

NASM Proceedings Fifty-Fourth Annual Meeting

**PROCEEDINGS
THE FIFTY-FOURTH
ANNUAL MEETING
NASM**

NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

54th PROCEEDINGS OF THE
ANNUAL MEETING

COLORADO SPRINGS, COLORADO
1978

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OFFICERS 1978-79

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: *Donald Mattran, Hartt College of Music, Hartford, Connecticut. (1981)

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—**Morrette Rider, University of Oregon, Portland, Oregon. (1979)

*Region 3—**Dale Jorgenson, Northeast Missouri State University, Kirksville, Missouri. (1979)

*Region 4—**Lloyd Ultan, University of Minnesota, Minneapolis, Minnesota. (1981)

*Region 5—**Stuart Sharp, Hope College, Holland, Michigan. (1981)

*Region 6—**Eugene Simpson, Glassboro State College, Glassboro, New Jersey. (1981)

*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 (1981)

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

COMMUNITY/JUNIOR COLLEGE COMMISSION

*Jack Hendrix, *Chairman*, Odessa College (1981)

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)

Barbara H. Noel, Texas Woman's University (1981)

James Miller, University of Northern Colorado (1980)

Charles Schwartz, Lawrence University (1980)

Fisher Tull, Sam Houston State University (1981)

Himie Voxman, *Consultant*, University of Iowa

COMMISSION ON GRADUATE STUDIES

*Bruce Benward, *Chairman*, University of Wisconsin-Madison (1981)

Wiley Housewright, Florida State University (1979)

Thomas Mastroianni, Catholic University (1981)

Thomas Miller, Northwestern University (1980)

Marceau Myers, North Texas State University (1981)
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 CONSULTANT TO THE COMMISSIONS

L. Travis Brannon, Atlanta, Georgia
Sharon Litwin, New Orleans, Louisiana

*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*
Willa Jenks, *Staff Associate*
Michael Yaffe, *Staff Associate*

NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

54th ANNUAL
MEETING

NOVEMBER 1978
COLORADO SPRINGS, COLORADO

MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION

NOVEMBER 19, 1978

The meeting began with the singing of the Star Spangled Banner and the Hymn of Thanksgiving.

President Imig then introduced the three NASM staff members, Willa Jenks, Robby Gunstream and Michael Yaffe. He welcomed the representatives and guests to the Broadmoor and extended his greetings.

The President then reported on the status of activities of the NASM and its influence in the United States and throughout the world. He outlined some of his concerns and referred to issues which must be faced in the years ahead. (The Report of the President may be found elsewhere in the *Proceedings*.) The reports of the various commissions were then presented for action. (These reports may be found elsewhere in the *Proceedings*.)

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING INSTITUTIONS

Robert Freeman made the report for Milton Salkind. The report presented the actions on accreditation recommended by the commission.

MOTION—Freeman/Davies: To adopt the report, *PASSED*.

REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION

Jack Hendrix, Chairman, presented the report of the commission concerning accreditation actions recommended.

MOTION—Hendrix/Drucker: To adopt the report, *PASSED*.

REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES

J. Dayton Smith, Chairman, presented the report of the commission outlining those accreditation actions recommended.

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

REPORT OF THE COMMISSION ON GRADUATE STUDIES

Bruce Benward, Chairman, presented the report of the commission including accreditation actions recommended.

MOTION—Benward/Egan: To adopt the report, *PASSED*.

President Imig then introduced Vice President Robert Bays. Professor Bays introduced the Regional Chairmen, who then introduced the

music executives of new member institutions and new music executives of present member institutions.

President Imig then introduced Executive Director Samuel Hope, who outlined the location of alumni receptions and the Sinfonia luncheon. He made various other announcements concerning the annual meeting.

President Imig then introduced Treasurer Robert Glidden. Dean Glidden reviewed the Treasurer's Report which had been placed on the meeting tables.

MOTION—Glidden/Goodman: To adopt the Treasurer's Report, *PASSED*.

The President thanked Executive Director Hope, Walter Erley and Ralph Sunden.

He also recognized representatives of other professional associations present at the meeting: Nadine Dresskell, President, Music Teachers National Association; Doris O'Connell, Executive Secretary, National Music Council; Ed London, Chairman, American Society of University Composers; Chappell White, President, College Music Society; Patricia Sternberg, Sigma Alpha Iota.

