that had a tricky entrance on high g-sharp after many measures rest. I had not experienced any difficulty with this passage until the dress rehearsal at which time I cracked the note and the conductor stopped the rehearsal and vented considerable hostility in my direction. You can imagine what happened when it came time for the concert. Instead of just playing the note, I began thinking that I might miss it and with this thought distracting my concentration, I proceeded to break the note in such glorious fashion that I am sure no one in the concert hall was unaware of my mistake. I dread that passage to this day.
>
> Now in contrast, a different conductor was working with the same orchestra this fall. They were in the middle of the final rehearsal for a performance of *Petrushka* and a local attorney's wife had the challenge of her life as the orchestra's pianist. She was nervous and more than a little tentative as she made her way through the section with the parallel chords. Afterward the conductor stepped toward her with a smile and said "bravo pianist". The next day at the concert this passage was played beautifully to everyone's pleasure if not surprise. There is an important message here.

Two other axioms to remember in interpersonal communications are:

> always try to look at a situation or problem from the other person's point of view as well as your own. And, always plan carefully so that the other person can resolve any differences without compromising his or her human dignity and integrity.

And there are some other factors beside communication that are important in personnel procedures and relationships:

Fairness—everyone should be treated as equitably as possible. We all have to make tough and unpopular decisions but resentment can be lessened if the people affected feel that they have been treated at least as well as anyone else.

Amiableness—time priorities should be set that place being pleasant, considerate, kind and patient at the very top. A recent survey of management characteristics in the business world found that the primary reason for failure was an "abrasive personality". The remedy given was to consciously count the number of times a day that you smile and then try to double that number.

Responsibility—let the faculty know that they can count on your word to keep a confidence and to do what you have promised within a reasonable time.

The personnel procedures and relationships outlined here are purposefully not specific. It is my firm belief that people and circumstances must give them their shape. This can be done through trust and an openness of communication that keeps the music executive in close touch with faculty and staff needs, problems, desires, and feelings.

And now I would like to turn, in outline form, to budget policies and procedures. Of course, I realize that the budgeting process differs from institution to institution and some or much of this information may not apply to your particular situation.

OBSERVATIONS REGARDING BUDGET POLICIES AND PROCEDURES

I. The Operating Budget - General

A. Learn the existing system (or develop a new one) so that you can be as creative as possible within the system.

1. Know which funds must be at zero at the end of the fiscal year.

2. Know which funds (if any) can be used to carry-over money into the next fiscal year.

3. Know what flexibility there can be in crossing between funds and cost centers.

B. Have an intelligent, well-trained, executive secretary to do the accounting and furnish a monthly report.

C. Spend every dollar that is allocated. (If you don't, the allocation will probably be reduced next year.)

D. Do not overspend. (The administration will lose confidence in you.)

E. Have some proposals for projects or equipment requiring substantial funding ready at all times in case the institution has funds that must be spent by a certain deadline.

F. Be aware that most institutions hold back some funds for emergencies.

II. Preparation of the Operating Budget

A. Involve faculty and staff in assessing needs and priorities.

B. Schedule all of the steps necessary in building the budget so that it will be completed on time and with time for discussion and revision. (Consider using a two year calendar with reminders as to when each step should be initiated.)

1. Gather faculty and staff requests.
2. Assemble requests.
3. Add fixed items.
4. Add contingencies.
5. Show to faculty advisory group and discuss priorities.
6. Develop tentative budget.
7. After funds are allocated, discuss any necessary adjustments with faculty advisory group.
8. Prepare final budget and distribute to faculty.

C. Be sure to hold some money back so that it will be possible to respond to emergencies.

III. Administration of the Operating Budget

A. Inform faculty of institutional policies and procedures regarding the spending of money.

1. Travel Advances

2. Equipment purchases

3. Supply purchases

B. Let your executive secretary handle the spending of specifically budgeted funds.

C. Personally handle all exceptions and new requests.

D. Go over the monthly accounting report carefully noting problem areas and considering possible adjustments.

IV. The Personnel Budget

A. Be as creative as possible in utilizing present human resources.

1. Carefully study and weigh the needs of the department and the wishes of the faculty on a semester-by-semester basis before making teaching assignments.

a. Adjust underloads and overloads to assure the equitable treatment of all faculty.

b. Be courageous in making teaching assignments that are fair to all and put human resources where they are most needed.

c. Reconsider every semester the best use of part-time and graduate assistant funds.

B. Be as creative as possible when considering the exact nature of replacement or new positions.

1. Start by assessing the needs of the whole department.

2. Don't assume that exactly the same kind of person who was in the position before is what is needed for the future.

C. In dealing with the Dean, the Vice President, Provost, etc., show an understanding of their problems and expectations. Present position requests as solutions to problems not as inalienable rights.

LEADERSHIP AND THE MUSIC ADMINISTRATOR

RHODERICK KEY
Eastern Illinois University

I am very honored to be able to serve on the Management Workshop Panel once again this year. This is the second year such a workshop has been scheduled at the annual meeting of NASM. If you are interested in the comments made at last year's management workshop, I draw your attention to pages 143-160 in the *PROCEEDINGS—Fifty-Second Annual Meeting of NASM.*

NASM has provided those in attendance with copies of an article from the "Harvard Business Review" that is worthy of careful study. For the purpose of this discussion, I call your attention to the final paragraph of the article.

> "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 dilemma."[1]

There are different styles of leadership and the Harvard Business Review article provides a graphic display of leadership styles. In the real world of music administration there is a blend of these styles, depending on the situation and the make-up of the administrator.

The Department Chairman, Director, or Dean may have *power* because of his position in the organization hierarchy, *but the leader has influence because of his interpersonal relationships and skills.* The title "administrator" does not make the titleholder a leader. To be a successful leader, the administrator must (1) know his environment, (2) know his faculty, and (3) know himself. In the Harvard Business Review article, Tannebaum and Schmidt refer to these areas as "forces in the manager, forces in the subordinates, and forces in the situation."[2]

The administrator is responsible for having his department or school achieve its objectives. This is his first and foremost job. He must have

[1]Tannenbaum, Robert and Warren Schmidt, "How to Choose a Leadership Pattern," *Harvard Business Review,* May-June, 1973.

[2]Ibid.

well-developed administrative and leadership skills so he can use the resources of his organization. The administrator has a variety of resources to get things done. They include physical resources, policies, procedures, and power to require certain behavior from his subordinates. There is an over-abundance of administrators who use these resources almost exclusively.

On the other hand, the *leader* adds a concern for human behavior to the resources available to him. He knows that the human resource, his faculty and staff, is the greatest resource at his disposal, and he tries to understand what motivates them. He also tries to structure their jobs so that the faculty members are challenged and satisfied by what they are doing. This procedure will motivate the faculty and staff to achieve organizational goals—particularly if they had a meaningful role in developing those goals. By involving the faculty in the objective-setting process, the administrator is gaining a commitment from them to help achieve those objectives. Participatory management and job enrichment are vehicles through which administrators can motivate their faculty.

What distinguishes the successful leader from the unsuccessful administrator?

1. *Knowledge and skills in music.* The successful leader should have "earned his spurs" as a musician.

2. *Basic knowledge and technical skill in administrative function:* Planning, budgeting, organizing, communicating, problem solving, and curriculum development. Each of these areas merit in-depth study.

3. *Most of all the successful leader has a working knowledge of human behavior.* He understands his *own* attitudes and personality *but* he also tries to understand the attitudes and personalities of those who work with him—his subordinates and his superiors. He must be able to motivate his faculty to obtain optimum productivity.

Any administrator striving to be a successful leader must work constantly to improve his expertise in these three areas. This takes careful planning with well-defined objectives for personal growth and development.

Mr. Ralph J. Corniner, Chairman of the Board of the General Electric Company, said this to a leadership conference:

> ". . . we need from every man who aspires to leadership—a determination to undertake a personal program of self-development. Nobody is going

to order a man to develop. Whether a man lags behind or moves ahead in his specialty is a matter of his own personal application. This is something which takes time, work, and sacrifice. Nobody can do it for you."

Mr. Corniner's advice is sound and practical. Persons who reach the top rungs in education, administration, performance, business management, selling, engineering, religious work, and in every other pursuit get there by following, conscientiously and continuously, a plan for *self-development and growth*. A successful leader recognizes the need for self-development. He constantly seeks ways to improve his own value and potential growth by reading articles and books, by attending conferences, and by participating in seminars that relate to his job.

Emotional maturity is a key ingredient of leadership. A leader is a mature person who exhibits such characteristics as perseverance, creativity, loyalty, integrity, patience, self-confidence, self-respect, and respect for others. A leader needs to have a *positive mental attitude*. If a leader is negative, it will be difficult for his organization not to be negative. In his book *Move Ahead With Possibility Thinking*,[3] Robert Schuller cites a story of General Raymond Reeves. Schuller was presenting a motivation meeting at Elmendorf Air Force Base in Anchorage and mentioned to some of the officers how impressed he was with the efficiency of the Alaskan command. He asked them, "What was the secret of General Reeves' success?" The officers agreed that General Reeves always told his command to "stop thinking up reasons why something won't work and start thinking of ways in which we can make it work." Schuller classified General Reeves as a *possibility thinker*. Possibility thinkers perceptively probe every problem, proposal, and opportunity to discover the positive aspects present in almost every human situation.

Schuller says that there is another classification of thinkers in the world—the impossibility thinkers. Impossibility thinkers are people who make swift, sweeping passes over a proposed idea, scanning it with a sharp negative eye, looking only for the distasteful aspects. They look for reasons why something won't work instead of visualizing ways in which it could work. So they are inclined to say "No" to a proposal, never giving the idea a fair hearing. Impossibility thinkers are people who immediately, impulsively, instinctively, and impetuously react to any positive suggestion with a sweeping, unstudied, irresponsible assortment

[3]Schuller, Robert, *Move Ahead with Possibility Thinking*, New York Pyramid Publications, 1975.

of reasons why it can't be done, or why it is a bad idea, or how someone else tried it and failed, or (and this is usually their clinching argument) how much it will cost! They are people who suffer from a perilous mental malignancy. Schuller calls this the impossibility complex. They are problem imaginators, failure predictors, trouble visualizers, obstacle envisioners, exaggerated-cost estimators. Their attitude produces doubt, stimulates fear, and generates a mental climate of pessimism and fatigue. They are worry creators, optimism deflators, confidence squelchers. The end result? Positive ideas buried, dreams smashed, and projects torpedoed. How many times would you take a creative idea you have developed to a superior who fell into Schuller's classification of an impossible thinker?

I want to practice what I preach, so let's get back to the possibility thinker and discuss some of his attributes. Schuller believes that possibility thinkers have *trained* themselves to look for possibilities in all areas of life. They have learned to:

Overcome inferiority complexes and live confidently.

Listen to new ideas and evaluate them carefully.

Spot opportunities and seize them courageously.

Welcome challenging problems and solve them creatively.

Face personal tragedies with equanimity and, if possible, use them constructively.

Please note that Schuller said the possible thinkers have *trained* themselves to have a positive outlook on life. Perhaps a better word would be *re-trained*, because a great body of literature claims that society has trained us to have negative, not positive, attitudes. Self-study and developing a positive mental attitude is an answer to coping with the negativism present in the world today. *You* control *your* thinking process. If you spend your time with a negative, non-productive attitude or mind set, it is because *you allow* it to happen.

A successful administrator-leader must be knowledgeable in all three areas mentioned earlier: (1) Musical, (2) Administrative, (3) Interpersonal. But knowledge is not enough:

A leader must be *organized.*

He must have a systematic way of getting things done.

An orderly record-keeping system and a follow-up system.

Without this organization an administrator may waste valuable time by looking for misplaced documents, trying to find out the status of programs and projects, etc.

The successful leader is an active participant in his department or school. He facilitates short and long range goal setting, including evaluating and revising the goals. He helps to create policies and procedures that improve the operation of the organization. He facilitates communication across and up and down the organization. He participates in the improvement of instruction and faculty development. He volunteers to help solve problems and tries at all times to improve employee morale and job satisfaction.

A person is not a leader unless someone will follow him, and a faculty will not follow unless they want to. The follower has to be willing to be led, and motivation of the faculty is the key to effective leadership. A successful leader knows that he cannot do everything himself. He knows how and when to delegate. A leader schedules his time carefully and strives for a balance between things that are *urgent* and those that are *important*.

Is leadership innate or are there leadership characteristics that are learned over the years? Your presence here says to me that you believe you can learn to be a better leader, and I believe that each of us can improve our leadership ability. Studies have shown that a reasonably intelligent person can, in fact, learn to be a competent leader. What is your *own* concept of your role as a leader? How do you view yourself? What is your self-concept and how does that influence your performance? Recall the distinction I made between an *administrator* who gains his power from his position in the administration hierarchy whereas a *leader* has influence over other people because of his administrative competence and his interpersonal relationships.

THE GRADUATE EDUCATION OF PERFORMERS

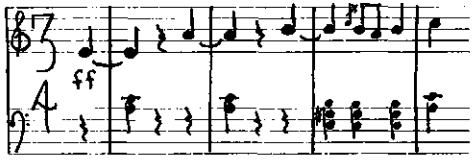
ROBERT FREEMAN
Eastman School of Music

Almost all professional musicians enter our field as the result of youthful enthusiasm for performance. In many NASM schools performance majors actually comprise the majority of our undergraduate students. Those few instrumentalists who are to become concert artists, supporting themselves wholly as soloists through concerts before a paying public, normally do not attend graduate school. They make their mark through national and international competitions and through our public relations industry, dedicated to the task of creating irresistible images for a concert-going public most of whom have difficulty distinguishing between performances that are outstanding and those that are only very good. The graduate education of many a singer is necessarily different from that of most instrumentalists, for it often happens that a voice of impressive potential is discovered only in a person's late teens or early 20's, after he or she has already missed the opportunity for the breadth of musical education enjoyed by such diverse figures as J. S. Bach, Beethoven, Robert Schumann, Arnold Schoenberg, or Leonard Bernstein. It is for these reasons that today's brief report on the future of graduate education for performers in America concerns itself with the education of instrumentalists, men and women who look forward, either immediately or after several years in a professional orchestra perhaps, to careers as college and university professors.

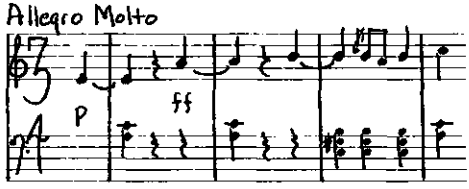
At present the graduate curricula for performers in our country involve a continuation of private lessons, ensemble experience, and practicing, intensified by a professional commitment to music and by the student's realization that he is now financially responsible for his own continuing education. Ideally, the graduate student of performance has already worked professionally both as performer and as teacher of performance. At Eastman our admissions process for graduate students in performance actually favors students of this background, people whom we find make more rapid and thoughtful progress than do most students who at the age of 21 and without professional experience have just finished their bachelor's degrees.

Graduate performance curricula have also traditionally included studies in music history and theory, offered partly with a view towards legitimizing performance studies from an academic perspective, and

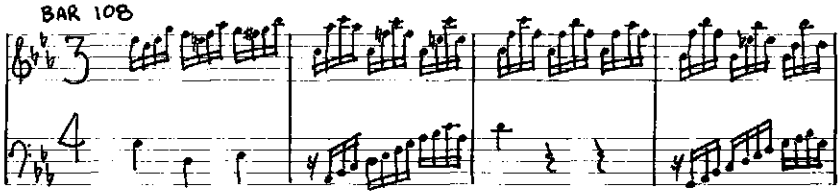
partly in anticipation of future job descriptions that involve instruction in performance as well as in undergraduate history and theory. The heart of graduate history curricula for performers in many an institution has traditionally been concerned with the transmission of the broad outlines of music history, the imagined facts concerning the careers and productions of the principal composers, as well as lists of salient characteristics that are meant to distinguish the output of each of the most important composers from the work of their predecessors, contemporaries, and successors. Such material has often been presented to performers as ancillary to their primary concerns, not as it would be offered to historians, as a series of hypotheses, but rather as a series of truths to be memorized and passed on as a hard core of misunderstood quasi-information to other performers of the future. Too seldom have historical studies for performers been offered to make them better performers. Too few of them understand, for example, the role of musicologists in the production of critical editions, and thus too many are willing to accept printed texts as though they came directly from Bach, Beethoven, and Brahms instead of indirectly through a series of scholars, copy editors, and engravers. Too often performers are taught that the production of publisher x is superior to that of publisher y, rather than how to use a critical report or how to ask intelligent questions concerning the interrelationship of available sources. Too seldom is our graduate performer advised that, in the solution of a text-critical question, he has any reason to rely on the years of study that should inform his own musical judgment. How many a player would think of performing the opening of the second movement of Beethoven's Sonata in A Major for 'Cello & Piano, opus 69,



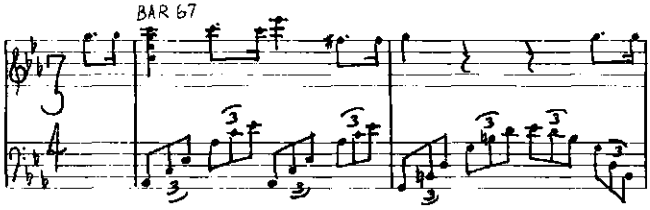
instead of



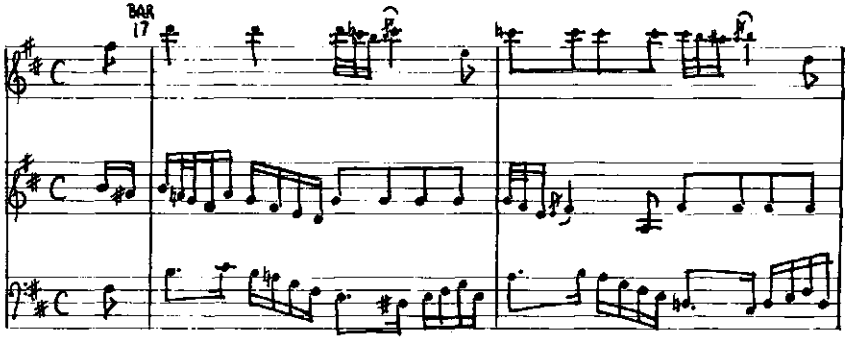
as specified by the otherwise very reliable Henle edition: How many a pianist would think of correcting the *Neue Mozart-Ausgabe* when, in the C Minor Piano Concerto, he finds such readings as



in the first movement or



in the finale? How many a performer, having learned in courses on the performance practice of so-called "baroque" music that appoggiaturas are performed on the beat, would worry about practical alternatives for the execution of the principal motive in the first movement of Bach's B Minor Sonata for Flute and Keyboard, where conventional wisdom produces parallel 5ths,



which our knowledge of Bach's musical preferences makes highly questionable as a reflection of the composer's intentions.

Undergraduate theory curricula deal with studies in ear-training and sight-singing, with the development of skills in part-writing and key-

board harmony, and with elementary courses in orchestration and analysis. A good deal of this, as we all know, is remedial work, even on the undergraduate level, making up for work which performing musicians would much more profitably encounter in their early teens. Graduate theory courses of the kind I envision are still to be developed in most institutions. They concern analytic studies involving questions of balance and climax, questions of rhythmic organization of hierarchies of phrases and movements, and of variability of tempo, questions of line and of voice leading. They concern the comparison of contrasting but outstanding performances of groups of works with a view towards the clarification of issues that lead to more compelling performances. We all recognize that some performances are better than others, and I do not include any consideration here for performances wherein the notes or rhythms are wrong or uneven, where the pedalling is blurred, or the intonation and ensemble inadequate. I refer to the distinctions we all make among adequate performances, some of which are demonstrably more moving than others. Some of us refer to a performer's musicality, others to the magic of his artistry, but surprisingly few to general principles of music-making of the kind alluded to here. If it is permissible that undergraduate performers be trained largely by the example of a teacher, speaking of and illustrating the way in which he himself performs the work under study—and I am not at all sure that this should long continue to be the principal method of *undergraduate* performance instruction—I believe it vital that graduate instruction for performers, both in the studio and in the classroom, be concerned with the development of general principles of artistic music-making that will support what will be both the performance and pedagogic activity of a lifetime to come. At least from my perspective, the development of curricula of the kind here described will have a salutary effect on the future of professional studies for musicologists and theorists as well.

SCHOLARSHIP AND TEACHING IN THE LIBERAL ARTS SETTING

MARIE DOLORES MOORE, R.S.M.
College Misericordia

In keeping with the traditions of good scholarship, and before posing any hypotheses about problem solutions, one must define the problem. Therefore, before addressing the issue of graduate preparation for teaching and scholarship in a liberal arts setting, I shall attempt to outline very briefly what is meant by a liberal arts setting. Those of us who are committed to imparting a liberal education to our students are faced with two questions to which we address ourselves continually: what indeed *is* a liberal education? and what is its relevance in today's world?

As a result of having studied these questions both formally in numerous committee meetings and seminars, and informally with colleagues, mentors, scholars and students, I have come to the conclusion that those who are brave enough to take a stand on the subject of liberal education and its relevance, fall basically into three groups.