The proposed amendments to the NASM Handbook were then considered by the Association.

MOTION—Miller/Copley: To approve the proposed changes in the By-laws, *PASSED*.

MOTION—Moyer/Egan: To approve the proposed amendments to the standards, *PASSED*.

President Imig then recognized two past presidents of the Association attending the annual meeting, Robert Hargreaves and Everett Timm.

The President then read the names of music executives who are retiring at the end of this year. They were applauded by the membership.

Charles Ball then gave the report of the Nominating Committee and asked those nominated to come forward and be recognized. He outlined the procedure for additional write-in nominations.

The session was adjourned at 2:15 p.m.

SECOND GENERAL SESSION
11:45 A.M. NOVEMBER 20, 1978

The meeting was convened by President Imig.

David Simon of the Manhattan School presented the report of the Independent Schools Committee. He made two recommendations: (1) a re-naming of the committee to the Committee of Schools with Performance Emphasis and (2) that a representative of this group be made a member of the Board of Directors. (The Report of the Independent Schools Committee may be found elsewhere in the *Proceedings*.)

President Imig then introduced several individuals who were present at the meeting—Allen Forte, President of the Society of Music Theory, Joe Prince, Staff Member of the National Endowment of the Arts, Walter Collins, President of the American Choral Directors Association, Craig Short, Executive Secretary of the College Music Society and Lonna Jones, The Arts Program of the U.S. Office of Education.

He then thanked Earl Juhas for helping host this annual meeting.

Harold Luce then gave the report of the Committee on Ethics. He indicated that members will be polled concerning a possible change in the May 1 deadline for faculty recruiting. He indicated that the committee strongly urged that Article 3 be implemented. He recommended that the word "written" be added to Article 4 and stressed the fact that no member of the Association should engage in false advertising. (The report of the Ethics Committee may be found elsewhere in the *Proceedings*.)

MOTION—Luce/Sternberg: To accept the report, *PASSED*.

Executive Director Samuel Hope then referred to his written report which had been placed on the desks and asked that any questions or comments be sent to him in Washington. (The report of the Executive Director may be found elsewhere in the *Proceedings*.)

The Nominating Committee Chairman Ball then conducted the election of officers.

The meeting was adjourned at 12:15 p.m.

THIRD GENERAL SESSION
11:30 A.M. NOVEMBER 21, 1978

President Imig began the meeting by announcing several additional retirements of music executives at the end of the present academic year.

He then recognized each of the Regional Chairmen who presented their reports. (These reports may be found elsewhere in the *Proceedings*.)

President Imig announced the results of the election of officers:

Secretary, Donald Mattran

Commission of Undergraduate Studies, Fisher Tull and
Barbara Noel

Chairman of the Commission on Graduate Studies, Bruce
Benward

Commission on Graduate Studies, Thomas Mastroianni
and Marceau Myers

Chairman of the Commission on Community/Junior
Colleges, Jack Hendrix

Member of the Commission on Non-Degree-Granting
Institutions, Robert Freeman

Ethics Committee, David Tomatz and Virginia
Hoogenakker

Nominating Committee, John Green and Morrette Rider

The meeting was adjourned at 12:00 p.m.

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING INSTITUTIONS

ROBERT FREEMAN

Mr. Chairman, I report for the Commission on Non-Degree-Granting Institutions, whose chairman, Milton Salkind of the San Francisco Conservatory, is unable to be present this afternoon. At Friday's meeting of the Commission it was agreed that we recommend to the membership the acceptance of two institutions as members of the Association in the Non-Degree-Granting category: the Cadek Conservatory of the University of Tennessee at Chattanooga and the North Shore Music Center of Winnetka, Illinois. In addition we agreed to accept two progress reports.

REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION

JACK HENDRIX, CHAIRMAN

The Community/Junior College Commission met on Friday, November 17, 1979 and took the following actions:

1. The application for membership of Nassau Community College in White Plains, New York was accepted.
2. The application for renewal of membership of Del Mar College of Corpus Christi, Texas and Montgomery College of Rockville, Maryland were accepted.
3. The application for renewal of membership was deferred in the case of one institution.