The first group I shall call the traditionalists. The traditionalists feel that there are certain indisputable areas of knowledge which must be pursued, investigated and perhaps, after a lifetime, mastered. The catch phrases are "educate the whole person," "provide students with a broader perspective," "concentrate on the transcendental rather than the ephemeral realities of existence" and other similar euphemisms. I do not criticize these ideas. They are not without admirable substance. It is in their application to education in today's world that the traditionalist views become questionable. Extreme traditionalists, and they are in the minority, are wedded to an undiluted exposure to the *trivium* and the *quadrivium* because these, after all, *are* the liberal arts. Moderate traditionalists are willing to concede that there is no one set of perfect courses but they hold fast to the idea that the liberal arts are propaedeutic and should, therefore, precede any kind of specialized study.

The second group are the pragmatists. Their philosophy of education embraces the idea that a student should learn as much as possible about the area of specialization he or she has chosen. They rightly maintain that it is a very competitive world and only the best manage to survive. They have no objection to the traditionalist tenets but they feel that the "broader perspective" is a luxury, more or less useful, which one can acquire along the way if time permits, or which might be a worthy pur-

suit for leisure time. The extremists in this group are primarily concerned with marketable skills rather than abstract thinking.

Then there is the third group whom I shall call the realists. They are sometimes accused of having their heads in the clouds but one cannot overlook the fact that their feet are planted firmly on the ground. These are the people who live in the present, respect the past, and feel vitally responsible for the future. I would place Ernest L. Boyer, the United States Commissioner of Education, in this group. In an excellent article which appeared recently in the Washington Post, Commissioner Boyer advanced the thesis that "as individuals we hold certain things in common."[1] He therefore proposed a curriculum "that looks at the heritage we share, reflects on fundamental common experiences of the present, and then focuses on those alternatives for the future that in a thousand separate and unsuspected ways are being shaped today."[2] Commissioner Boyer's statement sums up the philosophy of those liberal educators I call realists. They understand that "the realities of earning a living have always been part of the liberal arts tradition."[3] Where the traditionalists founder is in relating the liberal arts to vocation and where the pragmatists stumble is in relating vocation to the liberal arts.

The faculty of every liberal arts college, I dare say, is made up of members representing all three of these groups. And spokesmen for each group are quite vocal. Put them together in a forum and the dominant themes are a depressed, "What have we come to?", an impatient, "Let's stop wasting time" and a hopeful, "Let's build the future by looking at the effects of the past on our present." Most forums end in a stalemate. But the forums continue because liberal arts colleges are constantly re-evaluating their goals, structures, and curricula. They realize that in order to survive in today's society they must be relevant.

I have spent time describing the climate in today's liberal arts colleges because I think it is of vital importance for young teachers to know what they are getting in to when they sign a contract to teach in a liberal arts college. Before long they will have to align their thoughts with those of one or another of the groups, or perhaps perform the miracle of finding the ultimate solution. Being prepared is half the battle!

[1]Ernest L. Boyer, "Chaos in Curriculum," *The Washington Post,* 30 October 1977, Section C, p. 1.
[2]Ibid.
[3]Ibid.

Now what can graduate schools do to prepare a student to become a productive teacher in a liberal arts setting? Graduate education is by necessity highly esoteric. Graduate music education is almost rarefied. Hours spent in the library pouring over manuscripts, or in the practice room refining a Mozart cadenza, or in the electronic studio amplifying sound waves tend to isolate students from the real world. They reenter it rather traumatically their first day on a job.

I say this not in condemnation of graduate schools. Their *raison d'etre* is to develop specialists and this takes a great deal of time and intensive study. But I feel that it is the obligation of the graduate school to see that their students do not stray too far from the real world. Students must be given time to allow their minds to absorb the actuality of what really is. The world is not limited to the tetrachord and the Tristan chord. Students' sensitivity to the world outside of music must be allowed to deepen. If this happens they will become richer persons with a broad perspective of the world and a deeper understanding of its inhabitants. The question now is how do you as graduate teachers and administrators allow all this to take place.

There are possibilities for change in the area of curriculum but this is not the heart of the matter. The *sine qua non* for any change goes much deeper than a reshuffling of courses. It involves a change in attitudes.

It is our attitudes that we really impart to students. The rest they can discover for themselves or read in our books or scholarly papers. In order to justify my existence as a professional I must believe that as a teacher I play an invaluable part in the education of a student. But I wonder how often any one of us steps out of our professonial role and asks ourselves how, as a *person*, we have touched the lives of our students. For after all, it is the human communication that in the long run produces lasting results, positive or negative. Think back upon the few teachers who have influenced your life. Was it because of their scholarship or because of their attitudes? Last May I was approached by a student who had just very successfully completed my undergraduate course in music history. The course ran three days a week for two entire semesters. The student wanted to thank me for something in the course which she said had profoundly influenced her ideas about her future. In a blinding flash of joy I wondered if it had been my brilliant exposition of the isorhythmic motet or perhaps my completely original ideas about Lully's operas. My spirit stood on tiptoes as I asked what it had been.

She answered that it was an excerpt that I had read to the class one day from *The Chronicle of Higher Education* which had listed Harvard's Henry Rosovsky's six basic characteristics of the educated man or woman. I had enthusiastically agreed with Mr. Rostovsky and wanted to share my feelings with the students. So after 90 hours of unfolding the mysteries found between the covers of Donald Jay Grout, I influenced this student with an attitude.

If we as educators do not believe that we are shaping the future, if we do not face head on the problems of the present which we as fellow humans share with our students, if we do not with our knowledge of the past search for solutions to these problems—social, cultural, ethical, moral and environmental—then we have abrogated our right to criticize those who come after us.

All of us educators, from nursery schools to universities, from vocational career institutions to research foundations, have an obligation to strive conscientiously to affect the attitudes of the students with whom we come in contact. We must help students develop a set of values, awaken their sensitivity to their fellow human beings, and communicate with their humanness. I give you not a solution but a challenge. To the degree that we succeed we shall have contributed to the real education of the next generation. We shall have prepared the leaders of our common future.

SCHOLARSHIP AND TEACHING IN TOMORROW'S WORLD

HOWARD R. RARIG
University of Southern California

Introduction and Background

Institutional charter memberships in NASM were established in 1928. The subsequent half-century has brought far-reaching changes to all realms of human interest and endeavor, and certainly to music.

I doubt that the founding fathers of NASM could have fully envisioned the dimensions and character of the art that engages us: the quantum jumps made in the discovery and availability of information about music; the extensions of performance techniques now assumed of our young professionals and their teachers; the scope and new modes of instruction for which we are responsible; the technology and gadgetry that have become commonplace and supportive in what we do; the changing mores of our concert life. Nor could those founding fathers have foreseen the fact that careers in music which were typical in past years would no longer be available, replaced by new career options for which we need to train both students and faculties.

Today the profession of music and graduate education in music differ substantially from fifty years ago and will continue to change in the decades ahead. The realities of our musical world require a new perspective, different sets of skills and techniques, and command of a vastly increased body of knowledge. For these reasons, we need seriously to reassess and reshape the course of graduate education in music for the years just ahead, for the closing decades of this century, and beyond.

Present-day music students will spend most of their professional lives at work in the 21st century. The musical developments of the 20th century compel us to accommodate change. The panel collectively is charged with addressing itself to the entire realm of the future of graduate education in music; for the sake of focus, we each have separate topics. None of these elements, however, really stands alone; all must be related at some point in order to see the art whole.

Present Strengths and Weaknesses

Looking forward from 1928, the scholar's world has been opened to as many new considerations as any part of the realm of music. The first chair in musicology at an American university was established in 1930. In recent decades, scholarship has been hard pressed to stay abreast of

new information and new resources. Systematic musicology has now taken a deserved place beside historical musicology. Theoretical and speculative studies have kept pace. Twentieth-century subjects have been accepted in most places as proper studies. Performance practices, whether new or old, have become a common concern. Once dusty and empty library shelves are now filled with ethnic and non-western music.

These developments recommend new responsibilities for scholarship and teaching; they suggest new substance, new modes of instructions and new standards in graduate education. We need to examine scholarship and teaching in the research university setting, to recognize shortcomings and to resolve them as we face the future.

Much good has come from scholarship. Its purpose in part has been to discover or recover our civilization's past and to provide new insights to our cultural heritage. A human condition is man's desire to know about himself, his origins, and his artistic inheritance.

I think it appropriate, however, to criticize scholarship where insularity seems arbitrarily to rule many subjects not proper for inquiry. I must cite as well the many cases where scholars separate themselves from fellow scholars, sharing their work only with a few hand-picked graduate students in a kind of professional cronyism; where scholars have separated themselves from their immediate professional community —from performers and composers; or where scholars speak in arcane language only to the few other professionals-at-large who understand them without translation.

Scholarship, especially where related to teaching in an academic setting, has a direct responsibility for communicating its findings to other colleagues and students. By meeting this responsibility, scholarship will provide broader professional values, will be more beneficial to others, thereby enhancing the quality of the entire musical enterprise.

Guidelines for the Future

It is fundamental for an art and discipline based in sound that the marriage of scholarship to performance be accepted as natural and necessary. Scholarly teaching should assume music-making a constant companion, whether formal or informal.

We must accept the notion that the few short years of undergraduate and graduate education cannot encompass for music students all that we would like them to absorb before they leave our portals. This view bears no veiled commitment to superficiality or mediocrity; rather, it

begs for a realistic appraisal of our circumstances and new solutions to our problems.

I scarcely need to recall for you the sorry anecdotes about crammed music history and theory courses, the indigestible range of information attempted in seminars, the "Music After 1750" classes that (even with good fortune) barely reach Debussy's doorstep, the frenetic pace of instruction on one hand and lavish excess of time devoted to idiosyncratic preferences on the other. Our problems can be severe enough if we think only of conservative scholarly programs that look neither right nor left of a truncated, narrow line—the abridged tradition of western civilization.

Our prospects for the future of graduate education become more clearly defined when we accept the need to examine broader musical horizons. For example, to the presently known least common denominator of scholarship and teaching, Western music, we begin to add the 20th century fully treated, our American culture, ethnic studies, and non-western or World Music; there follow new theoretical and analytical principles and procedures, expanded performance practices, new sound sources and technologies, new aesthetics, changing social mores surrounding the arts, and new career options. In short, we find ourselves challenged to devise new and realistic kinds of graduate education to prepare scholars and scholar-teachers for the years ahead.

Curricular reform comes immediately to mind, but that can follow sensibly only with well-drawn new perspectives and the genuine professional commitment to change emerging from those into whose hands such matters fall. Such reform connotes thorough-going institutional and professional self-assessment, a clinical appraisal of the past, a clear vision of the future, and a regrouping of human, physical, and fiscal resources.

Academic institutions may very well have to accept the notion that the graduate students, whether 25, 30, or 35 years of age, cannot know all there is to know of the expanded musical universe at that particular time of life. The institution will need to make judicious selections of subject matter, and will have to inculcate exemplary patterns of thought, inquiry, and pursuit of problems, all the while recognizing that the profession invites and clearly indicates a *lifetime* of continuous independent learning.

It is not unrealistic to expect that many of the current generation of graduate students and those to follow will enjoy fifty or sixty years—perhaps more—of fruitful professional activity beyond the university

days. The profession of gerontology already promises dramatic changes in our national consciousness and happy prospects for extended and productive professional lives.

Constituency of Scholars and Teachers

Assuming that scholarship and teaching go hand in hand in graduate music education, we need to redefine the responsibilities of the scholar. His or her constituency continues to broaden. A changed role perception for the profession is required. Scholars must now accept the notion that their graduate students may be destined for careers somewhat different from those of their mentors.

We can understand that, in Biblical fashion, scholars may wish to beget other scholars in their own image. Apprenticeship with a master has for centuries generated a lineage of well-developed talents and valuable works of art. This process may no longer be adequate, however, unless the master, embracing music as an art grown more complex and diverse, teaches the scholar-to-be with new competencies and horizons in view.

Scholarship needs also to engage itself fully with the graduate education of composers, performers, and teachers. It further should recognize needs of other young musicians who will some day find themselves administrators, industry leaders, or professionals in other arenas requiring musical competency.

The professional musicians of today and tomorrow will need always to be completely literate in their art; to add flesh to the bones of their specialties. This comprehensive education will be a vital and effective influence in the community of the arts. A national persuasion for involvement in the future well-being of the arts will depend directly upon such education of tomorrow's musicians.

Gains of scholarship will always need to be returned to teaching in order to inform, enrich and enliven musical subjects under study and performance. Only in this way can graduate education of our students improve and be consistent with the changing world.

The scholar has a mission to translate or transmit his findings to his colleagues and students. Those graduate students influenced by the university scholar will themselves ultimately be engaged in some way with other generations of graduate students, with lay and professional undergraduates, with pre-college and adult education, with the larger artistic

community, and with general audiences. It follows that graduate students in their days of institutional study should be enabled to share the scholar's findings at a later date with more remote audiences, in whatever way appropriate.

Career options for music graduates in general will continue to change and diversify. Prospects for the young scholar-teachers will correspond to these developments.

This generous view of one part of our profession might raise a question—will future graduate education dissipate itself trying to provide all things to all men? I do not believe so. That belief, however, requires that our perception of graduate education in the years just ahead must reduce the professional gap between the academic experience and the realities of the actual world to which graduates will go.

Today's discussion should serve as a catalyst and a beginning toward that end.

CAREER CONTEXTS

JERROLD ROSS
New York University

In the great, old movie, *Dinner At Eight,* Jean Harlow comments on a necklace that Marie Dressler is wearing. "Goodness, what a beautiful necklace," she exclaims. Whereupon Miss Dressler, in a voice and with an inflection that does not require years of voice training to appreciate, replies, "Goodness had nothing to do with it!"

As we view the headlong rush of many music departments into a variety of new programs that appear, on the surface, to be good ideas, we should take note that unless they are realized in quality fashion, their apparent "goodness" does not provide the answer to faltering music education curricula.

Our job as administrators is to be dedicated to the preparation of students through whatever professional role we announce our training curricula accomplish. Therefore, the nature of such training has to be predicated upon the realistic capabilities of our institutions to provide such training.

Music Therapy

There is, indeed, a need to spread the word on music therapy to special education settings, to local clinical facilities, and to broaden the concept of this emerging and still growing field.

There is an additional need to provide alternative routes to approving new programs in music therapy, as well as to certifying (registering) individuals who currently are employed as therapists, and who are doing a good job.

However, unless music departments have a full-time music therapist on the faculty, have devoted much time and energy to establishing relationships with the appropriate department of psychology in their respective institutions, have identified local field institutions willing to cooperate, and are able to offer more than just a few courses in special education through music, establishment of music therapy programs additional to those across the United States, will not be a help to the profession.

Moreover, a good deal of research in the field—needed to demonstrate the effectiveness of music as a therapeutic tool—has not yet been accomplished, and the medical profession does not yet understand what the healing qualities of music can be. Music therapy programs should,

therefore, have not only a strong training component, but should be capable of initiating research and demonstration to prove the efficacy of our art.

Music and Business

There is a great interest among young people to train for jobs in the music business and in such specialized areas as recording technology. Certainly the record industry is among the fastest growing fields in music, and probably the most lucrative.

However, there are relatively few jobs, and these are principally in urban areas. Departments of music wishing to initiate such programs should also have strong ties to their respective business schools for such course work as accounting, management, marketing, and the like.

For recording technology, in particular, the cooperation of a good technical facility is absolutely mandatory. Professional equipment is expensive, and professional recording engineers hard to find.

Arts Administration

Arts administration programs are like rabbits. New ones usually emerge after each winter, in preparation for the Fall academic term of the subsequent year. But rabbits are not terribly discriminating in taste, and further proliferation of such programs can only be sanctioned, in my opinion, if the programs address themselves to such underplanned areas as:

1. community service
2. State and local governmental agencies

The Metropolitan Opera (not even the Lyric Opera) is waiting for graduates of most arts administration programs to assume leadership roles—nor even to begin training as a junior staff member. But schools and departments of music and/or performing arts might have, as one mission, the preparation of young arts managers to begin a career at the grass roots level where tremendously exciting cultural activities are not taking place.

Needed, however, is a strong graduate business school, appropriate and quality internship placements, and a full-time staff member whose principal responsibility is to serve this program.

A recent survey ranked the arts as having the poorest business and professional managers. We scarcely need to continue this unenviable reputation.

Although "education" curricula are not specifically in my charge, there are a few newer areas that merit attention and respect.

Continuing Education

This is a vital area for future concern. We can spread the influence of music and research new fields in the areas of leisure time for older citizens, advanced professional training for musicians without regard to degree credit (the continuing education unit being the vehicle), and even research new fields through which music can contribute to the life-long learning of professionals in fields through which music may have a significant additional impact (industry, for example.)

Arts-in-Education

The wave of the future lies in the training of musicians to understand the relationship of music to its sister arts disciplines and to other liberalizing studies, as well. The principle that teaching music by means of placing it in a contextual setting with the rest of life is, indeed, a legitimate way of educating young people.

A strongly balanced curriculum in the interrelated arts enables us to articulate the meaning of music to others—especially to other teachers, and is particularly vital at the elementary school level.

In secondary and higher education, too, music and its relationship to other important disciplines (e.g. humanities, psychology), can help to sustain an important role for performance and general music-based studies in the overall school or college curriculum.

Care needs to be taken, of course, to maintain the integrity of music as a specific discipline for it is only where music is, itself, regarded as well taught, that useful relationships can ensue among music and other faculties. The administrator needs to be aware, as well, that course work in related (or interrelated) arts areas often must be team taught and therefore special assignments of faculty are required, and this is often somewhat expensive. (It is worth it, however.)

Music Education and Performance

I cannot close without voicing my opinion, however, that after all of these new and interesting career options have been examined, we need to re-affirm our present commitment to music education and music performance. While it is our right and, indeed, our obligation to lead in new directions, we cannot abdicate our responsibility to sustain traditio-

nal career tracks, improving the teaching in currently offered courses and programs. We *can* accomplish *both*, stressing quality, and assigning to each program (old and new) a *theoretical base* on which to upgrade the various music professions. Ultimately we will succeed in raising the level of practice in all areas of music, which is, after all, our primary raison d'etre.

GRADUATE PROGRAMS IN MUSIC EDUCATION: TEACHER TRAINING AND RESEARCH

KENNETH A. WENDRICH
Neighborhood Music School

This paper presents my thoughts on the possible future directions of graduate programs in music education. It proposes an alternative for post-baccalaureate teacher training and suggests two areas for research activity.

To the present, graduate programs in music education have focused on public school teacher training; either directly, by offering courses for teachers who are constrained to earn graduate credit for permanent certification; or indirectly by producing advanced degree holders to fill college teaching posts or administrative positions.

The substance of graduate education has been an extension of undergraduate skill development with additional emphasis on the historical, theoretical or philosophical rationale for music in public education.

I think it is time to reassess the emphasis on public school teacher training for two reasons:

1. The teacher training function can be better accomplished in other ways.
2. There is a need for basic research into the foundation of musical intelligence and a need for applied research into more effective ways of influencing musical values. Graduate programs are the appropriate settings for meeting these research needs.

I would like to elaborate both of these points.

I suggest that local and state departments of education assume responsibility for teacher education beyond the Baccalaureate Degree. The format for this teacher education would be the specialized workshop-for-credit, run in conjunction with college and university music education departments. The focus of the workshop/course would be on problem solving through new techniques, curricula, materials and equipment. Workshop leaders would be other successful teachers.

The objective would be to take post-baccalaureate study for public school teachers out of the lecture hall and seminar room and put it in

the hands of successful practitioners in the field. (In other words, make teacher training analogous to performer training.) Programs like this are operational in a number of states at the present time.

Relieved of responsibility for public school pedagogy and philosophy classes, graduate departments in Music Education could concentrate their energies on areas of musical training and scholarship that may have been slighted in undergraduate teacher training programs, especially musicological bases for performance practice, literature and research. The area of research in music education deserves particular attention.

Research carried on in an academic setting really serves two purposes. The first is to contribute to the body of human knowledge through creative and original investigation; the second is to train students in investigative procedures and techniques so they are equipped to solve problems. It appears that most of the research work in music education addresses the second of these purposes. It must be recognized that for all the dissertations and theses music education has generated, little progress has been made in answering fundamental questions about human's learning with respect to pitch and rhythm. For example:

> What psycho-motor processes are involved in the perception of pitch and rhythm?
>
> At what age do they start?
>
> How general are capacities?
>
> How much is genetic? How much environmental?
>
> What is the relationship of the separate hemispherical brain functions to the perception of pitch/rhythm? To musical creativity and imagination?

Because of the focus on public school music, the subject of most of our experimental research has been the school age child. There is much to suggest that answers to the questions just raised—as well as the myriad of sub-set questions they generate—will be found in studies of infant behavior. It is possible that the critical period for basic musical development is parallel to the critical period of language development —somewhere between birth and 18 months.

I suggest, therefore, that graduate programs in music education establish interdisciplinary research programs with departments of psychology and physiology for the purpose of investigating the psycho-

motor basis of musical perception and behavior. I believe that music education must be as concerned with the *foundations of musical learning* as it is with the fundamentals of music teaching.

Along with this basic research in musical intelligence, I suggest that graduate programs in music education evidence concern for the real position of music in the society.

Although music in the public schools will undoubtedly continue to be an important function of music education, it must be admitted that musical learning and valuing goes on in many other settings: preschools, private studios, preparatory departments and community music schools, churches, concert halls, and most pervasively in the media and through phonograph records. It is probably safe to say that "out-of-school-music" has a greater effect on the general culture than "school music". Indeed, "school music" has come to *reflect* popular musical values more than *influence* them.