REPORT ON 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:

Asbury College
 East Tennessee State University
 Gardner-Webb College
 Mercer University
 Old Dominion University
 Pacific Lutheran University
 Saint Mary's College
 Southeastern Oklahoma State University
 Southwest Baptist College
 State University of New York, Buffalo
 University of North Dakota
 University of Notre Dame
 William Jewell College
 William Patterson College

Action was deferred on applications for associate membership from thirteen institutions.

Approved for FULL MEMBERSHIP were the following:

Biola College
 Case Western Reserve University
 University of Richmond
 Winston-Salem State University

Action was deferred on applications from four 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:

Coker College
Eastern Kentucky University
Eastern Michigan University
Florida State University
Illinois Wesleyan University
Manhattan School of Music
Millikin University
Northwestern State University of Louisiana
Oberlin College
Shenandoah College and Conservatory of Music
Sherwood Music School
Shorter College
Southern Illinois University at Edwardsville
Southern Methodist University
Southwestern College
Tulane University
University of Arizona
University of Colorado
University of Maryland
University of Oregon
University of Southwestern Louisiana
Wesleyan College
West Texas State University
Wheaton College
Whitman College
William Carey College
Yale University

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

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

Plan Approval for new undergraduate curricula was granted in sixteen instances and deferred in seventeen others.

Applications for listing undergraduate degree programs in the NASM *Directory* were approved for eleven institutions, deferred for seventeen institutions, and denied for one other.

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:

Pacific Lutheran University
State University of New York, Buffalo
University of Notre Dame

Action was deferred on applications for associate membership from three institutions.

Approved for FULL MEMBERSHIP were the following:

Case Western Reserve University
Indiana University of Pennsylvania
Rhode Island College
Stephen F. Austin State University
University of Richmond

Action was deferred on an application from one institution for promotion to full membership.

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

Eastern Kentucky University
Eastern Michigan University
Florida State University
Manhattan School of Music
Northwestern State University of Louisiana
Oberlin College
Southern Illinois University at Edwardsville
Southern Methodist University
Tulane University
University of Arizona
University of Colorado
University of Maryland
University of Oregon
University of Southwestern Louisiana
University of Tennessee
West Texas State University
William Carey College
Yale University

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

One school was continued on probation.

A progress report was accepted from one institution.

Plan approval for new graduate curricula was granted in nine instances and deferred in eight others.

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

COMPOSITE LIST OF INSTITUTIONS APPROVED IN NOVEMBER, 1978

ASSOCIATE MEMBERSHIP

Asbury College	Southeastern Oklahoma State University
East Tennessee State University	Southwest Baptist College
Gardner-Webb College	State University of New York, Buffalo
Mercer University	University of North Dakota
Old Dominion University	University of Notre Dame
Pacific Lutheran University	William Jewell College
Saint Mary's College	William Patterson College

FULL MEMBERSHIP

Biola College	Stephen F. Austin State University
Case Western Reserve University	University of Richmond
Indiana University of Pennsylvania	Winston-Salem State University
Rhode Island College	

RE-ACCREDITED PROGRAMS

Coker College	Southern Methodist University
Eastern Kentucky University	Southwestern College
Eastern Michigan University	Tulane University
Florida State University	University of Arizona
Illinois Wesleyan University	University of Colorado
Manhattan School of Music	University of Maryland
Millikin University	University of Oregon
Northwestern State University of Louisiana	University of Southwestern Louisiana
Oberlin College	University of Tennessee
Shenandoah College and Conservatory of Music	Wesleyan College
Sherwood Music School	West Texas State University
Shorter College	Wheaton College
Southern Illinois University at Edwardsville	Whitman College
	William Carey College
	Yale University

REPORT OF THE INDEPENDENT SCHOOLS COMMITTEE

DAVID SIMON, *Chairman*

Last year at the 53rd annual meeting, the committee known as "The Independent Schools" met with the officers of the association and

indicated a desire to recommend to the executive committee of NASM suggestions for changes that would hopefully be beneficial to the membership as a whole. This recommendation we are prepared to submit now. It may be helpful to the membership to list the fourteen institutions in our group at this time. They are, in alphabetical order as follows: The American Conservatory of Music; Boston Conservatory of Music; California Institute of the Arts; Chicago Conservatory College; Cleveland Institute of Music; Manhattan School of Music; New England Conservatory of Music; Peabody Conservatory of Music; Philadelphia School of the Performing Arts; St. Louis Conservatory of Music; San Francisco Conservatory of Music; Sherwood Music School; Westminster Choir College; and the Wisconsin Conservatory of Music.