If this is true, then music education, to justify the title, must concern itself with these other settings and modes of learning. I suggest that graduate programs take a more global view of education as *music in society*—and begin to come to grips with the systems that affect the cultural life of our communities and our country. These include broadcast media, the press, governmental agencies at the local, state and national level, and the music industry.

To this end, I suggest another kind of research program; one that defines and investigates the social, economic and political variables that influence the use of music in our lives. This work might be conducted in cooperation with departments of sociology, political science and public communication. The objective would be the preparation of individuals to assume positions of leadership in media, industry and government.

To my mind, then, the future of music education lies not in public school teacher training, but in basic research into the foundations of musical intelligence and applied research into more effective ways of influencing musical valuing. We cannot expect leadership for this research to come from industry, or the public, or other branches of the profession. It must come from graduate programs in music education. It is our responsibility.

THEORY/ANALYSIS IN THE FUTURE: INTRODUCTORY REMARKS

ROBERT THAYER
State University College, Potsdam

In this session we hope to present some ideas about the future of theory and analysis. The topic will be addressed in turn by each of four panel members, each from a very different perspective. Following the individual presentations we will invite members of the audience to ask questions and to join us in further discussion of this important topic. It is appropriate that NASM continue to provide a forum for the consideration of this topic, since the Association has served in this role in the past, from the pedagogical discussions of the thirties and forties to considerations of comprehensive musicianship in the sixties and seventies. Today we plan to limit our discussion to an emphasis on the theoretical and analytical work typical of junior level and beyond rather than the basic musicianship courses of the first two years. It is our hope that the focus will be on changes that need to be initiated now rather than detailed projections into the murky world of what the future might hold.

As we consider future developments, it seems useful to consider, at least in a cursory way, the present state of the art. Theory and arranging courses, under one title or another, are common to undergraduate curricula in all schools of music in this country. In this regard, it is interesting to contemplate the role that fashion seems to play in the use of various campus-based terminologies. How long has it been since you heard the word "dormitory" used on your campus? Similarly, the word "band" has fallen into disuse on a number of campuses. In some of our schools the term "theory" has been replaced by a variety of euphemisms.

Our theory courses, whatever they are called, have certain differences from campus to campus. In some places, such courses are spread in a horizontal fashion over the four year undergraduate curriculum. In others, theory courses tend to be concentrated in the first two years. Great differences in terminology appear, not only in course titles but also with respect to the infinite number of musical phenomena that theorists and analysts attempt to describe. As terminology varies widely, so do the pedagogical means employed for skill development and cognition.

Despite the differences between programs, there are certain common elements. The pedagogy of theory and analysis in this country in the latter quarter of the century has been strongly influenced by the comprehensive musicianship movement of the 1960's and early 1970's. This is evidenced by textbooks being produced today, by curricular outlines, and by classroom methodology. It is apparent that there is considerable emphasis today in theory programs on the stylistic features of music from broad chronological periods and geographic regions.

What about the teacher of theory and analysis in the last quarter of the century? What is a theorist? What does a theorist do? In attempting to answer these questions, it might be helpful to use a technique employed by the creator of a comic strip series of a decade or so ago in which a caricature of a person or thing was presented as viewed from the perspectives of different people. For example, a farmer might be portrayed as a lover (viewed by his wife); a professional caliber athlete (viewed by his nine year old son); a policemen (viewed by his thirteen year old daughter); a hay seed, bumpkin, yokel or rustic (viewed by a city "slicker"); a soft touch, a push-over (viewed by a tractor salesman). A cow at milking time on a cold winter evening when the milking machine has broken down might view a farmer as a creature with huge icebergs for hands. A traveling salesman might view the farmer as a jailer who keeps his nineteen year old daughter in chains.

What happens if we apply the same caricaturing technique to the teacher of theory and analysis? The student of such a teacher might see a keeper or preserver of numerical and alphabetical formuli (seven goes to eight, four goes to three, two goes to one, GBDFA, CEG). The music chairman might see an archivist or record keeper. I leave it to your imagination to speculate on what the Dean of Fine Arts sees or what another theory teacher sees. How does today's teacher of theory and analysis view him or herself? This is probably the most important question. It is to be hoped that among the self-perceptions is a view of a theoretician, one who theorizes, one who makes and shares theories. It is to be hoped that a teacher has a self-perception of someone who helps students:

to benefit from the work of theorists;

to act like theorists themselves, that is to *become* theorists;

to evolve into complete musicians who can apply theoretical training to hearing, feeling, performing, composing and, in turn, sharing music with others.

Surely it seems that a theorist should possess enough of the qualities of humility and perspective to appreciate the words of Emile Jacques-Dalcroze who reminded us that *feeling* precedes analysis.

In the immediate future, the work of the theorist/analyst/teacher will reflect the changes in our society brought about in part by forces external to music itself. Consider the impact of computers, with their enormous potential to assist not only in research techniques but also in the production of sound itself. Reflect on the exponential growth in music literature, expanding literally every second. Think about the new instruments of music, and the new technology for bringing music to people. Consider the impact of recent research into long lost or little understood music of other times and places. Think of the new availability and use of leisure time, as well as of new demands by the general public with respect to the consumption of music and the attendant needs of perceiving and understanding music.

We turn now to presentations of each of our panelists. I hope that you will attempt to relate the remarks of each to the context of theory and analysis teaching as it exists in our institutions today and that you will be framing questions and comments relating to future developments in the field. Most important, I hope that our deliberations today will help us prepare for the transition between what is and what can be.

HANS KELLER'S UNITY OF CONTRASTS PRINCIPLE AS APPLIED TO STRAVINSKY'S FIREBIRD

MAUREEN CARR
Montclair State College

The topic that I have chosen for this afternoon's interest group session has to do with Hans Keller's *Unity of Contrasts* principle as applied to Igor Stravinsky's *Firebird* (1910). This seemed to be an appropriate topic since it has implications for performance and composition.

The theoretical writings and tape recordings of analytical sketches by Hans Keller (b. 1919) are relatively unknown in this country. The BBC commissioned Keller in 1957 to prepare a musical (that is non-verbal) analytical sketch of Mozart's D Minor Quartet, K. 421 for performance as if it were music. (Keller calls the creation Wordless Functional Analysis, No. 1 or WFA 1). At least eight other sketches were completed and performed between 1957-1960, although No. 1 is the only WFA known to be published. Working from the *Unity of Contrasts* principle (i.e. the idea that contrasting elements of a musical work are generated by an underlying unifying element), Keller arrived at an analytical approach which helps to explain the inner structure and pre-compositional basis of musical textures. If one understands the contrasting elements to exist at the foreground level (i.e. the level of musical structure most apparent to the listener on first hearing), it follows that the unifying element will exist at the background level of musical structure. It is the background level that is the foundation of a musical work and the one most apparent to the theoretician in attempting to explain the contrasting elements of a musical composition. One can therefore define background unity as that which all the foreground contrasts of a work possess in common.

The purpose of my ongoing research is to apply Hans Keller's analytical approach to Stravinsky's *Firebird* (1910), in order to develop clear and distinct ideas as to the pre-serial structure of this work. An investigation of the *unity of contrasts* principle in *Firebird* would help to explain:

1. the complex motivic structure of this work
2. the interrelationships among the sections of this work
3. the original work (1910) in perspective with Stravinsky's revised version of *Firebird* (1919)

4. the original work in perspective with Stravinsky's later works in the serial technique

In addition, one would also demonstrate:

1. the significance of Hans Keller's theoretical principles in relation to those of his contemporaries (Deryck Cooke, Alan Walker)

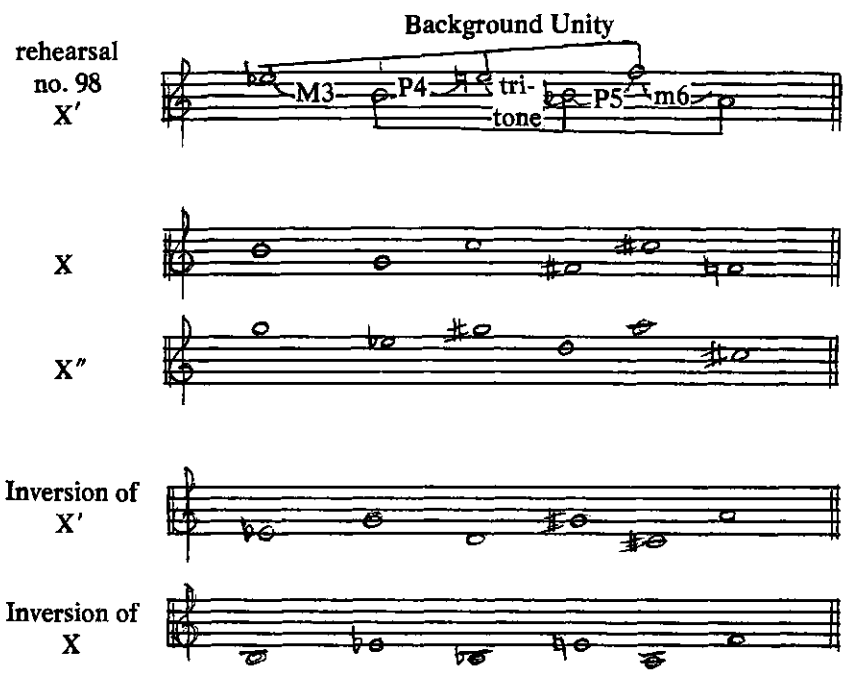
2. the influences of Heinrich Schenker, Rudolph Reti and Oskar Adler (teacher of Arnold Schonberg) on Keller's analytical system

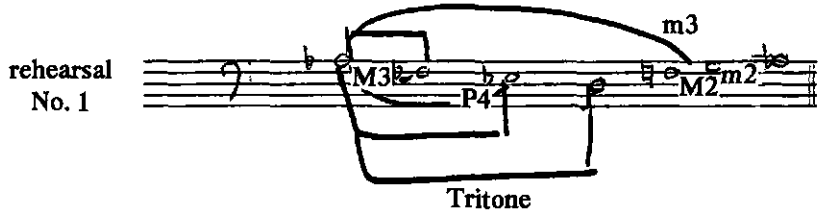
It is significant to mention at this time that in 1960, Stravinsky also wondered if the motivic structure of *Firebird* was a precedent for his serial compositions.

In Exhibit A you have before you an illustration showing the *Unity of Contrasts* principle as applied to the first ten measures of the Carillon section of *Firebird Ballet* (1910), rehearsal number 98.

Exhibit A

Unity of Contrasts principle as applied to the first ten measures of the Carillon section of Stravinsky's *Firebird*.



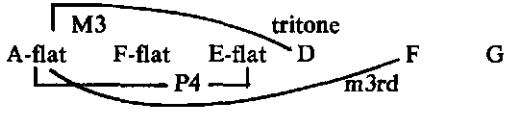


From the sketches of the Background Unity and Foreground Contrasts, one is able to see that the melodic and harmonic structures of the *Carillon Section* (rehearsal number 98) are symmetrically formed. Each of the twelve tones of the chromatic scale is found in bars 1-10 in specific horizontal and vertical formations. The intervallic patterns established in bars 2.5-4 of the *celesta* starting from note B (X), (↓ M3 ↑ P4↓ D5↑ P5 ↓ A5) are repeated in bars 5-6.5 from E-flat (X′) and again in bars 6.5-7, from G (X″). The basic pattern on G (X″) is repeated in bars 8-9.5). The basic pattern from B (X) is repeated in 9.5-10. An inversion of X′ from G occurs in the second violin part of bars 5-6.5 being stated simultaneously with the original form of X′. The inversion of X from B occurs simultaenously with the original form of X″ in bars 6.5-7 and is repeated in bars 8-9.5. The inversion of X′ is found in 9.5-10.

One can relate the starting notes B, E-flat and G of X, X′ and X″ to the augmented triad, which is derived from the augmented sixth chord outlined in bar 1. The notes next to the starting notes G, B, E-flat of X, X′ and X″ also combine to form an augmented triad.

At least two unifying elements of the opening bars of the Carillon section can be traced to the opening bars of the Introduction:

1. the intervallic profile of X, X′, X″ can be traced to bar one:



2. the half-step relationship existing among alternate notes of fragments X, X′ and X″ can be derived from the opening bars of the Introduction.

More direct use of the foreground material of the Carillon motive can be found in several sections of the ballet.

There are numerous other contrasting elements that exist at the foreground level that can be traced to the opening motive. Of greatest interest are the examples of inversions, retrogrades and retrograde inversions of the original material. The limitation of time will not permit me to present a complete analysis of all of the unifying and contrasting aspects of *Firebird.*

The material described above, however, can be communicated without words by the analytical sketches which professional musicians can easily learn to read and which are likely to be more meaningful to performers than the sort of prose normally required by musical analysis. The importance of this situation extends well beyond mere practicality. "The careful student will keep ever in mind," Charles Seegar has noted, "that he is employing one art utilizing a highly selective set of sonal and temporal materials (speech) to deal with another utilizing a somewhat different but no less highly selective set (music) . . . We cannot presume to measure the distortion. But neither can we assume there is no distortion" (*Introduction to Studies in Musicology 1935-1975,* Berkeley, 1977). The adaptation of musical notation for analytical purposes makes it possible to measure such distortion as may exist though for reasons that are perhaps obvious that measurement cannot easily be expressed in words.

Additional matters like rhythm, the harmonic axis of E-flat (98) in connection with A-flat (1) can likewise be illustrated through a functional analysis graph. Thus what the analyst understands about the work can be set out in a concise, relatively easily understandable way that permits the reader to judge the nature and extent of whatever distortion the analysis may have introduced.

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MODELING FOR A THEORY-PERFORMANCE SYNTHESIS

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One can look far and wide and yet never discover an academic whipping boy like a collegiate music theorist. Custodian of all that is traditional in the science of music and, at the same time, an advocate of all that speaks to the future of the art form, the theorist most of all is to bring into close proximity with musical literacy a rather diffuse collection of would-be practitioners in a variety of sub-disciplines in the art form. This task has never been one touched with elan and class; theorists teach generally what is required and rarely what is pleasant. As the art form embraces broader and more complex modes of expression, the theorist must adjust the theory curriculum to include the new, sometimes displacing some of the old. Sociological pressures also mount for the theorist to include jazz, rock, soul, folk, non-Western and what-have-you in the theory program so that his charges can embrace every eventuality with security. In recent years theorists have seen their efforts dissipated to such an extent that many fear for the musical literacy of the students whom they have led frenetically through an obstacle course of 16th century counterpoint to linear writing of a most advanced style. Now the theorist faces an almost insurmountable challenge: a synthesis of all knowledges of materials and styles with the actual practice of the art form so that the student moves into society the complete musician. This latter challenge has remained with the profession for a number of years and has attracted support for its solution from prestigious foundations. Comprehensive musicianship, integrated history-theory blocks, articulated performance-materials blends and similar efforts all strive for the ultimate synthesis of theory with practice.

Synthesis implies the final assemblage into a single inter-related hierarchy of all skills and competencies required for an enlightened performance or creation of an art work. While not often participating in performance which is to represent this final synthesis, the theorist still must somehow achieve this almost mystical state with his students somewhat before-the-fact. Hence one of the strangest dichotomies in musical pedagogy: how to usher in the synthetic offspring without participating in the final birth process?

Synthesis fulfillment has presented musicians in higher education with a challenge which seems even more frustrating in view of aca-

demia's marvelous tendency to fracture and mini-compartmentalize its system of teaching materials, pedagogy and performance. Thus, in spite of the efforts to synthesize major portions of the music curriculum, the blend of materials and performance never seems to occur. This, then, is the crux of the issue and the crux which, it will be suggested, may take decades to overcome if the proposition of this paper were ever to become systematized.

Modeling means creating a behavior example which someone is to imitate. In education, modeling is what a teacher does by his/her own example to encourage the student to adopt similar behavior patterns which then can be construed as learning. Thus it is possible to demonstrate what is meant by phrasing, supporting the tone, intonation, etc. Learned behavior based on modeling is far more significant than is generally realized especially when one considers that much of the learning in performance has been accomplished primarily through modeling. An even more penetrating observation is that most of the musical learning accomplished by music students prior to beginning collegiate studies has been done primarily through modeling. The most influential group of pre-college music models would include high school ensemble directors, private piano teachers, and volunteer church musicians. Since most of this latter group are all graduates of this Association's own music departments, one can safely estimate how close to an artistic synthesis this modeling has been.

The thrust of these remarks now becomes obvious. The synthesis of materials and performance takes place in the student only when he/she sees it being modeled by all those responsible for his preparation for professional duties. And the availability of superior synthetic models is so limited that to launch such a synthesis-orientation in an entire curriculum would require either the replacement of many of the available staff or the systematic retraining of that staff, the latter an expensive and possibly self-defeating task.

In spite of the vastness of the procedure, this proposal then is to reconstitute or reconstruct the model which is responsible for patterning acceptable musical behaviors for collegiate music students. One can approach the model as a macro-model or as a micro-model. The macro-model is represented by the totality of a department's educational program (including all sub-specialties, all disciplines and all activities); the micro-model is represented by the individual teacher in each and all of these sub-specialties.

The macro-model has been the subject of considerable activity in the past 20 years through a variety of well-intentioned and well-founded experimentations. The Comprehensive Musicianship Project worked primarily with macro-models. The Contemporary Music Project, on the other hand, inserted a micro-model into the secondary education scene, perhaps one of the most enlightened efforts in the history of music pedagogies. Unfortunately the composer-in-residence program did not become in perpetuity a teacher-in-residence so the bright star of creativity and musical synthesis faded from the scene. It was, however, the right beginning with the wrong coda.

Macro-modeling at the collegiate level has had many spin-offs from the Comprehensive Musicianship Program; many departments have revised their materials courses into a historical blend of a single course or a series of inter-related courses. Unfortunately, the horse-trading in matters of curriculum on most campuses has not produced an expansion of the materials segment but rather has squeezed about 300 years more into the time slot occupied by the original 150 years of Common Practice materials. Many schools so involved are now pausing to assess the merit of these more comprehensive programs in respect to the programs' effect on musical literacy, the ability of the student to manipulate the many aspects of musical language covered in the courses and the ability of the student to conceptualize any aspect of a historical style period. Indications are that students are much more proficient in 16th century linear writing but somehow have failed to grasp the systematic development of materials from 18th century diatonicism through 19th century chromaticism to 20th century linear style.

Macro-modeling has also created team-taught materials courses, coordinated theory-history syllabi (and even one example of a regular history course synchronized with an eight-semester music history-theory blend at Ithaca College), etc. The integration of actual performance experiences into these blends has still remained a problem which most departments seem unable to remedy completely. This final step of making all performance ensembles specialized laboratory experiences for the theory-history blend remains difficult to order since such a decision would have results of a most traumatic nature. Given the ambitions and skills of the staffing mix in most departments, the macro-model may have evolved as far as it can unless some adjustment can be made in the skills and ambitions of individual teachers involved in the new approach.

The micro-model has remained generally untouched with the exception of the Ford Foundation effort (Contemporary Music Project). At the collegiate level no systematic approach to the problem has been noted. The problem first of all would require defining the minimum components of a satisfactory micro-model for collegiate teaching. First, the basis of the new pedagogy is not to create a new kind of teacher who can handle the entire materials-history-performance chore but rather to create in the teacher an understanding of the synthesis process and, at the same time, develop skills in creative manipulation of musical materials which will give the non-materials teacher some insight into the creative process, its historical biases and how these two operate in shaping an intelligent performance. It goes far beyond the traditional performance practice involvement and asks of each teacher only an understanding of the entire synthesis process.

Second, the synthesis of knowledges of musical style and materials should somehow be effected in the entire teaching staff. The first attribute could be described as an acquaintance with the philosophy of synthesis; the second would expect a complete involvement of the teacher-musician in developing a personal synthesis in his/her approach to the art form. The level of this expectation can vary with a spiral curriculum of increasingly more complex concepts, the minimum arrival point probably being an understanding of the materials and affective levels involved in musical phrasing.

Third, performance experiences must somehow become laboratory expressions of concepts learned in materials-history classes. More importantly, this must involve the totality of the performance program to insure consistent modeling within the expectations of the synthesis program. This should not be interpreted as turning every professional-level ensemble into a relaxed collegium or Gebrauchtsmusik experience. The same professional qualitative performance execution would hopefully remain.

Fourth, ideally a portion of the program should be taught or coached entirely by a single teacher who thus becomes the micro-model for peers and students alike. A candidate of such breadth and gifts would be represented by resources such as Nadia Boulanger, Leonard Bernstein, Aaron Copland, etc. Most of the teaching resource would remain primarily active in sub-disciplines.

What would be an educated guess of available "master micro-models" in the current inventory of music faculty members in higher

education at this moment? An estimate of 25% of the total active faculty might be generous. This shortage of models could be disabling in the early stages of a department's efforts.

Is the concept worthy of consideration? Is there the slightest chance that it might produce the musical product desired? Is there some way to change the diversified focus and operation of a departmental staff to accomplish this single purpose? Above all, can the change be done without completely disrupting an on-going educational operation with self-studies, in-service experiences, experimental offerings and other less-rewarding by-products? In spite of the hesitancy to redirect the energies of a productive operation, it well might be possible to become involved in a long-range program which would produce the desired effects. The obstacles are many: faculty disinterest and self-interest, lack of model-teachers to provide leadership, finances to support a faculty self-improvement program, and the pressure to keep the present level of operation going as the primary role of the faculty. There are positive features to the program which may offset some of the problems. A school which moves to the forefront of the program enhances its graduate and undergraduate programs, produces consulting opportunities for its faculty and gets a firmer grip on its own future by intensifying the quality of its operation and thus presents a more attractive option to the new student. Resource "models" are available at least for summer institutes or might be developed within the existing faculty. Development funds are also available from many foundations. Initially a faculty interested in starting such a program must accept the responsibility of self-development, this requiring careful study and planning before any formal activities begin even in the faculty training segment. It must agree among itself what ingredients would be required in the micro-model, how these would be developed, and then how studies could be done to change the curriculum. Careful planning of every stage is absolutely essential.

Generally, what kind of self-improvement program would be indicated for a typical faculty? Most important would be the development of basic creative skills to a minimal level in all faculty, hopefully to include the entire spectrum of musical style carefully integrated with historical studies. Finally, some kind of laboratory performance experience must synthesize all of this into the recreation of a stylistic example. A portion of the latter, most importantly, should be the coaching of a single soloist using the same procedures so that the private teacher understands how to integrate stylistic matters into the teaching of perfor-

mance skills. The time to accomplish a faculty's initial refurbishing would probably vary from three-to-four years, with much of the effort focused in single four-or-five-week summer institutes of a full-time nature (at full salary for all faculty involved) plus weekly seminars of at least two-hours duration in each of the weeks of the regular school year.

Injecting new behaviors into the teaching procedures of an established teacher must also be approached very professionally with an emphasis on self-study, self-guidance, self-monitoring and self-evaluation with peer input being a variable that only the faculty politic can decide. Video tape procedures can allow a faculty member to review systematically his/her entire teaching style in the privacy of his/her own office or home study. Thus the transition from traditional modeling to the new micro-modeling would require a period of transition in which individual faculty members could gain not only new skills and insights but confidence in these skills. Once this transition has been accomplished the faculty are then (and ONLY then) ready to work toward a revision of their entire curriculum.

The process then becomes a procedure of altering first the behavior of the individual teacher along guidelines mutually acceptable to a faculty so that all teaching is done from the broader base of synthesized musical competencies and then approaching the structure of a degree program to reflect this richer teaching resource. It is difficult to imagine any other way to accomplish the synthesis the profession desires. It is also hard to imagine a more difficult way to prepare for this synthesis.

THE USE OF MUSIC THEORY/ANALYSIS SKILLS: MUSIC ADMINISTRATORS' RESPONSIBILITY

JAMES FAULCONER
University of Oklahoma

The purpose of this paper is to point out the future needs in the area of music theory instruction and hopefully to offer helpful means by which the needs may be more successfully satisfied. This will be done from the viewpoint of music administrative responsibility in the area. Also, the paper will deal with the importance of "use" related classes and other instruction so as to make the application of the concepts being studied an important focus at all levels.

Due to the ever increasing amount of music being dealt with in our nation's schools and concert halls, there exists a tremendous need for our students to most efficiently come to grips with a vast variety of music. Not only is the increase in music due to the obvious daily composition of new music, but also the large amount of early music being prepared in performance editions. In addition, our graduates are being asked to increase the inclusion of music of different ethnological groups and jazz and pop music. This exciting circumstance imposes some serious responsibilities on all involved with music instruction. Stated simply, each day we continue doing what we did yesterday means another day we get further behind. In the area of theoretical studies, we are charged with providing tools for our students which they can use and refine well into the 21st Century.

The most important administrative responsibility in the area of theoretical studies is the encouragement of *all* faculty to become involved with the use of theoretical and analytical skills, thereby, demonstrating to the student the need for these skills. A few means of accomplishing this involvement might be:

I. Guest lectures by applied faculty in theory classes for specific procedures or interpretations;

II. Theory faculty included in analysis of interpretative judgments in applied areas (if only in an advisory capacity);

III. Conducting faculty sharing with theory faculty in the usage of terminology and goals of analysis;

IV. And, the encouragement of team-teaching efforts on the part of the faculty.

For the past three years, I have offered a jointly-instructed class with Legh Burns, our orchestra conductor, entitled, "The Analysis and Conducting of Instrumental Music". The course involves in-depth, graduate-level analysis of the music to be conducted. Last year, with administrative support, we incorporated a rehearsal orchestra which brought the application of concepts to immediate use.

Another important aspect in need of administrative attention is the encouragement of current music theory classes. Faculty need to be encouraged to deal as much as possible with the problems of understanding new music. This can most effectively be done by establishing means of evaluation in which the entire curriculum is under constant appraisal. In most situations, internal evaluation by the faculty members involved would be the best means of encouraging a current and professionally applicable course content.

The next major area in need of encouragement is the relationship of theory class assignments to other classes and activities on campus. For example, the assignment of analytical projects involving performance pieces on which the students are currently working, or in class discussions of performance on campus prior to the performance with follow-up assignments. Also, composition projects in the style of the pieces being performed on campus are beneficial—even if only a phrase of a particular compositional style—or perhaps dealing with only one particular element of a piece.

Administrators should assume responsibility for encouragement of research endeavors into methods of understanding music (especially new music). We are in need of research which explores how people perceive music and how better we can teach them to economize on learning time without lowering levels of proficiency. University funding for faculty development at our institution has been very supportive of research into aural perception of contemporary music. We were able to convene over twenty professional musicians from our area to test our testing procedures and methods of score study. The focus was to study how the successful musician uses aural/oral skills and how best to concentrate instructional activities to attain these skills. Currently, we are requesting funds for more specific basic research into aural perception.

Music administrators should also encourage all classes to be ear-training oriented. Not only the traditional ear-training type classes, but also form, conducting, counterpoint, and even music education classes. It certainly is not a new concept that counterpoint classes should be ear-

training oriented. I ask, however, is the one at your institution handled this way? Also, are the conducting teachers explaining problems with aural perception of new works in conducting classes? Is the music education curriculum one that fosters practical application of traditional sight-singing, dictation, and critical listening skills? Any discussion of aural/oral training procedures would be incomplete, of course, without encouraging administrators to seek funding for implementation of the many marvelous means of improving skill development now afforded us by the computer.

In general, the danger in encouraging the study of a wide variety of music in a variety of ways is that of producing the dilettante musician. This was experienced in the 60's and 70's by many institutions. Certainly, the overview type of curricular organization has been no panacea. We must teach the *tools* for grasping a variety of musical styles. We cannot cover all styles or types of analysis, but we must teach students that analytical skills are, in fact, needed and applicable to their area of specialization. This, however, must be done and encouraged by *all* music faculty which, again, comes back to the administrative responsibility.

In my opinion, what is needed is an extension of the principle involved in the 60's movement which has had many positive results. Just as in the realization of a need for change in college curricula became apparent in order to effect change in the public school and community projects and programs, the need is now apparent for the music administrators' positive coordination of faculty to move in new directions and constantly evaluate the success of new programs. You are potentially in the most advantageous position for the encouragement of cooperation between theory/composition teachers and the rest of the faculty.

Finally, perhaps the most important endeavor is to make an endeavor to improve the situation. Each institution has different problems and personalities, and there are probably at least as many different ways to obtain the desired goals. Administrators must strive to hire new faculty who are really "into" teaching and researching theoretical pursuits. They must also get behind the need for up-to-date, musically-oriented, and educationally-sound music theory instruction. We all face the exciting challenge of refining the changed curricula. By no means am I advocating the well-known concept of "throwing the baby out with the bath water", but we must continually check to see if the diaper does need changing.

ON THE MEANING OF THE NEW SOCIETY FOR MUSIC THEORY

RICHMOND BROWNE
University of Michigan

I bring you greetings from what has to be the newest learned society in American music! Just yesterday afternoon in Evanston, the second National Conference on Music Theory voted to create the *Society for Music Theory*. A long and careful preparation, much trepidation and soul-searching, and many cautious guesses into the future guided the assembly in its decision. It is no small matter to create a new Society without feeling somehow divisive of the fabric we now enjoy—but as the idea was not made of whole cloth, I look for the Society to contribute greatly to the quality of musical life in American education.

In these remarks, I will try to indicate what the formal and philosophical ramifications of the *Society for Music Theory* might be. I will deal with the history of the organizational movement, and with the role of music theory vis-a-vis the other established professional groupings. My statements are my own, of course, not policy statements by the new society.

For some time, I have observed that everyone in higher musical education seems to want "music theory" recognized, but that everyone has a private notion of what "music theory" is. For many, it is a relatively unchanging body of precepts. Others find traditional rubrics increasingly threadbare, and would like to counter the highly empirical attitude of naked "professionalism" with some approach to serious speculation into the musical process; i.e., "theory" of the sort long taken for granted in linguistics, psychology, and mathematics. The natural solipsism of composers, the historicism of musicologists, the relativism of ethnomusicologists, while quite understandable, does seem to leave room for other kinds of discussion, for systematic description of logical relations, for grammars modeled on newer understandings of the learning strategies of musicians.

So, without feeling particularly invidious, people have been discussing "music theory" as in need of special attention for quite some time. The new *Society for Music Theory* may have begun, for instance, when the American Society of University Composers (ASUC) held panels on the responsibility of a composer as a teacher of theorists as early as 1972. Or before that, in MENC or MTNA sectional meetings. Or whenever theorists gathered in regional or state meetings, of the more-or-less

ad hoc sort which have recently become rather common. At the ASUC meetings with the College Music Society (CMS) in Iowa City in February 1975, we heard how the Music Theory Society of New York State had explored the water before incorporating itself and proceeding to flourishing existence amongst its several hundred members. ASUC agreed to sponsor the first National Conference on Music Theory at its Boston meeting of February 1976. Some 120 theorists, many students, and observers of varying dubiety attended. The papers, good or not, were distinctively theoretical; they addressed constraints on musical discourse.

I must address a crucial point which has arisen during the history I am recounting, and will continue to arise: well-meaning musical friends ask why a new society, with its difficulties and attendant choices, is necessary. Put another way, the question would run: why are you asserting that theory is something I am not doing? Without presuming to speak for anyone else, I would only say that I detect a large number of intellectual and pedagogical concerns which attract the concerted attention of musicians only when they are *not* subsumed into matters of *production*. Theory is the province of musical self-consciousness; a gathering of teachers whose subject is the inner process of each student. My title for an introduction to the CMS/AMS 1976 plenary session on "Music Theory: The Art, the Profession, and the Future" (an outgrowth of the Boston Conference) was "If We Are All Theorists, Why Aren't We All Theorists?". At that session, Professors Allen Forte, Carlton Gamer, Carl Schachter, Vernon Kliewer, and Peter Westergaard offered careful and useful definitions of music theory and its field of inquiry. Those papers are published in the CMS *Symposium*, Vol. 17, No. 1, Spring 1977.

The CMS then volunteered to support the next step in music theory coalescence by authorizing its member-at-large for theory, Professor Wallace Berry (then University of Michigan), to form an Advisory Committee to plan a *second* National Conference on Music Theory. Looking for representatives of existing theory groups, Professor Berry and I found a surprising number of regional and state societies, ad hoc publications, and subsections of other organizations in our attempt to achieve comprehensive participation by theorists across the country. The new Society for Music Theory benefits from this kind of research and is committed to continuing the widest possible representation of theoretical diversity. It is a big country, but not really an impossible universe: about 4,100 people are listed in the CMS *Directory* under Code 15: Theory and Analysis.

When the CMS-sponsored Second National Conference on Music Theory opened in Evanston last Friday morning, I saw more theorists in one place than I have ever seen before! As the program unfolded before about 325 scholars and students, it became apparent that the quality and uniqueness of the papers had a symbiotic relation with the deep intent of the audience. At yesterday afternoon's business meeting, motions were offered by the Advisory Committee establishing the Society for Music Theory, its bylaws, and its elected Executive Board. A large slate of nominees, respecting both region and professional reputation, was narrowed by ballot to the ten persons who will guide the Society as its first Board. I think the calibre of the SMT Board (leaving myself out of it) speaks well for the future. Members are Professors Allen Forte (Yale University), president; Wallace Berry (University of British Columbia), vice-president; Richmond Browne (University of Michigan), secretary; Mary Wennerstrom (Indiana University), treasurer; Elaine Barkin (University of California, Los Angeles); Douglass Green (University of Texas, Austin); Arthur Jannery (Radford College); Leo Kraft (Queens College, CUNY); Lewis Rowell (University of Hawaii); and Peter Westergaard (Princeton University). As one can imagine, formidable tasks await them: organizing national meetings, setting up publications, arranging monetary matters—but above all, insuring that the sense of the Society be one of concern for the needs of an extremely diversified constituency. No one wants the Society to become a debating group of merely philosophic interest, but serious and imaginative speculation surely must be encouraged. No one wants the Society to sponsor dreary show-and-tell sessions on ancient pedagogical routines, but the dissemination of the most up-to-date and informed teaching practices must be a primary concern of many members. The Society will need the immediate support of theorists from all quarters in order to respond to the interests of all. It was indeed heartening in Evanston when, just before the founding motions were taken up, the presidents of AMS, CMS, and ASUC respectively—James Haar, Robert Werner, and Edwin London—welcomed the theorists to proceed to any form of further organizational status they might choose to adopt . . . and made various concrete offers of assistance and scholarly counsel.

The new Society intends to hold its meetings in conjunction with others in an informal rotation. Our first meeting as the SMT will be in Minneapolis next October with the AMS. The Society will publish a Journal, a Newsletter, and a Directory. The active participation of students will be sought. In my opinion, the major result of the Society's

emergence should be a strengthening of the notion of music theory as a serious, necessary, and "politically" defensible part of higher music education. Theorists are being trained in specific ways; they are being hired because of their specific training. Speaking to administrators in my first NASM presentation, I am reminded that the deans I have known have all insisted that they wanted their various faculties to be energetic, well-defined, and persistent in arguing the worth of their special endeavor. I take the new Society for Music Theory as a sign that music students in the future will continue to receive the attention of teachers who take conscious, logical, demonstrable concepts just as seriously as we all take the intuitive, mysterious, beautifully indivisible and invisible magic of music. My wise friend Carlton Gamer says that music, after all, somehow "subrates" all explanations of itself; if it did not, we would not value it so. The search for theories of music is the attempt to live the examined musical life.

THE NEW COPYRIGHT LAW AND THE SCHOLAR

EDWARD EVANS
University of Connecticut

"The fault, dear Brutus, is not in our stars, but in ourselves, that we think we can control ideas." Did I just plagiarize Shakespeare by modifying his thought? Have I violated his integrity by reorchestrating, with some additional counterpoint, his immaculate conception? Is it conceivable that I have improved upon his lines by eliminating *his* observation on men as "underlings" and substituting my own new and provocative nuance, as an arranger of Hoagy Carmichael's *Stardust* might have done with that tune?

The new copyright law attempts to protect the work of creative people by defining in legal terms the possible and the prohibitive. At the outset, it should be noted that law of any kind consists of a web of arrangements—arrived at by trial and error, rooted in the past, fluid and inconsistent in application, always lagging behind life itself—but, nevertheless, a web of arrangements which imposes strictures and responsibilities upon citizens in specific temporal and geographical contexts.

In many earlier societies, the conception of artistic ownership is rarely encountered. Created artifacts were considered fair game for anyone. When an artist could take what he wanted, as Euripides, Chaucer, Shakespeare and Bach did, he borrowed the best ideas he could find and tried to improve on them. And he was not quite so impoverished as those who today must invent, *sui generis,* totally new and original works.

I once heard the late Norbert Weiner spontaneously improvise a play by culling lines out of Aeschylus, Sophocles, Seneca, Moliere, Schiller, Gogol, Swinburne and other dramatists, first in the original Greek, Latin, French, German, or Russian, then in English translation for those poor peasants who did not understand the pristine beauty of the original foreign languages. Do you think he could have copyrighted this effort, claiming it to be a unique creation, or should he have been sued for sins of transgression?

If one concedes that the work of art, by legal definition, is indeed only a piece of marble, of parchment, of canvas, of printed words, of lines and dots on paper, then a creative individual in today's society may properly lay claim to exclusive ownership. The very substantiality of the thing in his hands proves his claim. If on the other hand, one takes the

position that music, for example, is something more than lines and dots on paper, we are then dealing with ideas as expressions enriching in some artistic way all human experience, and we are not dealing with tangible goods.

For better or worse, our society has elected the first option, the work as concrete and material, not the second, ideational one. It follows, therefore, that ideas are to be controlled, because society defines a musical or any creative idea in material terms. As Lucretius might argue, idea resides *in rem*, in the published page. The new copyright law reaffirms that position, and answers to the questions raised today will come only after decisions accumulate through tests of law and after experience with that law pragmatically teaches us what is possible and what is prohibited. Like marriage, it combines the maximum of temptation with the maximum of opportunity.

Let me now speak to the matter of the new law and the scholar. Will the new law seriously change the habits and methods of the scholar? I doubt it. Will the new law seriously hamper or inhibit his efforts to examine documentary evidence? I also doubt this, although severe and restrictive interpretations of the law may possibly make his quest for knowledge more difficult.

As a rule, scholars rarely break completely new ground. If they did, we should have to relabel them poets, composers, or novelists. Traditionally, they stand in precarious balance on the shoulders of their predecessors. They necessarily plagiarize thoughts; minds, after all, copulate whenever and wherever they meet. Scholars cannot escape the consequences of having encountered, for example, the mind of Paul Henry Lang through his books or in head-to-head personal conversations with him. Thoughts are transmitted, but they are also and always transmuted in the process. So scholars not only plagiarize thoughts; they remold, embellish, reaffirm, deny, expand, and criticize them. They deal with ideas, not with words in a literal sense.

When certain documents remain inaccessible, either because of the law or through other denials, the scholar cannot completely realize his study of some selected past. Under the new law, scholarly potentiality will depend heavily upon future applications of the term "Fair Use," most often in very particular instances, and a suitable moral climate will have to harmonize with articulated legality.

If our zeal to "protect" outruns reasonableness, we may find that our untempered justice will eventually stultify creativity, thereby killing

the very ideals it purports to protect. As I reflect upon the ramifications of Section 107, relating to "Fair Use," and 108 on reproductions by libraries and archives, I suspect that none of us, at this moment at least, can begin to comprehend the probable consequences of all the options still available to the scholar. We read the language of the new law without fully understanding its practical import. If it provides any measure of consolation, I have recently learned that sophisticated legal minds cannot grasp all the ramifications. This being the case, I have dealt, therefore, in generalities and avoided the particularizations of "what will happen if?" in this brief presentation.

Time alone will adjudicate how the law applies. Scholars will have to be more circumspect and responsible in a world which values things more than ideas. My opening paraphrase of Cassius' remark to Brutus may prove to be ultimately wrong in a society approaching 1984 actually or imaginatively in Orwell's projection. But I do console myself with the notion that Shakespeare himself might have agreed that my reorchestration of his lines did not constitute an infringement of his inalienable rights. In fact, he might have applauded the effort and then tried to better me. He, of course, was living in a great age when ideas freely circulated. We are living in an age in which the law attempts to control them. The *commedia dell'arte* drama will open on January 1, 1978, and we shall then see how the improvising actors will be able to work within a prescribed scenario.

COPYRIGHT LAW - 1978

HENRY JANIEC
Converse College

Until rather recently, most of us in music followed the development of a new copyright law with a kind of passive interest and with our idealistic flags flying high. We all had to agree that the old law left a great deal to be desired, that the advent of xerography and other duplicating processes had changed things a great deal, and that composers and authors really were being imposed upon in some ways. The new copyright law would be something of an inconvenience, at most, and probably the biggest thing would be that we would have to revert to some practices which we had to observe prior to xerography, a time when you simply didn't have the facilities with which to duplicate teaching performing materials virtually at will.

But since the end of September, it has been a completely different ballgame. As we have seen so many times in our lives, the initial laudable goals of a law have seemed to be swallowed up by guidelines, interpretations, implications, and most importantly (and tragically) the prospect of untold annual hours of record-keeping and mountains of paper which would substantiate our compliance with the law; or more frustratingly, with the interpretation of the guidelines and implications by a whole new bureaucracy which would be necessary to guard the law.

One has to experience something of a shudder to think that the most idealistic of all man's pursuits, the creation and recreation of great music, is about to become another governed, circumscribed, and regulated activity or commodity.

My task is to speak about the copyright law from the standpoint of the performer. On the face of it, our symphony orchestras and opera companies should not be affected too much. In the sense that these large performing groups have always had to pay performance fees and have not been able, as a matter of course, to break the old law to any great degree, mainly because their sheer size and modus operandi made them much more visible to publishers and licensing agencies, they should not be affected too much in their own internal operations. Their main problems will continue to be the rising cost of rentals and performance fees.

But these larger organizations will be affected by what they can do away from their home bases, their own resident series. Here we have

what seems to be a completely different situation. What they play on tour will now be affected directly by the will of the touring facilities, for it seems that the onus of adequate licensing will be on the presenter rather than the performer. Therefore, the burden of proof will be on the local concert series, the dean or department chairman in music, the rector or pastor of the local church, etc., etc. Will all of these people, many of them non-musician, be willing to risk infractions of the law (or more importantly, the interpretations of the guidelines of the law) at $250 a crack?

The possible implications of this can boggle the mind.