We recognize the title "Independent Schools" as having served well in the description of an important aspect of our institutional existence, but have come to the view we should now have a more vital designation, focusing with greater precision on our primary function, which is performance. The new title we propose should not be construed as an attempt to confer exclusivity upon us, for it has long been our contention that a good many other schools with a strong performance thrust might properly belong to our group. We should like to be known as "Schools with a Performance Emphasis."

Virtually all the students enrolled in our schools, and in other member institutions we are attempting to identify, are pursuing, to the exclusion of other programs, degrees in performance.

Although we have been attempting to articulate for little more than a dozen schools, our combined student enrollment is considerable. Three of our institutions have a combined enrollment of approximately 1800 students who aspire to professional status in performance. In view of this substantial constituency we request consideration of the executive committee of NASM, for representation as a visitor or observer by our designated chairman on the board of directors of the association. If this recommendation becomes a reality we should be provided with the opportunity to accept more responsibility for contributing to, and participating in, a number of important concerns of the association, namely, evaluation criteria, curricula structure, and the possible modifications of the format for statistical data that is collected annually.

In concluding my term of office as chairman of the group on behalf of whom this statement has been made, I am pleased to announce the unanimous election of our next chairman, the dean of Cleveland Institute, Bill Kurzban.

REPORT OF THE ETHICS COMMITTEE

HAROLD LUCE, CHAIRMAN

No violations of the NASM Code of Ethics have been reported to the Committee on Ethics since the 1977 Annual Meeting.

The examination of a continuing complaint regarding the dismissal of a faculty member from a member institution was completed and the case closed.

One complaint regarding faculty recruitment was resolved to the satisfaction of both parties through correspondence with the Executive Director of NASM.

In other action, the Committee on Ethics considered the current Code of Ethics, its application by member institutions, and possible future revisions to the Code. The Committee recommends the following:

1. That the membership of NASM be polled regarding possible changes in Article II of the Code. (Article II establishes May 1st as the ethical deadline for offering a faculty position to a person employed by another music school.)
2. That all music executives discuss the NASM Code of Ethics periodically with their faculty colleagues as suggested by Article III of the Code.
3. That the footnote to Article IV be amended through the addition of the word "written" between the words "express" and "consent."
4. That the membership be reminded of its responsibilities under Article VII of the Code regarding the making of misleading statements to prospective students. (Unofficial complaints from Junior College members of NASM indicate that representatives of some four-year schools have been advising prospective students that Junior Colleges are no longer accredited by NASM. Although this is technically true, it would seem to be misleading inasmuch as Junior College members undergo the same examinations and evaluations by the NASM Commissions as do four-year schools.)
5. That necessary editorial changes be made in Article XI of the Code of Ethics to correspond with actual practice as described in the "Procedures for Reviewing Complaints Directed Against Member Institutions of NASM."
6. That the Board of Directors of NASM study the advisability of publishing the "Procedures for Reviewing Complaints..." in the NASM Handbook as an appendix to the Code of Ethics.

REPORTS OF REGIONAL CHAIRMEN

REGION 1

Chairman C. Wiggins called the meeting to order at 2:20 PM.

1. Pat Curry, of Northern Arizona State, was elected Vice Chairman of Region I, replacing Charles Hubbard retiring as chairman at California State University, Los Angeles.
2. General Discussion was held concerning the problems of funding staff accompanists and instrument technicians.
3. Problems brought about by the new music licensing agreements were discussed. It was the consensus of the meeting that very serious and detrimental effects on the performance of contemporary music are already making themselves felt on the campuses.
4. Discussion was held on the problems faced by older students re-entering the music program, among these, the revalidating of very old courses.

The meeting was adjourned at 3:00 PM.

CLARENCE WIGGINS
Chairman

REGION 2

Morrette Rider, University of Oregon, is the newly elected Region 2 chairman to fill out the term of Wayne Balch.