1. Will there not be a natural impulse to permit only "safe" repertoire?

2. Will the policing costs of this new law not further cripple the desire or ability of local presenters to permit newer music on their programs? After all, the costs for this policing are not going to be absorbed by the creator, the publisher, or the government. It is going to be passed on to the presenter.

3. Will we all have to sit back and wait till all of the test cases have gone through all the appellate procedures till we're sure that there aren't any loopholes by which we can be charged and fined?

4. Will the sheer prospect of record keeping turn us off to newer music? Who's going to keep the records? Who's going to pay for the record keepers? Who's going to want to assume the responsibility for the audits of these records? How many local concert series or schools "make money" and can they extract more in contributions to cover yet another cost factor?

5. What about our solo artists? Their programming will have to be an integral part of the contract negotiations, won't they? In a shrinking market for the solo recital, will this not be an added limitation? Will the costs to the local presenter not have to be passed on to the performer in terms of lower artist fees?

But the greatest questions in my mind beyond the pragmatic ones of the presenter are the idealistic ones concerning our art of music as a truly vital and living force. Will the experimental, the truly new in music be stunted in its growth?

The college campus has been the greatest generator of the new in music. The commercial viability of new music has been and is limited.

Five or six performances by a major orchestra do not make a commercial success or a perceived masterpiece. So the questions come back:

1. If there is a serious limitation on the possibility of presenting the "new" on the college campus, where will all the new music be performed?

2. If our creative students perceive the hopelessness of getting their music performed beyond the graduation recital, why would they possibly want to go into composition? Somehow the practicality seems to work against the idealistic aims of the new law which says "authors, composers, and their publishers felt the need to protect the *incentive* for creative effort." Incentive indeed! An incentive to anonymity?

Say what you will, the sheer "hassle" of programming newer music may well have an effect on the performer. He or she will not have the options of an earlier day because those who pay the bills may not permit it.

The cry that new music *must* be performed if we are to progress as a civilization will pale to some extent, just as some of our most idealistic programs for the well-being of humanity pale when the bill is presented for payment.

Therefore, as a performer I do not argue against the new law. It is basically a good law. But I do plead for simplicity. The *law* will not inhibit creativity or presentation,—it will be the interminable nitpicking, the desire of everyone to get his "cut", the increased equating of great art with the world of entertainment, and most importantly the wilting of resolve and adventure among our presenters of serious music before the uncertainties of compliance and the oceans of paperwork.

Many will be tempted to adopt the attitude, "Damn the torpedos, full speed ahead." Time will cure all ills. People will get tired of complaining and things will work out. Insist on the moon but settle for a pebble.

Maybe we are conditioned to this sort of thing. Maybe we know no other way. Perhaps our high-sounding phrases about art, music, and culture are just words because the bottom line really and truly is tangible profit or loss.

Maybe I am reacting too strongly. As a musician, I would gladly be proven wrong in my concerns.

COOPERATIVE POSSIBILITIES BETWEEN PUBLIC RADIO STATIONS AND COLLEGE MUSIC PROGRAMS

MICHAEL YAFFE
NASM National Office

I have recently been able to undertake a study on the subject of "College Music Programs and Public Radio Stations: A Guide to Cooperation". Today I would like to share with you some of the preliminary findings of the study, and also to explain ways that this type of cooperative endeavor can be implemented.

Why should we attempt to institute cooperative endeavors with public radio stations? An attempt at cooperative endeavors should be adopted because it can help to fulfill the school's or department's responsibility to serve the community, its responsibility to educate the general public in music, and its responsibility to give its faculty and students additional performance, scholarly, and educational outlets. Since the media serve such a large potential audience, cooperative endeavors could be the most effective way to familiarize the public with the resources of the music program at the college or university.

One step further then, why public radio? First, public radio stations are non-commercial, many being affiliated with National Public Radio (over 200 presently). They range from college-run to those run by a Board of Directors set up specifically to operate the station. Their programming varies greatly from city to city, but the basic thread that ties them together is the concept of "community service." Because they are commercial-free, and thus don't have to worry so much about ratings, they are able to experiment with more varied types of programming. And, this idea of community service is where the goals of public radio stations and college music programs coincide. Both have this desire to serve their communities, and cooperative ventures between the two parties can fulfill this goal, and at the same time can help to raise the musical consciousness of the community.

Now, if we can accept the "why," let us move on to the "how." In my survey of some 40 music executives and radio station managers at random, as well as over 150 program guides, I found that the most common type of cooperative endeavor, when any exists, is the broadcasting of live or live on tape concerts. Many stations do this type of concert program, most said they would like to do more. Some stations use music

school professors for specific shows, several air credit courses, one even shares the record library resources, but there is definitely room for much more.

Here are some of the types of cooperative endeavors that could exist:

1. As I've mentioned, the most common and in many ways the easiest to begin with are the use of concerts, either live or live on tape. The National Endowment for the Arts recently published a booklet entitled "Arts and Cultural Programs on Radio and Television." It is basically a survey of what currently exists in that area of programming, but one part of the survey asks "what arts and cultural program materials would be used by broadcasters if they were available?" The one type of material that received numerous mentions was "live" material. Stations mentioned that they would like to air live performances. In many communities, the college campus is the place where most live music performance takes place. So we could be a major source in this one area alone. If you already do this kind of programming, keep going and try to expand the service. If you don't, try to contact your local public radio manager about it. The program can take any number of forms. It can be a regularly scheduled program, or it could be programmed as a special. Depending on facilities, the station equipment or your own equipment can be used. There are problems that must be overcome, such as copyright, union, equipment costs, quality control. But do seek out this type of cooperative venture. It will help your performers' morales, and your relationship with the local community.

2. Your faculty composers often look for outlets for performance of their compositions. The stations will often jump at this kind of unique programming. One example of this is the cooperative endeavor between the American Society of University Composers and the Longhorn Radio Network at the University of Texas that has resulted in a 13 program series of New American Music.

3. You might suggest a children's series on music that is produced with your music education faculty and students, or a program featuring the expertise of your musicology department on a specific subject.

4. Credit courses are sometimes taught by radio: What better way to reach a large audience and fulfill a goal of Music in General Education.

5. For those of you who are seeking work experiences for your students, some public radio stations may allow students to come on staff for a semester. This will help the student, and also give the station additional manpower, a commodity that is often highly valued at public radio stations.

As to faculty participation, the ad hoc Committee to Study Non-Print Publications of the National Association of Educational Broadcasters has come up with a statement about the evaluation of scholarly non-print publication for faculty tenure, promotion, and salary decisions that may interest some of you. It outlines how schools may judge the work of a faculty member who produces film, radio, or TV programs, and might apply to a faculty member who works in the types of cooperative endeavors I've described. I'll be glad to show a copy of this document to anyone who is interested.

These types of cooperative endeavors can help both the music school or department and the public radio station, as well as provide a worthwhile service to the local community. I hope you will consider initiating them at your schools.

NASM STATISTICAL SERVICES: A REPORT ON THE INTEREST GROUP SESSION

RONALD D. ROSS
University of Northern Iowa

This session was suggested by President Warner Imig and the NASM office staff in response to recent inquiries about ways in which NASM data can be used by departments/schools of music. Most of us dutifully complete and return the NASM Annual Reports. (Some of us even get them in by the deadline.) Not many of us, however, have applied the data in our local situations to the fullest extent possible. Members of the panel, President Imig, NASM Staff Associate Robby Gunstream and I, attempted to brief the session's participants on the validity and usefulness of the statistics which the Annual Reports generate. (As an aside, the participants were informed that NASM's current data operation is as extensive as any accrediting agency's, and more complete than most.)

The membership's Annual Reports are now summarized in *Music in Higher Education*, published annually by NASM. The first MIHE dates from 1967. Prior to that year, there were "Summaries of Annual Reports" which were published in the NASM Bulletins. President Imig gave a brief discourse on some of the earlier "summaries" which then mainly dealt with the number of degrees awarded, total expenditures for library materials and equipment, and average expenditures "per college level student." These were, obviously, valuable sources of information for our predecessors but a far cry from the vast array of statistics available to present administrators. (A casual perusal of the Table of Contents of the latest MIHE edition, 1975-76, should be proof positive of the improvements we have made in data collection and assimilation.)

The discussion moved to the more recent past and present in terms of how NASM data can be put to use. There are some rather common usages of MIHE data to which most of us instinctively are drawn. Some of these might be enrollment comparisons, the number of degrees awarded, faculty/music executive salary comparisons (irresistible, aren't they?), and operational expenditures. There are, however, some less common applications of MIHE data that might relate better to some of the "gut" issues in our schools. For example, MIHE reveals the average number of teaching assistants, by institution type, by the number of majors enrolled, in terms of average salaries (stipends) and percentage of faculty instructional FTE. This information could be very helpful to

and supportive of a unit's request for additional teaching assistants, especially if at present you do not compare favorably with the averages.

Another issue which some of us have labelled "the trenches" today is the ratio of women to men on our faculties. Many administrators are very sensitive to Title IX implications, particularly if the local ratios are not very favorable. MIHE data (page 21, 1975-76 issue) display faculty by rank, degree and sex. Comparisons over the last three years for example (1973-1976) show that the percentage of music faculty holding the doctorate has increased steadily, both males and females, yet the percentage of females holding the top two ranks has remained the same, 10%. The absence of improvement in this and other related areas could become worrisome in the future.

Credit hour production per faculty member is another volatile issue on many campuses today. MIHE (page 40, 1975-76 issue) gives some interesting insights into current patterns. Again using 1973-76 as years for comparison, we find that the average number of credit hours produced increased in all categories, both in private and public institutions. While this may come as no surprise, the average figures may prove useful to you in making a case to your Administration on behalf of more staff members.

Although many items of comparison could have been chosen for discussion at the session, particularly in the category of data not commonly thought useful, we chose to conclude this part of the presentation with Administrative and Staff Assistance averages. No one needs to remind us that the "ship is not as easy to steer as before." Collective bargaining, Title IX, faculty evaluations, *et al* seemingly have combined to force unheard of pressures on the local music executive. Some upper level administrators are aware of these constraints on us "low level" managers and might be receptive to providing some additional administrative and/or secretarial assistance. If you are in such a situation, you might find the comparative data more than intriguing.

Obviously there are problems which arise when the local music unit compares its own operation to the total membership. Even comparisons to other units with similar music major enrollments do not always produce meaningful results. What may be called for in these instances is an NASM Special Statistical Report. The Special Report can be generated detailing comparative data from any section(s) of MIHE. I had just received such a report prior to the November meeting and made reference to it during the presentation. (Also anyone who wished was

invited to examine it closely after the session. Most of those who attended the session had not seen a Special Report and there seemed to be considerable interest in this service.) In my case, there are several schools in the Mid-West which have been identified by our Administration as similar in scope and mission to the University of Northern Iowa. These administrators find comparisons among like units (music school to music school) within these universities to be valid. Therefore, I requested a Special Report comparing these schools to our own operation in terms of faculty/student ratios, credit hours/FTE, average salaries, teaching assistants, scholarship aid, operational expenditures per music major, staff and assistance averages, among others. The Report confirmed my hunches: we are behind our peers in many "money" areas, and about even in some other areas. The Report has been shared with my superiors and already some positive steps are being outlined in a few crucial areas. In short, I think the Report has been very helpful in documenting our case.

For the benefit of those who have not seen an NASM Special Report, I have taken the liberty of generating a hypothetical one below. The figures included are not intended to be an accurate portrayal of any situation, rather they are generated to give you a better idea of the scope and usefulness of such a Report.

SAMPLE NASM SPECIAL STATISTICAL REPORT

I. Ratios

	No. Rptg.	Lowest	25%ile	50%ile	75%ile	Highest	Avg.	Your School
Students/FT Faculty	10	3.9	8.4	9.0	11.3	24	16	--
Students/FTE Faculty	10	3.8	8.1	8.5	11.2	21	13.7	--
TTL Expend/MJ Stu.	10	$700	$1,934	$2,080	$2,238	$4,920	$2,237	--
TTL Cr. Hrs./FTF	10	99.4	118.4	127.6	147.1	195	133.2	--
TTL Cr. Hrs./FTE	10	92.3	112.9	126.1	140.1	175	126.8	--

II. Average Faculty Salaries

	No. Rptg.	Lowest	25%ile	50%ile	75%ile	Highest	Avg.	Your School
Professor	10	$18,917	$20,128	$21,321	$22,969	$23,915	$21,428	--
Assoc. Prof.	10	$15,475	$16,030	$17,110	$17,949	$19,335	$17,124	--
Asst. Prof.	10	$12,467	$13,180	$14,787	$15,252	$15,680	$14,308	--
Instructors	9	$ 8,755	$10,612	$12,060	$12,700	$18,103	$12,071	--
Unranked	3	$11,857	$11,978	$12,098	$12,789	$13,480	$12,478	--

III. Operational Expenditures
(A few selected entries)

	No. Rptg.	Lowest	25%ile	50%ile	75%ile	Highest	Avg.	Your School
Stu. Wages	10	$ 3,700	$ 7,161	$ 7,795	$16,224	$43,375	$14,590	--
Instr. Equip.	10	$ 1,000	$ 3,553	$10,490	$12,419	$20,975	$ 9,454	--
Equip. Maint.	10	$ 3,357	$ 4,850	$ 6,000	$ 7,200	$27,840	$ 9,021	--
Faculty Travel	10	$ 1,130	$ 1,300	$ 2,000	$ 3,040	$ 7,161	$ 2,673	--

IV. Staff Assistance

	No. Rptg.	Lowest	25%ile	50%ile	75%ile	Highest	Avg.	Your School
Adm. Asst.	10	0.5	1.0	1.0	1.4	2.8	1.3	--
Secretarial	10	1.5	2.0	4.0	4.5	9.5	3.9	--
Branch Mus. Lib.	8	0.5	1.0	1.0	1.8	5.0	1.7	--
Main Lib.	5	0.5	0.5	1.0	1.1	2.0	1.0	--
Tot. Lib. Asst.	8	0.5	1.0	1.3	2.4	6.0	2.1	--

Again the above entries should be viewed both as representative and hypothetical.

Several specific questions surfaced during the discussion which followed, most of which were answered quite handily by President Imig and Mr. Gunstream. Also there were some suggestions for improvements in or additions to the MIHE data-gathering process.

1. Under library assistance, it was suggested that professional librarian efforts be separated from student assistant efforts.

2. Indicate the percentage of the total membership which falls into each "number of majors" category. For example, what percentage of the membership is in the 401+ majors category under "Public Institutions" for any given entry. (The kind of specific comparisons being sought by persons interested in this suggestion prompted Mr. Gunstream to recommend that a Special Report would be most meaningful in these cases.)

3. Include an entry for Instructional Space.

4. Include a section on cost per credit hour in music compared to costs in other disciplines. (This raised the question of the availability of comparison data from other disciplines.)

5. Include a section on the percentage spent on music compared to the total university expenditures, as usual generating averages by type of institution.

It was generally thought that this session stimulated additional interest in NASM statistical services. Everyone was encouraged to inform the National Office of particular needs or suggestions for improvements in the data operation.

THE PRIVATE UNIVERSITY AND THE ARTS COUNCIL

FRANCES BARTLETT KINNE
Jacksonville University

As a Dean of a College of Fine Arts within a private university my charge on this panel is clearly defined. Since each of us approaches the subject with a unique background and a defined set of local circumstances, this forum provides an opportunity to study the partnerships between arts councils and music or arts schools. Surely from this communion we should be able to identify desirable characteristics of such relationships and clarify goals.

Certainly the experiences of the past, the pressures of the present and prognostications of the future lend a sense of urgency to our topic. It wasn't until I became an administrator that I was aware of the importance of that Dow-Jones reading each day. Now these many years later I have come to recognize that every economic crisis for business will be reflected in any arts operation, whether institutional or personal. And since accountability has become increasingly important, new avenues for cooperating institutions must be explored, recognizing that benefits move far beyond economics.

In seventeen years of the association between the College of Fine Arts at Jacksonville University and our Jacksonville Arts Assembly (Council) there have been reciprocal benefits. Two definite university contributions stand out as the most valued during the period in which the partnership has been in existence—leadership and programming. Firstly, we have been called on repeatedly for leadership at all levels of operation. As the only area institution of higher learning with an arts program, we have had to meet the demands of a Metropolitan community. The Arts Council found itself going through a metamorphosis in these years, first as a Council emphasizing one annual festival, during the time a Mayor's Advisory Committee on the arts and a Chamber of Commerce Arts Committee were also both established. At one time I found myself on the Board of the Arts Council, a member of the Mayor's Advisory Committee and Chairman of the Chamber's Arts Committee. It was obvious there were duplications of effort.

With Junior League study and support a consultant was brought to Jacksonville, and he made recommendations for a consolidation of the previously mentioned committees. I supported the consolidation effort, with the establishment of an Arts Assembly Board and a Delegates

Assembly. One very interesting recommendation by the consultant, and one proving to be detrimental to the total growth of the Assembly (Council), disallowed any professional as a member of the Board. I'll "flag" this for all of you in case this same consultant finds his way to your community, for a partnership is difficult under these circumstances. In fact were it not for the fact that the members of the Board are intelligent citizens and the Executive Director a dynamic, capable young woman, this one factor might have scuttled the organization. For the future it seems imperative that the leadership of the major arts institutions must again be involved in a more direct way. If this doesn't occur, they may lose interest in the Assembly (Council) and the partnership cannot help but falter.

Another definite contribution to the community and Assembly (Council) has been in the area of programming. Quality education, performance, and community service are our themes, and these include appearances at festivals, service clubs, churches, downtown development programs, holiday celebrations, chamber promotion events, public and private school programs, symphony concerts (from 50 to 55% of the Jacksonville Symphony is comprised of Jacksonville University students, faculty or graduates), ballets, opera, theatre, art shows, demonstrations, television and radio presentations, etc. Hundreds of performances each year fill our busy year. But these gifts do not go unrewarded, for a grateful community responds in many ways, including generous financial support.

A partnership must be mutually beneficial, and one then asks what the councils may offer the educational institutions? Personally I value the communication, coordination, development and grants-making potential of the Councils. In any metropolitan area the same patrons are seen at every event and the Council may supervise a master calendar making life a bit easier for arts lovers, as well as the general public. (In fact, through the Councils the general public may become the arts lovers!)

Basic to its operation is a schedule, and the Council office should maintain a Master Calendar, with all arts organizations submitting dates. Coordination and promotion are corollary benefits.

As a central agency in any community the Council should be an authority on grants possibilities, and this is an area I feel should be recognized and developed to a much greater extent. As a private, independent institution we are serving every facet of the community, but, in

return, we *need* the Council to assist us in exploring possibilities for grants—for knowing our program well enough, as well as that of all the other art institutions, to recommend other partnerships.

Ideally I would like to see more understanding on the part of the Councils of the tremendous role played by educational institutions, as well as the equally important recognition by educational institutions of the community needs. As a result, each may help other major arts organizations worry less about institutional images and care more for the good of the community.

MUSIC EDUCATION— THE NEED FOR VERSATILITY

DAVID WILLOUGHBY
Eastern New Mexico University

What should be the nature and function of college-level study in music education? This question is admittedly broad, but more so it does not specify what music education means. Does it refer to the traditional connotation of public school music? Does it include the education of studio teachers—the performer who can communicate to his audience whether in a recital, in an elementary classroom or in a community lecture/demonstration? Or could it also include teacher preparation for the college level? My comments will relate to the broader more inclusive use of the term. These thoughts have all been expressed before, but considering the time and energy needed to generate educational change, certain notions need to be stressed again—and again—and again.

Projections

Growth in graduate music education is in large measure related to growth in undergraduate enrollments. Projections for higher education enrollments are complex and contradictory. Projections for the job market in the arts are just as hazardous. Much depends on public policy, level of federal and private funding, and the economy. The tightness of the job market is widely felt, resulting in a decline in the propensity for high school graduates to enroll in college or an increase in the propensity for them to pursue more technical degrees. Joseph Froomkin in a 1974 analysis estimated that in order to bring the supply of college graduates into overall balance with the number of available jobs in 1985, college enrollment would have to decline by 50 percent from the 1974 level. Froomkin also projected that graduate enrollments through 1985 will increase but to a level much too high in relation to the needs of the economy for college graduates.

On the other hand, Howard Bowen also in a 1974 analysis noted that professional services are emerging as the dominant sector of the American economy and that since higher education not only is one of these services but also is the main source of personnel providing other professional services, the growth of higher education should at least parallel the growth of the service sector of the U.S. economy.

General predictions are that people will have more leisure time, some of which would be used for further education. Bowen reasoned

that ". . . the limits of education are set, not by the dimensions of the jobs we see around us, but by the capacity of human beings to learn. And we are today far from reaching this capacity."

The Carnegie Foundation for the Advancement of Teaching in 1975 projected through the year 2000 a slowing rate of enrollment growth until the early 1980's, followed by a leveling of enrollment and possibly an absolute decline until 1995, and finally slow growth into the next century. These projections have been supported by eight other sources as reported in *More Than Survival,* a commentary by the Carnegie Foundation.

Versatility

I believe it can be assumed that the number of jobs in public school music in relation to the number of students preparing for this career are not plentiful. I believe it can be assumed that most music students want to perform, some professionally, and that many who are enrolled in teacher preparation programs are not fully committed to this career but enroll anyhow for reasons of presumed security. Many of these students upon graduation attempt to pursue careers for which they are not adequately prepared, intending to "fall back" on teaching if they don't make it.

Many possible careers exist in the music profession, yet undergraduate music education is generally too specialized and contains programs that lead to too few careers. It seems to me that college and university music units should develop programs that develop versatile musicians, preparing them to pursue a variety of job possibilities according to their interests and the current needs of the profession.

What is a versatile musician? This question was discussed at the 1973 CMP Forum on "The Education of the Performing Musician," held at Yale University.

* Singer Bethany Beardslee felt that the lack of a solid grounding in "twentieth-century classics" could open an unbridgeable gap in the ability of performers to perform music of their own time.
* Richard Clark of Affiliate Artists thought that versatility meant the ability to relate to an audience as a person as well as an artist —to develop a "performing personality" in conveying their art to the public.
* Stephen Sell, now head of the Minnesota Arts Council, suggested that versatility was the ability to perform different kinds of music

in different size ensembles before different types of people in different kinds of settings.

* Concert manager Sheldon Soffer advised that the versatile musician can answer the demands of communities or institutions who are looking for more than a "walk-on" recital by today's performing artists.

* Pianist Claude Frank concluded that performers must allow themselves to become "emotionally specialized" while adding breadth to their whole musical background, so that the "catholicity" of a student's musical education both develops from and relates to his central interest.

Versatility should be no less of a concern in graduate music education than at the undergraduate level. The masters degree is almost a presumed necessity, frequently pursued immediately following or very soon after the receiving of the baccalaureate degree. College and university music education should be perceived as a pyramid—the broadest base of learning at the lower division level, slightly more specialized in the upper division, greater specialization yet considerable concern for versatility and breadth in masters programs, with the peak of specialization at the doctoral level.

Summary

Assuming that general enrollment projections apply to some degree to music units, I shall conclude by offering three suggestions for both graduate and undergraduate music units.

1. In the next quarter century, college and university music units should prepare versatile musicians for a variety of careers including new ones that traditionally have not been part of music in higher education.

2. Broaden the concept of music education to include more than public school music teaching. Include pedagogical and communicative experiences and guidance in the performance programs, and prepare those students, particularly at the graduate level, who have ambitions for college teaching not only in scholarship and musicianship but also in attitudes and techniques in teaching at the college level.

3. Because of projections of increased leisure time and a lack of need for increased numbers of graduates in traditional degree

programs, develop a stronger commitment to the service factor of the music unit—the non-majors—with an increasing effort to serve the adult population. Perhaps an enrollment increase in this area would offset decreases elsewhere.

BIG BROTHER IS WATCHING YOU...

ROBERT THAYER
Crane School of Music
State University College, Potsdam

I begin with a disclaimer. I do not promise to inspire you, to raise your level of optimism or to provide you with specific solutions to problems. Perhaps when I give you the full title of my remarks you will be sympathetic and understand the reasons for my beginning with a statement as to what I will *not* do.

My first choice of a topic was "Big Brother is Watching You." I reconsidered and expanded it to "Big Brother and Big Sister are Watching You." Then I decided that it really had to be "Big Brother and Big Sister are Watching All of Us and, Along with Helping Us, They are Often Manipulating Us Against Our Wills."

I do not propose to enter into a philosophical discussion of the merits of big government versus no government or of centralized governmental power versus home rule. Suffice it to say that our society is so complex and our seduction by the promise of government largess so complete that a shift in our expectations and political structures seems likely to be at least as long in coming as a retreat from our national rush to deplete the earth of its resources. Even those who decry a perceived over-dependence on big government are caught in the web, being unable or unwilling to escape.

Certainly many advantages have accrued as the result of centralization of power. It seems doubtful that many of the social changes in this country could have occurred at the rate that we have seen without governmental influence. The educational establishment has prospered in many ways as the direct result of joint effort and collective organization.

Yet we are ever more aware of the sacrifices that bigness and centralization of power force from us. The temptation that we have felt to rely on government has cost us very dearly.

As administrators of units in our state university systems we sense both the advantages and disadvantages of the bargain we have struck with independence. There is the strong possibility that we are losing the battle and that the monsters we have created (not to mention those which have been created for us) are consuming us.

What are these monsters, these big brothers (whom I will subsequently call "bb") and big sisters (to be called "bs")? At the risk of sending you screaming from the room shouting random letters of the alphabet, let me remind you of some:

HEW
USO of E
EO/AA
Title IX
SED (meaning, of course, in some states, State Education Department)
Council of Higher Education
Board of Regents
Foundations
Rising public expectations of the power of the legal process and, oh yes,
NASM . . . and on, and on, and on.

What are bb, big brother, and bs, big sister, doing? *For* us, clearly, many positive things . . . things having to do with public safety, human rights, social conscience, ethics, standards, and the quality of life in general.

What are they doing *to* us? This differs from region-to-region and state-to-state and is also conditioned by our attitudes, but let me cite a few examples.

Let's begin with the Board of Regents charged with educational management. The latest issue of *Newsweek* Magazine, bearing yesterday's date, contains a relevant article entitled "Rattling the Cage." I quote excerpts from that article.

> "California's Gov. Jerry Brown makes no secret of the fact that he is unhappy with the management of the University of California. Ever since his election in 1973, Brown has been prodding the system's powerful board of regents to look beyond its balance sheets and start debating fundamental educational policy. The governor wants 'cage rattlers,' explains top aide Gray Davis, 'thinkers, dreamers and gadflies.' At least one of the seven new regents Brown has appointed fits that role. Brilliant, peevish Gregory Bateson, 73, named to the board last December, has let fly with stinging opinions on every aspect of university life, from the quality of students to the competence of the regents themselves.
>
> ". . . Bateson is particularly impatient with the board of regents. He laments the fact that so much time is taken up by 'trivia' that, he believes, have little to do with the real job of overseeing education. 'In any given meeting of the regents, there are literally hundreds of details,' he complains. 'Fine details, such as whether the new medical school at

Irvine should face south. I can't judge that, and neither can my colleagues.'

". . . The outspoken scholar obviously enjoys the task and believes that by turning the board 'into something of a debating society' he can persuade its members to pay attention to more than the fiscal minutiae of management. 'I keep wondering what Saint Augustine would say if he sat in on a meeting of the board,' he muses. Augustine, who considered man's daily preoccupations trivial, would almost certainly have been a cage rattler too."[1]

What I have tried to do by sharing this article with you is to begin by suggesting some things which bb and bs are *not* doing. They often are not providing promised educational leadership on any but the most mundane issues. We see clearly in those agencies which govern us the danger that bureaucracy is feeding upon itself rather than addressing human needs, speaking to substantive issues of educational values or responding to significant societal needs.

Some of the agencies to which we are answerable reflect the almost frantic attempts that the educational community is presently making to set standards and devise means of measuring attainment. The concern about "Why Johnny Can't Read,"—whether it be reading "writing" or reading music,—has generated a panic in our profession which is being translated into often ill-conceived attempts at quantification of the unquantifiable. While most of us would agree that standards are worth establishing and attaining, we are frequently being victimized by hastily drawn up plans—handed to us from some site on high—for standardized graduation tests, "back to basics" measuring devices, and instruments designed to assess the attainment of literally thousands of competencies. While recognizing the need for quality control—why else do we believe in the efficacy of accrediting agencies such as that in whose name we meet today? —those of us in the arts have surely learned something of the danger of succumbing to the belief that all of the tests we are forced to administer really measure anything very well—in particular, anything important.

Our hiring practices are under close governmental scrutiny, perhaps appropriately so since there is a very real possibility that otherwise we tend to appoint others "just like us."

Curricula, not only in state institutions like ours, but also—in many states—in what we used to call, in a simpler time, the "private" or "in-

[1]*Newsweek*, V. XC, no. 21, November 21, 1977, 141.

dependent" education sector as well, are subject to the review of often unidentified and sometimes unresponsive panels of experts.

Many of us serve at least two in-state masters, one at some all-university level, another at the State Department of Education level—controlling (as, for example, in New York State) all education in public and private institutions from kindergartens to barber colleges and graduate schools.

We face arbitrary definitions of what constitutes "professional education" for future teachers—in such fields as diverse as physical education and natural science. Simultaneously we are victims of mandates which define for us what subject matter is significant enough to be required of children in our elementary and secondary schools.

Many decisions affecting curriculum are politically inspired. A decision by legislators in the state capitol might result in the necessary inclusion of a state history course in a music student's curriculum at the expense of a conducting course. The decision, made by persons with no professional background in our field, is imposed upon us, yet a measure of our increasing numbness is perhaps that we fail to recognize the intrusion into a decision-making process that we like to consider exclusively ours.

An article in the October issue of the *Phi Delta Kappan* serves to remind us that even private philanthropy governs our profession and our lives. David Weischadle, in an article entitled "Carnegie: A Case Study in How Foundations Make Decisions," points out:

> "In public education it is nearly impossible to ignore the most recent report, the seemingly innovative project, or the 'blue ribbon' panel's findings and recommendations. Add the imprimatur of a philanthropic foundation to any of the above and the result is an unbeatable combination of influence and power.
>
> "American education is in the grip of a foundation mystique . . .
>
> "The Carnegie Corporation of New York consists of a small group of individuals of similar background who have attained a special privileged position at the helm of a large philanthropic trust, thus allowing them to exert influence and exercise power by awarding grants based upon unknown criteria and vested interests . . .
>
> "While foundation money is public, foundation decision making is not . . .

"At Carnegie an individual has the power to conduct 'business' in a personal, unaccountable fashion. What is developing is a franchised elite . . .

". . . Because Carnegie and each program officer are promoting particular interests, the grantsman can easily tailor a proposal into the proper interest category. Add to the proposal a good word from a former Carnegie grant holder, a foundation trustee or officer, or a prominent educator, and attention is greatly enhanced. Becoming affiliated with a prestigious institution also helps. All of these techniques are recognized by Carnegie as acceptable.

". . .Independent research groups such as the Center for Analysis of Public Issues (Princeton, New Jersey) have found foundations to be uninterested in funding studies whose findings are unpredictable. Recently its director noted:

'. . . When we go into a study, we're not sure whether we're going to come out for or against something. Ninety-five percent of the foundations in this country will walk away from you if you have that attitude. They want to know what it is you're pushing, because if it's what they're pushing, then they'll give you the money.' "[2]

Does this not suggest a high degree of manipulation in our profession by bb and bs, clothed this time in the garb of foundation executives?

I hardly need remind you of the intrusion of bb and bs into such vital matters as university budgets, staffing formulae, enrollment quotas and admissions standards.

David Weischadle concludes his essay on the Carnegie Foundation with the following paragraph:

"The bottom line of this discussion is a pessimistic one: If my original proposition is true—that foundations have too much power without public accountability—then what is to be done? The answer can only come from the people who read this journal, from the foundations themselves, from government, from the academic world. The dialogue must begin. Now."[3]

So I must conclude my remarks on a pessimistic note. The means of escaping the tangled web of bb and bs will not be easily found. We can begin with an awareness of the problem and then ask ourselves about the potential of both political action and a process of sensitizing our

[2]*Phi Delta Kappan*, V. 59, no. 2, October, 1977, 107-111.
[3]Ibid.

constituents (students, parents, alumni and the general public) to our urgent need for a degree of independence. The Association is becoming an important voice for the profession. Perhaps by working through it and through channels in our own locales we can avoid the smothering over-protection of bb and bs. To quote Professor Weischadle, "The dialogue must begin. Now."

MARYLHURST EDUCATION CENTER

SISTER LUCIE HUTCHINSON
Marylhurst Education Center

Marylhurst Education Center was born September 1, 1974, springing directly from Marylhurst College which was forced, because of financial problems, to close its doors as a corporation. The College charter was 1893, the only Catholic Women's College in the Northwest at that time. The Sisters of the Holy Names who established it were pioneers in education in Oregon; the Music and Art Departments of the College as well as of the Congregation's High Schools have been noted for excellence through the years. Their excellence in music was affirmed in 1962 when full membership was accorded the Marylhurst Music Department by NASM.

Two weeks before the announcement of the closing of the college, Marylhurst had been visited and evaluated by NASM and accreditation reaffirmed. When informed of our change in status from college to Education Center, the Executive Board of NASM determined that our accreditation would continue, chiefly because the faculty would remain the same, and the degree program would be intact as we continued as a Music Department; much was contingent upon our ability to survive financially. This permission was predicated upon a review and visitation after two years.

So, on September 1, 1974, Marylhurst Education Center moved into an uncertain situation which included very few students—none, as yet, in a degree program for degree students had been placed elsewhere with our help—a great debt, and two major tasks; obtaining financial stability and developing a quality program focused on new directions.

During the first months our religious congregation, totally supportive of our new directions, assumed the debt of the college (although we are a Catholic institution, we have no financial assistance from the Catholic Church, but are independent), policy-making, planning, and orienting our faculty and ideas to a lifelong learning concept occupied much of the time and energy resources; one student, unhappy at her new music department, returned to show her support of Marylhurst faculty and department by enrolling to become our first graduate of the new Music Division of Marylhurst Education Center. Each of these positive symbols of new life gave new spirit and hope.

Today, creativity and persistence in the use of all possible resources has resulted, after a three-year period, in Marylhurst Education Center, College for Lifelong Learning, becoming a healthy and flourishing hub of education with an innovative, flexible, forward-looking and excellent degree program geared to meet the needs of the older, mature student as well as the college-age student. It is non-traditional in its orientation, and has many forces shaping it for the present and the future. Studying the needs of our target area which embraces all of Oregon, we are growing in the directions which respond to revealed needs. The first non-traditional College of Life Long Learning in Oregon is alive and well, reaching out to help students of age pre-school to senior citizen.

Essential elements in the new Marylhurst programs are:

1. Meeting the needs of the older, mature student. This includes offering both Individualized Degree programs for the self-motivated student who wants a personalized education which he/she cannot find in a traditional setting, and Designed Degree programs (Music, Art, Management) which can be fulfilled in traditional classwork situations and/or by using learning alternatives designed by MEC.

2. Learning alternatives appropriate for the student's need are provided;
   a. Marylhurst Coursework;
   b. External Coursework (formal courses offered by another accredited institution of higher education);
   c. Experiential Learning (internships, field experiences, on-the-job training);
   d. Independent/Directed Studies.

   Prior Learning Experience credit is given through a program created specifically for the individual who has grown and developed through life experiences such as employment, volunteer work, community activities. These experiences are assessed and credits awarded individually by a special committee of experts from all areas.

3. Direct response to requests expressing need. Symbolic of this element is the establishment of a Jazz Studies program to meet the needs of jazz performers in the area who, rich in native talent, are realizing that in order to give one must receive. Another consideration is that in today's society a degree is necessary in any discipline if one is to move ahead. To meet this challenge, the faculty has adjusted class hours and Directed Study syllabi to their needs and hours, Prior Learning Experience credits are documented and awarded, individual guidance directs the student toward filling the gaps in his/her knowledge.

> Another response to the non-traditional elements of our program has been that from adults already holding baccalaureate or graduate degrees in other disciplines. Some seeking the Jazz program, others involved in the traditional forms, especially Composition, we have enrolled an M.D., and an LL.D., another holds an M.A. in Journalism, one in Civil Engineering, another in Urban Planning; baccalaureate degrees include Graphic Design, Psychology, Education, Physical Science, Art, to name a few. Financially secure, their families raised, they are indulging in what they have always wanted to do—writing and playing music. A part of the attraction is that all credits from previous college work count towards their degree, so that if they have completed all General Studies credit hours, they can concentrate on music classes only.

Despite its unique, non-traditional, flexible approach to earning a degree, Marylhurst makes maximum demands to ensure quality education. One hundred eighty quarter credit hours are required for graduation, 60 of which must be upper-division credits, and 40 must be earned through Marylhurst. A Bachelor of Music degree requires 120 quarter hours in music, 40 in General Education, leaving the student 20 hours for electives. The B.M. in its areas of specialization conforms with the NASM requirements.

The first such institution in Oregon, Marylhurst Education Center seems to be the harbinger of the future in education. With its emphasis on the highly-motivated adult learner, whose seriousness of purpose rubs off on younger students just entering college, the new format provides an exciting prospect for the faculty as well as for the student. New ideas presented by students for consideration, representing their immediate needs, are a challenge in drawing up curriculum and individual course offerings. We feel the strength of the new wind blowing in not only a new breed of students but new avenues to educational processes opened through the many and varied learning alternatives.

THE DISTINCTIVES OF A RELIGIOUSLY AFFILIATED COLLEGE

DONALD BAILEY
Houghton College

Today's session was designed as a panel to discuss issues pertaining to religiously affiliated educational institutions. My remarks are not meant to be a completed statement but rather a working paper of some personal observations which will hopefully act as a springboard for discussion this morning.

Under the mounting pressures of inflation, increased costs, higher tuition rates, declining enrollments, and smaller prospective student pools from which to draw, religiously affiliated colleges have undergone significant changes in the last ten to twenty years. These colleges fall on a wide-spread continuum displaying varying degrees of influence in respect to both the acceptance of religious beliefs by the college and the control of college programs by the church. Each school is probably unique in regard to the exact nature and intensity of these inter-relationships. It would, however, be safe to state that many colleges have given up their religious affiliations in order to obtain necessary funding from private or governmental sources. Many of them no longer see the need, value, or validity of bringing religious beliefs to bear upon their educational programs. When this happens, a fragmentation occurs which tends to separate faith from learning. This phenomenon can be observed and evidenced in the history of higher education in the United States in such outstanding universities as Harvard and Yale. The small, religiously affiliated college which finds itself in this position is, for all practical purposes, a private college with only tenuous connections to the church. This is not true of all religiously affiliated colleges.

There are a number of colleges in the United States today which have chosen to retain their religious affiliation as a central feature of their program. This is not to say they are exempt from the intense pressures facing all colleges and universities at this time in history. If, therefore, such schools are to continue as viable institutions which are religious in fact as well as in name, I would like to suggest the necessity of bringing into harmony the educational programs of the college and the doctrines of the church. These relationships will vary widely from institution to institution and ultimately define the individual qualities of the school. Some colleges are not aligned with a single denomination but are dependent upon a constituency that accepts a specific theological

persuasion. These schools are essentially religiously affiliated in my viewpoint. It is my opinion that the more the small religious college can focus on its distinctives, the greater its chance of survival given the ever-increasing pressures facing colleges today. This is not to say that institutions will not exist if they drop their religious affiliations. It does, however, frequently occasion a complete reorganization and adjustment in terms of the distinctives of the school which, in the fight for financial survival, may ultimately lead to a change of constituency as well. Unless a college is able to make these changes and be assured that the new distinctives will bring in both students and finances, it faces a lean if not difficult future. The distinctives of the school must then reflect these changes and be viable in the educational marketplace. Schools can no longer afford the luxury of stating idealistic platitudes which have little or nothing to do with the reality of their campus programs.

What then is the distinctive of the religiously affiliated college which is purporting to accept the validity of religion in the life of the individual? While it would be ludicrous to suggest that a college would have one and only one distinctive, I believe there is a common trademark which properly should be a part of all such religiously affiliated schools. It is the integration of faith and learning. Moreover, I am convinced that this distinctive has high value in the marketplace. Today's society is calling for educational institutions to face up to the need for providing an environment which will lead to the development of men and women of integrity capable of perceiving and fulfilling the needs of society. I firmly believe the religiously oriented college is in the best of positions to help nurture and develop such qualities in its students.

The nature of faith-learning relationships will differ from institution to institution for obvious reasons including varying theological positions. For the sake of discussion, I would like to suggest that in an evangelical Christian College, the development of a Theistic world-view becomes a central theme in the educational program. Although it is impossible to fully develop the concept of a world-view in our brief time this morning, I am speaking not of platitudes born from mental exercises but of philosophical and religious realities found active in the physical, mental, and spiritual life of the individual. When a college becomes involved in the development of such a world-view, the church is given a purpose for the support of the college and the college is given integrity in terms of its religious affiliation with the church. The development of a Theistic world-view gives the student a systematic perspective by which he can attempt to commence the lifelong process of bringing into harmony his

faith, learning, and living. This allows him to live holistically as a man of heart, mind, body, and soul, the substance of which, I believe, is greater than the sum of its parts.

Without going into specific details, the world-view should properly lead to the development of goals and objectives which are practically realized in degree programs, curricula, and specific courses. There is an obvious danger at times of trying to find a world-view which will conveniently fit the already existing programs of the institution. If, in fact, the world-view and the programs of the college are not consistent with each other, one is led back to "step one," which was the original problem regarding dualistic fragmentation of faith and learning. Where then does one start in an evangelical, Christian, Theistic world-view? It is in such Biblical doctrines as the *Creation Mandate,* the *Incarnation, Redemption,* and *Imago Dei* that the Christian College finds its impetus to produce Christian-Scholar-Professionals (musicians in music departments) dedicated to the development of talents and the redemption of all creation to the end of serving God and mankind. It is this call to live up to its distinctives that I see as a crucial test facing religiously affiliated colleges today.

FUND RAISING FOR MUSIC IN THE PRIVATE COLLEGE OR UNIVERSITY

RAY ROBINSON
Westminster Choir College

I'll be perfectly honest with you. There are a number of things I would rather do than raise money: play tennis, conduct a choral group, or work on a book. My limited success in this area of higher education administration is due simply to my belief in the purpose and goals of the Westminster Choir College. I have always believed that one can sell something in which one believes strongly. Fund raising is a human enterprise—a people-business, if you please—and as such finds as its most basic responsibility getting the right people together at the right time for the right cause. This is the joy of fund raising; this is what excites me about it.