Discussion was held to identify problems and areas of concern of Region 2 members. Some problems were identified and will be placed in priorities for further discussion in next year's regional meetings.

WILBER D. ELLIOTT
Reporter

REGION 3

1. Call to order/welcome—Jorgensen
 - 1.1. Introduction of new chairmen in Region 3 College/Universities
 - 1.2. Introduction of Colleges attaining NASM membership, i.e.—
Southwest Baptist College—James Woodward
William Jewell College—Wes Forbis
2. New Business
 - 2.1. Question posed by Jorgensen: "Should there be automatic succession in the officers' slate or should the nominating com-

mittee present a new slate of officers at each scheduled rotation?"

- 2.11. Motion by Steve Jay, St. Louis Conservatory, seconded by Hal Tamblin, Metropolitan State College, that: "The nominating committee present a new slate of officers at each scheduled rotation of assigned terms rather than automatic succession." *Motion passed unanimously.*
- 2.2. Question posed by Jorgensen as to viable structures other than the regional meeting.
- 2.21. A general discussion with comments from many sources supportive of state identity meeting which do allow discussion of common problems.
- 2.22. Motion by Jorgensen: "Do you wish a regional meeting at the '79 Philadelphia Convention?" . . . A unanimous "NO".
- 2.3. Comments by Jorgensen thanking colleagues for their cooperation/support.

Meeting closed.

DALE JORGENSEN,
Chairman

REGION 4

The meeting was called to order at 2:15 by Chairman Allen Cannon. Each of the representatives from Region IV schools introduced himself. The Chairman complimented members for their excellent attendance record at annual meetings the past 6 years and for the conscientious filing of their annual reports.

Himie Voxman, Chairman of the Nominating Committee (Dale Gilbert and Richard Sovinec) presented his report. They presented a slate as follows:

Chairman - Lloyd Ultan, University of Minnesota
Vice Chairman - Thomas Slattery, Coe College
Secretary - Sister Mary Mueller, Alverno College

Chairman Cannon opened the floor for further nominations. There being none, the report of the nominating committee was moved and seconded and unanimously approved.

Various topics for next year's Regional meeting in Philadelphia were presented to the Chairman. Among these topics were:

1. Professionalism of Faculty Members.
2. The relatively short tenures of music executives.
3. The focus of the music unit within the university.

4. The use of computers in instruction.
5. Definition of doctoral equivalency for tenure purposes.
6. Federal agencies and legislation.
7. Enrollment trends in the future.
8. New trends in music curricula.
9. Follow up on Copyright laws.
10. Relationship of Arts Councils to Colleges and Universities.
11. Business committees for the Arts.
12. Early admission to university study.

It was suggested that the National office may find some of these topics worthy of one of the general sessions.

A round of applause was given to the retiring officers for their service during the past 3 years.

The meeting was adjourned at 2:50 so that members could report to their next session at 3 p.m.

BARBARA H. NOEL
Secretary

REGION 5

The Region 5 Business Meeting was called to order by acting chairman, Dale Bengtson, Anderson College, Indiana. The main agenda item was the election of officers. The election by secret ballot resulted in the selection of the following persons:

Chairman - Stuart Sharp, Hope College, Holland, Michigan
 Vice Chairman - Robert Cowden, Indiana State University, Terre Haute,
 Indiana
 Secretary - William Fenton, Wright State University, Dayton, Ohio

Stuart Sharp, the newly elected chairman, took a poll of the constituents regarding possible topics for papers to be presented at a proposed meeting in April or May, 1979.

DALE BENGTSON
Acting Chairman

REGION 6

Presiding:

Donald Mattran, Chairman of Region 6

Chairman Mattran called the meeting to order at 2:30 p.m. and asked that the members present introduce themselves.

The first order of business was the report of the nominating committee. Ray Robinson of Westminster Choir College presented this report on behalf of the nominating committee which included Thomas Mastroianni of Catholic University, Robert Freeman of the Eastman School of Music and Arno Drucker of Essex Community College. The committee nominated the following slate:

Eugene T. Simpson, Glassboro State College - Chairman
Helen Laird, Temple University - Vice-Chairman
Joel Stegall, Ithaca College - Secretary

A motion to accept the slate as offered was made by Robert Egan of Duquesne University and seconded by James Ebersole of the University of Connecticut. The slate was accepted by acclamation.