One of the strengths of the American system of education is its diversity; the private enterprise idea applied to the responsibility of perpetuating cultural values and thereby insuring that the generation which follows is not forced to begin from scratch. Our system is unique among countries of the world. If a suburban church believes that a local school system is not instilling proper values in the minds of its students, it starts a private school and develops a fund raising program to pay for it. A particular religious denomination will condemn the educational and social practices of higher education in a given geographical area and establish a college to create a distinctive religious environment for its college-age constituents. Next will come a seminary to train ministers. Then a church music school to develop church musicians. For each of these institutions, some kind of fund raising program will be established.

This is the American way. Private educational institutions in this country exist to perpetuate certain distinctives. As such, they attract supporters and constituents who believe in these ideals. And the specific educational goals of these colleges and universities cover the idealogical water front. When we look around the country and discover institutions in financial trouble, it is usually because they have lost their educational distinctives (in some cases, their religious distinctives as well).

Reduced to its most basic common denominator, fund raising is a human enterprise: getting people of common interest together to support a worthy cause. In the fund raising enterprise, contact leads to interest, interest leads to involvement, and involvement leads to contribution. Fund raising, however, should not be considered as an isolated

activity that takes place only when there is a specific need. "We need a concert grand, so let's go out and raise some money for it." Or, "we want to add a tracker organ." "I know someone who is interested in the organ." "Let's go call on him to tell him of our need."

Some people may be able to raise money this way, but a shotgun approach of this type will only be effective in isolated cases, and probably not when the institution really needs the money. Successful fund raising is the result of a well-planned development program, even if funds are sought for a specific project or a department of a college.

Development in historical perspective

Now that the term "development" has been used, you may wonder where it originated and what it means. Let us first speak of its historical use. As far as can be determined, the term was first used to identify an institutional function at Northwestern University in the early 1920's. The period following the first World War was a time of decision for this private university. At that time Northwestern was a relatively small institution consisting of a fine liberal arts college in Evanston and a number of professional schools, some of which occupied scattered quarters in various parts of Chicago. The University had to decide whether to remain what it was or to become a great university in the modern sense. It chose the latter course.

Although the first step in this new direction was the launching of a bold campaign to create a skyscraper metropolitan campus to house the professional schools, the people behind this undertaking realized that greatness would never result from an isolated one-time project alone. They had the insight to know that the decision to move ahead carried with it an implied commitment to the future. The result was the creation of a separate administrative department of the University to serve this function.

Development defined

Development may be defined as that function of a college or university that places the total resources of the institution in a program to analyze its educational philosophy and activities, to crystallize its objectives, to project them into the future, and to take the necessary steps to realize them.

The total development program of a college then has three primary objectives:

1. Building acceptance for the institution.

2. Providing the kind and quality of students that the institution wants.

3. Obtaining financial support for current operations and capital growth.

It is thus not difficult to understand that the concept of development must encompass the entire institution—all of its activities. The seemingly trite statement "development is everybody's business" takes on significant meaning when considered within this context. Thus a comprehensive development program includes the educational program which is the reason for the existence of the institution; it includes academic planning, the kind that charts the support and resources required by the college in meeting future goals; it includes administration and trustees; and it includes the faculty and students, who are the very heart of any educational institution.

The development concept also should permeate the business operation of the school. Continued enrollment growth and the expansion of facilities is built on confidence. For an institution to achieve and maintain the support of its various publics (alumni, friends, corporations, foundations, parents), it must demonstrate that it conserves its resources wisely and that it is accountable to those who invest in it. This image of keen business acumen and fiscal stability affects all areas that eventually lead to excellence—financial resources, quality students, interested friends, and even the recruiting of faculty and staff. It is thus not difficult to understand why development is an institution-wide concept. An effective development program involves the entire institution, inspires the confidence of the public-at-large, and leads to successful fund raising.

I have taken the time to present an overview of the development function in higher education so that you will better understand how the music administrator fits into this total picture. There is little question that the arts have a special appeal to those who give money to higher education. Art is intuitive. The mystery which surrounds the creative act, the non-verbal form of communication, the emotional attachment which surrounds musical performances by young people, these are a powerful force which creates a natural appeal for the music program, and gives the music administrator a special opportunity for fund raising.

Fund raising by the music executive

The music executive in the private college, conservatory or university can no longer ignore his or her responsibility to participate in the total development program of the institution. Of course, the president is the chief fund raiser in any private educational institution and the development officer usually serves as his staff liaison and generally does the re-

search and follow-up work that allows the president to be effective in the fund raising role. The most important rule the music administrator must first understand and then follow judiciously is that any fund raising effort in the music unit must be approved by and in cooperation with the president and director of development. Once this principle has been clearly established, it is possible for the alert music executive to become a very effective "director of development" for the musical constituency of the institution.

However, if the music administrator is to be really effective in this role, he or she must maintain credibility in at least five areas: as a respected educator, manager, communicator, researcher, and leader.

1. Educator

Above all the music executive must be an educator. He must believe in the educational purpose of his school, must know thoroughly and intimately the various curricula, must maintain the respect of the faculty and students, and must be conversant with the educational programs the institution is endeavoring to inaugurate or maintain. This is basic to an effective role as a development staff member of the college.

2. Manager

Show me an administrator who cannot keep his desk clean and I will show you one who is not a good manager. The effective music executive must understand and demonstrate by example the five principles of management: planning, organizing, directing, coordinating and controlling.

3. Communicator

Visibility is a key element in any program of fund raising. No program of gift cultivation will work without a knowledge of how to communicate with the various publics. The music administrator who wishes to be a successful fund raiser must know how to use *both* the message and the medium of communication.

4. Researcher

One of the most effective tools for the fund raiser is a carefully developed file of potential donors. Too many development programs are launched without the necessary research concerning the basic problems, past history, potential for support, and the factors which affect the outcome. This is especially true of foundation appeals.

5. Leader

In an earlier part of this paper, it was stated that the music administrator must lead. While he is usually not the chief executive officer of

the institution, the music executive must personally be willing to lead out in initiative, action, perseverance, follow-through and painstaking attention to details. He must be a self-starter, a pacesetter, and an establisher of his own high standards. If he is to be an effective fund-raiser, he must lead his staff as well as the volunteers whom he recruits, trains, and works with, in vision, dedication and plain, old-fashioned hard work.

Let us now turn our attention to the practical side of fund raising for private colleges and universities: some ways to build support from the basic constituencies of higher education. We will begin with the faculty.

Faculty

In a music school, the support and interest of the faculty are crucial to the success of any long range fund raising effort. Next to the football or basketball coach, the performing members of the music faculty are among the best known of all the staff members in a college or university. The choir director, for example, is often the most effective public relations personality on campus. If the college choir tours regularly, the conductor often meets people of substantial wealth who by their very attendance at a concert are showing their interest in the institution.

Performing artist-faculty members are also brought into contact with persons of means who can open doors and contribute to the music program of your college or university. Because of their talent and appeal as artists, they tend to be invited into social circles that administrators and development directors would not ever enter. Thus, the alert music executive must take advantage of these opportunities and make them part of the formal fund raising program of the college.

It is thus not difficult to see why faculty understanding and support are keys to the success of a fund raising program in an educational institution. However, on many campuses there is a great need for better understanding between the faculty and the development office. On some campuses, the faculty does not understand what is going on in the development office, what the administration is doing, what the development goals are, or even what the program has achieved to date. As a result there is sometimes little involvement in or participation by the faculty in any program of advancement by the institution.

Faculty members are key factors in development for at least four reasons:

1. The faculty member is the pivot around which development revolves. Development is not just fund-raising. It is not a campaign. It is not

confined to the development office. It is an effort on the part of the entire institution to analyze its educational activities, crystallize its objectives, project them into the future, and to make sure the institution's highest destiny is realized by obtaining the support necessary to reach established goals. Thus, development exists to support the faculty's educational program.

2. The faculty member is in the best position of anyone to interpret education on the campus to parents, alumni, the local community and other prospects. This is especially true in a music school where there is often a one-to-one relationship between faculty and students.

3. The faculty, through its daily contacts with students, has a unique opportunity to create the sense of responsibility for human welfare and an understanding of the role which private philanthropy plays in our society.

4. Faculty members themselves are often able and willing to participate in support of institutional goals if given the opportunity.

There are many ways in which faculty members can assist the fund raising program of the college:

1. First—and most important—by doing an outstanding job of teaching, counseling, research and publication.

2. Helping in the preparation of an academic blueprint which will show where their institution has been, where it stands now, where it should be headed, and what it takes to get there. Such long-range planning must be in-depth and not superficial.

3. Keeping up to date and alert to programs of foundations, government agencies, and corporations which would benefit their department.

4. Informing the chairman and through him the development officer of alumni, parents, and other individuals who may be particularly interested in their department and who can give significant assistance. Many faculty members are invaluable sources of information concerning important prospective donors but never volunteer—or are asked about—information which could lead directly to financial support.

5. Being willing to appear occasionally before alumni, schools, clubs, and other groups to interpret their institution.

6. Insisting on high standards of achievement and performance in all areas of campus life.

Alumni

The financial support of alumni is important to the institution. Besides money, they can help in many other ways:

1. They can encourage good students to enroll.
2. They can assist in job placement.
3. They can serve as positive, good will ambassadors for the college.
4. They can assist the alumni office in keeping records.
5. They can enable the program to benefit from the resources—educational, cultural, as well as financial—of its larger community.

Parents

It is a great tribute to the interest of parents in their son's and daughter's education that during a period when they have had to dig down deeper for higher tuition and fees, they also have steadily increased their giving to the alma maters of their offspring in order to provide a better education. As important as financial support is to our private colleges and universities, the potential for other kinds of assistance should not be overlooked either. Some examples are listed as follows:

1. They can open important doors of fund raising opportunity.
2. They can provide information about foundations and corporate structures.
3. They can ask other parents and friends for capital support and annual gifts.
4. They can help to recruit new students.
5. They can assist the college in projecting its image and in gaining acceptance.

Students

One of the most difficult constituencies to keep fully informed is the students, yet they can be a key factor in a school's development program. A student's understanding of the institution's long-range program greatly affects the acceptance of the program by many key groups, such as parents, prospective students, the local community, and other friends. Actually, the process of cultivation and orientation of future alumni must begin while students are still on campus.

Churches

Church groups founded higher education in this country, and many American colleges and universities still receive some support from religious denominations. For many decades, however, the total impact of church influence on higher education has been waning. This is caused partly by the expanding role of public colleges and universities, but it is also due to the steady decline in the relative financial support received by these colleges from their denominations.

Even in the face of these facts, the churches should not be overlooked as a potential source of financial support, or as a place where prospective donors may be identified. Here is the ideal place for the music department of a private college to make fund raising contacts: faculty members conduct choirs and play the organ in churches, alumni serve in full- and part-time positions, students perform as interns, and parents participate on church boards.

Many colleges have been so busy soliciting aid directly from friends and foundations that they have neglected the church which established them and gave them their unique reason for being.

For maximum yield the college should have an organized program of working with area churches. Placing part-time organists and choirmasters, scheduling choral performances, providing faculty and student soloists for oratorios and cantatas, sending a staff member to counsel with music committees and ministers; these are just a few of the ways that initial contacts can be made with local churches. From these activities, church members with a deep interest in both the arts and the college can be identified, involved, and ultimately challenged to invest.

Conclusion

The purpose of this short presentation has been to show that in the private college and university fund raising is everybody's business. The development function of higher education encompasses the entire institution, and the involvement of faculty, alumni, students, parents, and church constituencies is imperative if the long range educational goals and programs are to be realized. This is an area of music administration in which the alert music executive can play a key role.

INTRODUCTORY REMARKS NASM NATIONAL MEETINGS—1977 THE MUSIC DOCTORATE— STATUS QUO OR CHANGE

LLOYD ULTAN
University of Minnesota

During the past thirty years (i.e., since approximately the end of World War II), higher education in this country has gone through a wide range of significant changes. These have been precipitated by a number of circumstances among which the following may be included: growing and shifting population; an enormously expanding economy (throughout most of this time period); the pressures of a "space race"; the social turmoil resulting from two demanding wars; changing social values and attitudes; and a general atmosphere conducive to educational experimentation.

This same period witnessed a new ferment in the arts and in the society's willingness (and even enthusiasm) to support them. In a society predicated upon a big-business philosophy, the arts have made it as Big-Business. This factor alone (although many others could be cited) provided the arts with a credibility in the American mind that produced support and impetus for the arts in education. The establishment of such programs as the National Endowment for the Arts and Humanities, Artists in the School, the Contemporary Music Project, and an impressive array of foundation supported conferences on the arts and education lead a long list of examples that speak to the strength and vitality present throughout this period. The impressive number of distinguished political leaders (led by presidents) who have identified themselves with the arts (demonstrating the political impact the arts have begun to assume) is further documentation of the arts having come of age in the American society.

These past thirty years have also witnessed a phenomenal expansion of knowledge and in our information processing capacity that has had (and clearly will continue to have—perhaps at an accelerating rate) a profound influence both on our daily way of life and on the specific practices of our profession. In regard to the latter, I am, of course, speaking of the burgeoning world of electronic equipment—computers, synthesizers, and various electronically altered acoustic instruments. The impact that this equipment has had in so short a time is quite remarkable. New tools for the composer have opened up new horizons

of perception and have challenged long established aesthetic principles. Research activities employing computers (e.g., for work as widely different as analysis of scores and the transcription of printed music to braille) have provided new insights into and perceptions of our musical heritage. The vast amount of knowledge that has resulted has opened up the need for quick and efficient information retrieval techniques and has imposed new demands on the process of selectivity and the evaluation of the information available.

All of these factors have had a profound influence on the nature and effectiveness of music education at all levels. We have been placed in a position of being expected to consider the functional knowledge of the music of all historical periods and cultures as a part of basic music education. Important movements in composition have imposed the need for a more sophisticated understanding of mathematics and acoustics than was deemed essential in the past. Knowledge of and ability with theatrical techniques have become of greater necessity for both instrumental and vocal performers. Functional knowledge of computer technology and languages is becoming increasingly more essential to musicians in many of our diverse sub-disciplines. And all of these new requirements come on top of curricula that have long been recognized as straining any four-year undergraduate program.

Where does the music doctorate fit into this complex picture? What knowledge and skills can be put back into pre-college level education and be demanded as prerequisites to a music major—if anything? What subject areas should be delayed until graduate study? What techniques will make it possible to accomplish *effectively* greater learning in shorter periods of time? On what basis do we eliminate redundant or unnecessary areas of study—are there any?

If we can continue to assume that it remains a basic function of higher education to seek new directions and to find solutions to both the old and new problems that remain before us (or have yet to be uncovered), what is the role of the doctorate in this environment? Are we using it effectively? Have doctoral degrees been too narrowly focused—or too broadly? Are our programs flexible enough to permit study and exploration of the unpredictable new areas of inquiry that are surfacing with increasing frequency? Do we need more or fewer doctorates in music? If more, what will they do (or should we worry about that)? If fewer, who will respond to the demands of the information explosion and the increasing demands of a more interested and complex society?

In capsule form we are asking, are we or can we be content with the doctorate in its present form or must we seek change? Some of these questions will be addressed by the panel today. Others that they may put forth and those that remain untouched in this discussion will remain before all of us in the months and years ahead—they will not simply go away.

THE MUSIC DOCTORATE—STATUS QUO OR CHANGE?

MARIENNE USZLER
University of Southern California

In responding to the topic as presented—"The Music Doctorate, Status Quo Or Change?"—I thought it most honest to measure my own observations and convictions with those of as many others as possible. Put simply—was the status quo as *I* perceived it *in fact* the picture as it is? Were the changes *I* saw as helpful and necessary also desired and valued by others?

To this end, I used the musician's ultimate skill—I listened . . . to many: doctoral candidates, graduate faculty, department heads, students currently debating whether to seek a doctorate or not, administrators, professionals outside academia, and even a few of those relieved, exhausted, and triumphant doctoral graduates busily putting "Dr." on their check stubs and stationery.

In sorting out all the reactions and suggestions—those approached were unhesitatingly *verbal*—I became aware that I was assembling a concerto grosso. So this contribution is an adaptation of an old form.

There are all the proper ingredients: forces of unequal size and power, the virtuoso few and the more pedestrian bulk, the unifying continuo part (and players), and the recurring juxtaposition and alternation of textures and dominances.

The "ripieno" is consolidated, sure of itself, and presents a characteristically recognizable theme: colleges, universities, schools, and conservatories of music are in the business of teaching and preparing others to teach. It seemed axiomatic to all to whom I listened that performers and composers need neither schools nor degrees to learn and to succeed. Performers and composers *seek* degrees to assure acceptance and continued existence in musical academia.

Although this seems to be a euphemism for "getting a job," it is actually much more than that. Such existence provides livelihood, but also stimulation and stage.

The "ripieno" represents security, prestige, stimulating, congenial colleagues, intellectual and cultural environment. Its promises are cautious: promotion, tenure, salary (very cautious here), esteem, a performing platform. It demands much, often disproportionately to the

size of the institution: the terminal degree, performance visibility or publication, ability to communicate, coordinate, collaborate, create, supervise, and budget.

The cadence is clear, the tonality defined. The "tutti" section is at once supportive and restrictive, circumspect, sonorous, but less animated.

The "concertino" both responds and challenges. Statements, themes and interactions are more personal, florid, and varied. Motivation to believe in and value the promises as well as to meet the demands of the bigger body is not as divergent as it first sounds. Listening to those whom I interviewed, *surface* reactions ranged from noble statements about climbing the heights of Parnassus to mockery of the DMA as the "deaf musician's award." But when the essence of the statements and viewpoints was extracted and examined, the substance was similar.

Personal challenge and growth were always strong countermotives to future employment and acceptance. Composers (and by extension—performers) have good reason to value university environment and ambience.

One remembers the written responses of twenty-three American composers/professors to Stravinsky's statement of advice to the young composer to avoid university teaching as an occupation. These short essays defended musically creative life in academia as "corporeal and professional survival." It was noted by many that in academia composer/teachers and composer/students are offered "horizontal contact"—performing groups and faculty, associations with humanities departments and activities, conversation and libraries . . . as Ingolf Dahl so aptly phrased it, "the trying-out arena and the ear-testing grounds." And they are offered "vertical contact"—". . . the chance to explore and master compositional techniques of various historical periods."

Pertinent to this study, I noted with parenthetical interest that most of the responding composers/professors did not possess doctorates—in composition or any other field. Nonetheless, the desirability of being where most contemporary music is today offered exposure makes university association for the composer a valued and practical goal.

If, currently, a doctorate is a necessary passport to such association, many young composers are going to assemble their luggage and prepare for the customs inspection. What is most realistic, then, to assist them in reaching personal goals and, at the same time, helping them to meet the demands of the institutions and students they hope to serve?

One response of the "tutti" section has been, by way of quasi-development, an increase of degree-granting institutions with the seemingly necessary proliferation of degree types, names, and hybrids. There are many who feel that this has also led to a relaxation of standards and has significantly lessened the value of the title and degree as such. The doctorate, they say, is not an award of distinction and merit, but an acknowledgement of the completion of courses and projects.

However, it is also true that the push-and-pull of interests groups and protagonists in the accommodation/proliferation drama has produced viable and pragmatically successful new programs and degrees: e.g., the DMA in Music Education as offered at my own parent institution, the University of Southern California.

American educators today are acutely self-conscious, we among them. The business of education is a self-perpetuating system, all the more vulnerable to over-population and qualitative pollution for its situation in a democratic society where graduate professional education has become a purchasable, even demandable, commodity.

We are a family that didn't plan, and we sit at a crowded table. We must make sure to guard against quick-at-hand solutions so that in order to sustain the many, we do not wind up serving graduate students the musical equivalent of Hamburger Helper and Fruit Loops.

Re-enter the "concertino." Today's strongest players insistently offer two related themes. Both are urgent requests arising from key areas of frustration and professional integrity. The first of these is a plea for the more selective entrance requirements or, at the least, a tightening of the screws very early in the doctoral training process. Almost every current or recent doctoral student I listened to depreciated the acuity of many of his or her graduate associates. The complaint is not new, but the source is.

The second plea is for more flexible course planning within the program (necessitating, also, better counseling) directed toward more specific and individualized goals. A sensitive target area here is the history requirements of many existing doctoral programs. The keyboard major relates indifferently to Middle Ages troping techniques and the singer/lutenist regards the late quasi-impressionistic works of Liszt as no more than curious picture postcards.

Even the composer, of necessity always interested in the composition-process and practice of many stylistic periods, has selective curiosity

and endurance. And with the current addition of many new areas of exploration opened up by ethnomusicological research and field study, there is not time enough for a "grand tour" of so many literatures, systems of tuning, cultures, and performance practices. Most especially, the doctoral student resents the cursory "survey."

The continuo and thorough-bass of this concerto grosso may not be abandoned, but it begs for more imaginative improvisation and less stereotyped realization.

This morning's work is an unfinished one. Indeed, we have not yet reached the conclusion of the first movement . . . and what dances or polyphonic interplay are yet forthcoming may prove the most engrossing and satisfying. But if we are not careful, and do not move toward a positive but enriched restatement of the principal theme, the whole thing may transmogrify into a quilt canzona.