The next order of business was the selection of a date and site for the spring meeting. It was the determination of the body that the spring meeting would be held on April 28 at Boston University.

The last order of business was a report of the chairman. Mr. Matran indicated that he was anxious to have input from the members for the Board of Directors meeting. He then proceeded to suggest potential topics for the next regional meeting and to indicate that executive director Samuel Hope could provide a list with additional topics. Among those mentioned were:

1. Music in general education.
2. Music in graduate study.
3. Music in business.
4. Music in engineering.
5. Federal legislative issues.
6. Music education in the future.
7. Music theory in the future.
8. Aesthetic education.

He indicated that regional meetings should have a theme to divide among the nine regions. The following curricular issues were suggested as possibilities:

1. Music in the core curriculum.
2. Aesthetic education.
3. Problems of music in graduate education.
4. Psychophysics of music performance.
5. Learning theory seminars report.
6. Follow-up on funding for the arts.

Chairman Mattran indicated that some prominent institutions were failing to submit annual reports and that the executive committee had been requested to put more teeth into the requirement (to consider the possibility of making the following of the annual report a prerequisite for continued membership). In his view, NASM has exercised significant leadership including such activities as testimony before congress, the initiation of new relationships with the National Association of Music Therapy and the American Association of Music Therapy.

The floor was opened for new business. Mr. Mattran expressed appreciation for all who had helped make his job pleasant and possible. Ray Robinson moved to adjourn the session.

EUGENE T. SIMPSON
Secretary

REGION 7

Region seven did not elect officers this year, therefore, Jack Broucek of Georgia Southern College and Grier Williams of the University of West Florida will continue to serve as Chairman and Vice-Chairman/Secretary respectively.

Thirty-seven of our 56 member schools were represented at this meeting. The representatives were complimented by the Chairman for their excellent record of filing annual reports and attendance at annual meetings.

Plans are already under way for next year's meeting in the form of panel discussions of ideas vital to our region, such as the investigation of the administration of innovative programs in our departments.

The group discussed and approved the compilation of a directory of exchange concerts for schools within our region. Dr. Robert Wolf-ersteig of Georgia College has volunteered his services to coordinate data and compile this directory.

Another project for the year will be the study of possibilities of an exchange of professorships for a quarter or semester within our region. We shall recommend that each person's salary be paid by his home school.

It appears that 1979 will be an active one for Region Seven.

JACK W. BROUCEK
Chairman

REGION 8

The meeting was called to order by Chairman Joe B. Buttram. New member institutions in the Region were recognized.

Twenty-eight (28) representatives were present and identified themselves.

Chairman Buttram brought several statements of concern from the Board of Directors:

1. Request was made for response to the 1978 format for the annual meeting.
2. Concern was expressed that some member institutions in Region 8 have not returned Annual Reports. Reaction was asked to the possibility of requiring annual reports as a condition of continuing good standing.
3. Representatives were urged to participate in effecting legislative action for the support of arts causes.

Chairman Buttram advised the representatives that the 1979 meeting will include an hour and fifteen minutes regional meeting. Topics for consideration at that meeting were suggested:

1. New avenues of employment for the musician and curricula to effect training.
2. Funding of artist series.
3. Music of the Southern Region.
4. The relationship of local, state, and national arts groups on arts education.
5. Relationship of the College/University to the community.
6. Proliferation of symposiums.
7. Mainstreaming and its effect on preparation of Music teachers.
8. Possibility of combining Region 8 meeting with another Region with similar interests.

Wayne Hobbs made a motion, Earl Norwood seconded, that our annotated roster of faculty members willing to exchange recitals for a reasonable fee be established and circulated among member institutions. The motion passed.

Discussion of the need of a Regional meeting during the year followed. No definite decision was reached, but a meeting in connection

with MENC in Nashville was suggested. Concern was expressed for the need of NASM financial support for the Regional activities.

The meeting was adjourned.

JERRY L. WARREN
Secretary

REGION 9

Region 9 of the National Association of Schools of Music held its regular business meeting at 2 P.M., November 19 in the Copper Room of the Broadmoor Hotel. The meeting was called to order by Chairman Richard A. Worthington, who thanked the members for attending.