With respect to the musical doctorate, more adequate specific data on numbers, trends, policies, and measurable results must be supplied—and that with greater precision as well as breadth. But education as *process* must not, ultimately, be subordinated to efficiency and immediate economic controls.

Attempting to maintain a balance between practical reality and personal ideals, between craft and conscience, between opportunity and need has never been easy. Such balancing demands recurrent assessment, decision, and action.

Since that is the business at hand, may we renew our shared concern for quality and integrity at the same time respecting the freedom and self-direction of both institutions and individuals.

The theme is vital, the body of the work worthy and well developed. May the cadence be authentic.

THE MUSIC DOCTORATE AND SOCIETY

LAWRENCE FERRARA
New York University

The implementation of aesthetics in doctoral programs in music is essential to any real responsiveness of those programs to the needs of society. Aesthetics is the link between the doctorate and its relevance to the outside world. The music doctorate, as an important center of advanced study and research, traditionally deals with its syntactical, historical and educational aspects. There is no question that these broad fields of research in music warrant study and explication. But these areas cannot deal directly with the deep-rooted philosophical imbroglio that permeates Western society. By equipping doctoral candidates with the philosophical apparatus and the discursive means by which they can present the logic of the significance of their art, the doctorate, as a vortex of musical influence, can relay that significance to society.

The question, "Have doctoral programs in music been responsive to the needs of society?" can be discussed on many planes of insight. I will deal with it within a purely philosophical context through the works of two noted writers; Martin Heidegger and Susanne K. Langer. Heidegger's critique of the western metaphysical or scientific tradition supplies a substantive view of the cause, development, and current status of the scientific paradigm.[1] Langer's theory of mind and her model of the logic of the "how" of artistic import will act as a bridge between the needs of society and the music doctorate. It should be noted that this paper, given its limitations in length, only purports to set up a philosophical framework for the problem of the responsiveness of the music doctorate to society.

Heidegger characterized representative thinking as a thinking which separates experience into subject and object. In Plato's philosophy—specifically in the "Allegory of the Cave" in *The Republic*—Heidegger noted that Being was changed to idea. This dualistic transformation of Being, according to Heidegger, located Truth in the intellect. The world became a separate objective set apart from the intellect. This deviation continued in Descartes' philosophy, which in turn set up the basis for a philosophy of science. Finally Nietzche's concept "The Will to Power" culminated man's potential technological control of the planet. It is within this scientific paradigm that man and society have been caught.

[1]A paradigm is understood as a set of beliefs which are structured into a context in which inquiries may be made.

Heidegger exposed this telling dualism in which we are fettered, and presented a philosophy that was a "way" or "path" out of it.

The scientific paradigm of thought prescribes that discursive and non-discursive processes are discontinuous enterprises. Thus, matters of significance are decided by the authority of scientific rationality in the context of objectifications and not within an intuitive context of creativity. And this of course exposes a telling paradox. While society must pursue knowledge and present the countenance of the scientific paradigm, i.e., a theoretical and empirical field-activity, the person remains humanistic.

Society needs a theory of mind that ties together discursive and non-discursive thought. The Cartesian duality must be undercut and a way of thought which accepts the whole human—mind and body—needs to be demonstrated. Langer as well as Karl Popper and J. Bronowski have been deeply involved with the question, "Is man a machine or a self?" All three writers constructed models of modern man as creative and spontaneous, in opposition to the mechanistic view of the scientific paradigm. Man's mind, structured for transcendence, transforms experience into knowledge. Man, as the vehicle of transcendence, makes that projection possible. If however, society, as a reactive phenomena, continues to be fettered in the philosophical monism of the scientific paradigm, then man, who is a procreative self, will lose himself in a valueless milieu of societal stagnation. If we relegate man to the mechanistic, we in turn relegate society to selflessness.

Having induced the mind-body dualism, the scientific paradigm is also perpetual. By using its own standards of rationality to judge the rationality prescribed by another, the scientific paradigm has been able to explain away music as impulsive and therefore irrational. What must be established is that musical import is rational. This is central to Langer's theory.

With an overt debt to Cassirer's formulation that mind symbolically transforms experience into discursive forms, Langer noted that language and music are the manifestations of two types of symbolic transformation; respectively conceptual and perceptual. Based on an idea, symbolic construction in language is explicit and refers to concepts in a denotational manner. Music, on the other hand, incorporates implicit ideas that are connotational. Langer, who is first a logician and second an aesthetician, stressed that it is incorrect to stipulate that reason is deliberate and music merely impulsive. The human mind symbolically transforms actual experiences into both discursive and non-discursive virtual forms.

The virtual level of living form is organic, i.e., the symbolic process of extracting the logic of the organic character of a living form. Music analogically represents the principles of living form; the organic character. The composer, according to Langer, in creating a non-discursive symbol, abstracts from the living organismic character of that living form. Analogue however, is not identity. The organic form is not actually experiencing the feelings of everyday life. The organic form is the logic of the organismic matrix, symbolically transformed.

Similarly, music aesthetics does not recreate the musical experience. No discursive description of a fundamentally non-discursive form, i.e., music, can ever "relive" the actual experience. Langer studied the logic of how music can have import. By overcoming the mind-body dualism that permeates society, Langer presented that music is a non-discursive symbolic transformative phenomena that is also rational. She offered music and art as virtual forms which establish that man is a genuine self and capable of transcendence. Hence, a new paradigm arises in which society and man can be spontaneous, pro-creative, valueful, and transcendent.

And yet very few doctoral programs in music incorporate the study of aesthetics. For the most part, aesthetics continues to be restricted to departments of philosophy, as an ancillary domain. New composers, performers, and musicologists must certainly be the concern of doctoral programs in music. But they cannot continue to be the sole concern. The music doctorate can be responsive to society; a society whose spontaneity and "envisagement" has been explained away. Whether the music doctorate and musicians in general will be responsive to the needs of society may be a and perhaps "the" major factor in the extent to which society can be humanistic and artful.

THE DOCTORATE IN MUSIC HISTORY: STATUS QUO OR CHANGE?

ROBERT Y. HARE
The Ohio State University

The question of *status quo or change?* in the field of graduate studies in music history is replete with a number of inherent complex questions which involve not only the historian's biases but also the various historical approaches or philosophies. At the outset my premise is that we cannot understand the present unless we know what made it to be what it is; and ". . . the present is the past rolled up for action, and the past is the present unrolled for our understanding."[1]

Relative to the historian's bias it has been said that the only unbiased historian is the Recording Angel; and, doubtless, he has convictions which Satan would surely consider to be prejudices.[2] Even this saying implies inherent prejudices which could be interpreted in many ways by lawyers as being discriminatory, according to current laws and decrees.

A veritable maze has been created by the beliefs, attitudes, and positions which music historians have assumed. This maze is not unlike that of the Labyrinth which Daedalus constructed and which Theseus mastered. As you will recall, Theseus provided an advantage for himself in that he tied to the open door leading to the Labyrinth a thread which he unreeled as he made his way through the corridors of the maze. In so doing, it was possible for him to retrace his steps to safety. The historian does not have such an advantage, for an event in history cannot be repeated: it can only be interpreted after the fact. While Theseus made history, we do need to pause and reflect upon certain questions as follows:

1. is it a fact that the event occurred?;
2. is the account only a myth?;
3. what is the meaning of the creature known as the Minotaur?; and
4. what is the significance of Daedalus, King Aegeus, and King Minos?

[1]Durant, Will. *The Story of Civilization: The Reformation.* (New York: Simon and Schuster, 1957), viii.

[2]Nevins, Allen. *The Gateway to History.* (Boston: D. C. Heath and Co., 1938), pp. 41-42.

Obviously these four questions give rise to other questions for consideration and debate for historians.

The Greek myths and the philosophical speculations of such men as Heraclitus, Herodotus, Socrates, Plato, Aristotle, and a host of other philosophers have shaped our modern world in so many diverse and immeasurable ways. They established certain methods of inquiry which were eventually used in universities of the twelfth century. The founding of universities in the twelfth century is concomitant with the rise of Scholasticism, which is both a method and a system of thought.

The term Scholasticism is derived primarily from its adherents, who were referred to as *doctores scholastici;* however, originally the derivation of the term is rooted in the Greek word, *scholazein,* which meant initially "to have leisure or spare time" but later it meant "to devote oneself" to pupils, or, otherwise, to a *magister,* that is, a master. Parenthetically, in modern times, the Latin word *magister* has come to mean "adviser" to a graduate student writing a thesis or a dissertation. In the broadest interpretation Scholasticism included all the intellectual activities—artistic, philosophical, and theological which were conducted in the medieval universities. Interestingly, we continue today to embrace these same intellectual pursuits. *Status quo or change?*

A characteristic of the Scholastic method is its preoccupation with logic, deductive reasoning, system, and literary form of syllogistic debate. Philosophy was also an important instrument of pedagogy. Another important characteristic of Scholasticism is revealed in the forms of the works which have come down to us. These forms are known as *summae. Summae* are now referred to as commentaries on single subjects or collected texts. In essence the method of these forms is either dialectical or disputational.

Modern scholarship has not discarded the *summae* as a method of commentary. Any random selection and cursory examination of articles appearing in such publications as either the *Journal of the American Musicological Society* or *The Musical Quarterly* will reveal that the *summae* are still very much in fashion, as for example: "Word and Music in Byzantine Liturgy," "Concerning the Accompanied Clavier," "New Evidence for Musica Ficta," "Romantic Descriptions of Concerto First-Movement Form," "In Defense of the French Trill, Accentual and Cursive Cadences in Gregorian Psalmody," and *ad infinitum.* In endeavoring to keep up with the deluge of articles appearing in historical journals, one cannot escape the feeling of frustration. It would seem that scholars

are working to create a minutiae—a veritable stream of trivia. How many other scholars are reached by these countless products of historical thought? Do such studies refer to a central core of knowledge? Are such monographs only "preliminary studies" for later investigations and integration?

The thesis or dissertation which has been taken for granted to be a delimited system of inquiry is rooted in the Scholastic system. Has this instrument become an archaic medium for research or does it have pedagogical value? There are some scholars who insist that the less systematic a system is, the less need it has for dissertations which are not based on principles of logic. This situation is obviously reflected in some of the master's degree programs offered by member schools of the National Association of Schools of Music. The curricular options are usually listed as Plan A - without thesis and Plan B - with thesis. The degree of Doctor of Musical Art in performance or composition does not, in most instances, pretend to be either an exercise in logic or research in the purely academic and traditional sense. In many instances the dissertation for the degree of Doctor of Philosophy is an extended treatment of either a discussion or a rehash of other studies.

The humanistic scholars of the fifteenth and sixteenth centuries were not really scholars in the modern sense. They were a very privileged group of learned men, perhaps not too very much unlike their modern counterparts—somewhat vain of their scholarly standards, but nevertheless afflicted with the usual scholar's disease involving vanity, possessiveness, quarrelsomeness, and a fear of making mistakes in the areas of data-gathering and interpretation. These humanistic scholars plowed the fields of historical inquiry and investigation. They established a pattern of modern scholarship. They developed analytical and historical standards of criticism and certain approaches which we use even today.

These humanistic pioneers endeavored to be quite systematic in principle, but upon examination of the many historical approaches of times past and present we find that the discipline of history emerges as being basically unsystematic in nature. The field of music history is not a science and does not include any system of logic. Systematic methodologies have seldom been applied to the field of music history; and in this connection it is important to note that there is a vast difference between philosophies of music history and methods of historical research. In general music historians have seemingly been quite content to continue in the grooves created by historians of the past centuries. Teachers of music history have not bothered, with few exceptions, to

question either the established methods of philosophical inquiry or the generally accepted basic data which have been recorded.

It is, therefore, necessary to distinguish between general philosophies of music history and specific schools of historical interpretation. Although the general philosophies are broad in scope, they fail to meet pragmatic tests of practicability. Excepting the first two general philosophies, all the others which I shall mention have originated within the past three centuries, to wit:

1. the Greek and Roman;
2. the Christian;
3. Voltaire's rationalistic philosophy;
4. Hegel's doctrine;
5. the Darwinian philosophy of evolution;
6. the Marxian doctrine; and
7. the philosophy of rhythm (i.e., seasons of the year).

In spite of the influences of these general philosophies upon history, scholars agree that not one of these philosophies is either desirable or possible because of the restrictions they would impose upon historical scholarship. It follows, therefore, that the researcher-writer and reader of history ought to be more concerned with specific schools of interpretation, inasmuch as a more limited scope allows a pragmatic test of explanation.

There are a number of schools of interpretation which have made important contributions to our knowledge of music history, such as the following: narrative; spiritual; pragmatic; evolutionary (genetic, cyclic, and fluctuation); economic; sociological; scientific; geographic; theological; and intellectual. It should be noted that the latter interpretation is also known as cultural, synthetic, eclectic, and pluralistic.

The intellectual approach, which is relatively recent, holds that no single category of causes can possibly explain all phases and periods of music history. From the vantage point of our modern way of life it would appear that for the purpose of analysis and interpretation we must consider not only the facts and events in the field of music history but also the facts and events in such fields as painting, dance, theatre, literature, religion, science, technology, archaeology, anthropology, sociology, economics, political science, biology, climatology, geography, jurisprudence, ethics, semantics, linguistics, logic, and philosophy. Obviously, from this point of view, many fields of knowledge contribute to the training of a doctoral candidate in the discipline of music history.

It is also obvious that a total historical perspective cannot possibly be obtained by any historian, for it is, in essence, illusory.

The knowledge of history is always potential. The doctoral student is, in the main, subject to an "actuality" of fact in that he identifies it with what is in "the book." That "actuality," however, appears quite differently to each student of history because it is subject to an interpretation which may be rooted in bias, methodology, or even ignorance. Only rarely do the books on music history or university course offerings deal with facts and events other than those concerning musical styles.

Paul Henry Lang has written that

> . . . the spirit of an epoch is reflected not in the arts alone, but in every field of human endeavor, from theology to engineering. Nor must we take it for granted that there is a uniform spirit of the age which is invariably expressed in every phase of art, and which transmits to us the same content and meaning in each.[3]

Willard L. Boyd, President of The University of Iowa, has stated that

> Because economic and social issues are complex and are intertwined, there must be breadth as well as depth in graduate education. Many problems are solved by broad cultural understanding instead of limited technical expertise. No field exists in isolation, and so graduate specialization must not be either parochial in content or stress subject matter at the expense of basic intellectual skills.[4]

In the training of future historians of music, we should be concerned with the *status quo or change*. It is now time to consider a change in the *modus operandi* in the training of doctoral students in music history.

[3]Lang, Paul Henry. *Music in Western Civilization*. (New York: W. W. Norton & Co.,.Inc., 1941), xix.

[4]Boyd, Willard L. "Greater Need for General Education," *Spectator*. (Iowa City, Iowa: Vol. II, No. 1, October, 1977), p. 5.

THE MUSIC DOCTORATE— STATUS QUO OR CHANGE?

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When our esteemed chairman telephoned me last Spring to ask me to be a member of this panel, I felt honored and said that I would be glad to serve providing I be permitted to limit my remarks to my experience with the Doctor of Musical Arts Degree and its origin, administration, and fruition in my own institution. Having had no practical exposure to other doctorates bearing various titles listed in the NASM Directory, I can only give admittedly prejudiced personal opinions. By this, I do not mean to take on a superior attitude toward all programs other than that of the DMA, but rather do I wish to stress my belief that a school concerned chiefly with performance should confine its attention solely to this doctoral approach.

It was after a considerable amount of time spent in study and research by the then head of our Theory and Graduate Departments, Miss Stella Roberts, that our program was submitted to the Graduate Commission of NASM for approval, which was given in 1962. At this early stage for us, the areas of Piano, Voice, Violin, Organ, and Composition were included, but with the loss of Leo Sowerby from the faculty, it was decided to abandon Composition and seek instead the approval for orchestral instruments, which was granted. It should be added that the entire project was born at the behest of no small number of graduates who for several years had asked why we did not offer a doctoral curriculum. To be sure, the heavy responsibility placed upon us made us doubly careful as to the selection of the first student to attempt the program. The young man chosen, a pianist, had been trained from childhood in the Conservatory and was the winner of contests, had appeared with orchestra and in recital and had a most enviable repertoire. While he was completing his course work, others, also products of our school, applied for permission to take the entrance examinations. Of these, one in piano, one in violin, and two in voice did not meet the rigid standards of performance we had established and were rejected. Several others who passed the entrance examinations have not been able to complete the formidable performance and course work requirements. We have conferred the DMA upon 8 students since 1969 with only one requiring the maximum time allowed, 7 years, but with no one doing the work in less than 3 years. In some quarters, it would seem that there is a lessening of requirements, or a lowering of standards, but it is interesting to

note that our doctoral committee only a few weeks ago voted to increase the performance requirement. Up to that time, we had required one of two plans, the first having 3 shorter recitals plus one full-length program or 2 full-length recitals with more emphasis on the research projects. The increase came in that there is now no choice, but every one must present 3 full-length recitals with no relaxation in the amount of research or course work to be done. Another recent change was the addition of a doctoral seminar although most of the study is done on a one-to-one basis. It is our opinion that this is an advantage to the student in contrast to a situation in which a great part of the work is done in large classes. Our present doctoral enrollment of 8 students may grow to 12 for the second semester, and this, we regard as manageable and productive.

While talking briefly about raising standards, I would like to stress a longheld belief that very many schools of music (including my own) at all degree levels do not insist upon the learning of a sufficient amount of repertoire. Certainly a lifetime is not enough to acquire all the principal literature of any one of the performance media. It is true that having earned the DMA, most of our students will become teachers, but there is no law that says they must be mediocre performers when giving a recital in their respective communities wherein it is their responsibility to maintain the highest possible standards. In their teaching, they also have the responsibility of urging students to amass a repertoire far beyond that required for routine examinations.

In considering the points relative to the doctorate as suggested by our chairman, I believe these programs have been responsive to the needs of society in that those with this higher level of musical training can have an enormous amount of influence upon the average listener's taste in the community as well as set the standard of accomplishment in applied music for the students. With this greater and broader body of knowledge set before them, an elevation and elaboration of musical thinking and not the status quo is a foregone conclusion. While some responsible for engaging new faculty members may base their selectivity merely upon the candidate's having the doctorate, I believe the majority will insist upon looking deeply into their scholastic, performing, and tutorial skills. In my opinion, if there is any hiding behind the cloak of the doctorate, it is in the teaching of applied music, where experience is still the best pedagog. One may have had an impressive list of long-established teachers himself, but until he learns how to impart instead of absorb, his students are the losers.

It has been said that descriptions of doctoral programs in catalogs are purposely vague. If this is true, it could be for the best, for is it not our goal to serve the needs of the individual and still adhere to a basically broad academic program? If, for example, a student has a special desire to perform a particular school of his instrument's literature, should not the institution be flexible enough to allow him that privilege, providing, of course, his knowledge of other periods and styles are also studied? At the same time, it might be an improvement to require less emphasis upon the research of his preference rather than more, as is usually the case, thus broadening his general approach to the entire literature.

There seems to be ample justification for the doctorate in performance, the reasoning pertaining thereto being the same as in all other degree curricula: namely, that we obtain a standardization of repertoire, related studies, and length of time allowed. Degree programs may serve to stifle the brilliant performer, but musical standards in the over-all picture would appear to be improved. There has existed a trend for a number of years in which administrators have leaned toward doctorates in their hiring practices, but the discerning ones can still realize the importance of a first rate performer without a doctorate on their staff as opposed to a researcher *with* a doctorate.

To evaluate the success of a doctoral program is difficult, but I feel that primarily the graduates must be placed, and secondly, their work must compare favorably with that of their colleagues. Also, the training given the students must in some way stimulate and inspire them to continue studying which should result in the acquiring of more and more advanced repertoire or the writing of learned articles or both. More repertoire, of course, implies using that repertoire in frequent recitals.

In order to arrive at any distinction between the various alphabetical doctorates, I believe we would have to know the extent of the use of each in all the schools where the DMA is conferred. In my opinion, it would be sufficient to have only one in performance and one in research.

Philosophically, institutions giving the doctorate should regard the program in the same way as any other, for there is no status quo in any thing. Either we progress and improve or we go into decline. To avoid the latter, we must continue to search for and be alert to new approaches to all parts of the curriculum, remembering at the same time to avoid change just for the sake of change and to seek out ways to improve the project.

It is to be devoutly hoped that standards of musical education have been raised in this country during the last 50 years through degree programs, but even though the DMA should represent the summum bonum in performance, should we not readily agree, and without cynicism, that a very large percentage of the earners of this degree go out into the musical marketplace as teachers and administrators and not as recitalists? This is *not* to say that our whole concept of degree oriented study is a failure, for I firmly believe there is a place for these individuals who may possess something less in talent and drive than the international concert player or singer. It is the responsibility of our professional schools of music to continue to offer the highest level of training and to present challenge and inspiration to these important purveyors of their art in their respective communities. The influence these people can have in improving the musical tastes of their students as well as that of the listening public is well known. Therefore, in offering and awarding the DMA, it behooves us to be unrelenting in our selectivity of the students for this program, insisting that they possess much more than average talent, that they can demonstrate an unusual capacity for hard work, and that they can prove not just an acquaintance with their particular literature but a performing knowledge of a vast amount of concert repertoire of all periods and styles. Let us at least try to produce through the DMA doers of music and not talkers about it.