The Vice Chairman was introduced—William Hipp, Chairman of Music Department at Southern Methodist University, Dallas, Texas. Any transactions and discussion topics were called for and being none, the meeting was adjourned.

RICHARD A. WORTHINGTON
Chairman

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

NASM has enjoyed a busy year, facing new opportunities and challenges in its many areas of responsibility. The Association has received increased visibility in the arts and education communities through its substantive involvement and leadership on issues of importance to the profession. Outlined below is a capsule description of Association activity in several of the major areas.

NASM ACCREDITATION: Standards, Policies, and Procedures

At the 1977 Annual Meeting, the membership voted to accept new standards for the baccalaureate degree in Jazz Studies and guidelines for curricula which combine studies in music and business. Both of these statements were the result of a long process of development with draft statements being shared in the professional community as well as among the membership of NASM.

The baccalaureate standards for Jazz Studies have been brought into the corpus of NASM standards and seem to be working very well. These standards are of increasing interest to the broader education community and numerous inquiries about them have been answered by the National Office.

The guidelines statement concerning curricula which combine studies in music and business, developed by NASM and the American Assembly of Collegiate Schools of Business, has also been brought into the work of the Commissions. The Commissions on Undergraduate and Graduate Studies are using these guidelines as a basis for further development with approaches to these combination curricula. The intent of the Commissions is to provide a framework which establishes public credibility while leaving ample room for the innovative approaches of institutions. Institutional members of NASM and the members of the American Assembly of Collegiate Schools of Business receive our appreciation for their kind assistance in this effort.

NASM has now begun work with the Engineers Council for Professional Development, the recognized accrediting agency for engineering and engineering technology. This effort is directed toward combination curricula in music and engineering/engineering technology. As was the case with the guidelines development for music/business, this effort will be characterized by pervasive consultation with members of the education and practitioner communities.

During this present meeting, the Association is beginning to address its standards regarding graduate study in music as well as those regarding music in general education. These efforts are expected to result in more clarity with provisions for improved guidelines that should be helpful to institutions during the next decade. The high degree of involvement in these two sessions exemplified by the registration at this meeting indicates a pattern of consultation which will characterize each project.

Last year we reported that the Association had conducted a legal audit of its accreditation standards and procedures during 1976 and 1977. We continue to experience very good results with our procedures. The Commissions and the National Office do not expect major revisions to be forthcoming in the near future. We will, however, continue to make minor adjustments as the need arises.

NATIONAL ACCREDITATION ISSUES

During the past year, NASM has continued its involvement in accreditation policy development at the national level. We have 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 Treasurer of the Association holds Board responsibilities in COPA, serving as a representative from the Council of Specialized Accrediting Agencies. The Executive Director holds Board responsibilities in CSAA. Both are involved in various working committees of both Associations. The Executive Director has also served as a Consultant to the U.S. Office of Education in cooperation with the chief staff officers of other accreditation bodies.

The Executive Director has served with the President of COPA on a subcommittee to monitor the development of a Cabinet Department of Education with respect to its potential effects on federal policies in accreditation.

NASM has taken a leadership role in developing cooperative arrangements with colleague accrediting agencies in providing the service of accreditation to developing interdisciplinary fields. This effort has been viewed nationally as a positive approach to the proliferation of accreditation efforts which result in expensive duplication at the campus level.

NASM, in cooperation with the National Association of Schools of Art, has developed an *interim* arrangement to provide the services of

accreditation to independent, non-degree-granting, professional training institutions in dance and theater. Previously, these institutions had no access to an accreditation system, thus leaving them ineligible for various federal and private assistance. In cooperation with professional associations in the dance and theater fields, NASM and NASA have established a Joint Commission on Dance and Theater Accreditation which will work to serve these needs while the dance and theater fields complete their work to establish accreditation systems which can be recognized by the U.S. Office of Education and COPA.

NASM's participation in the development of national accreditation policy becomes increasingly significant in our contentious and litigious age. The possibility of misuse of accreditation to achieve non-educational goals seems to grow each year. The pressures under which both governmental and non-governmental organizations are working in these times generate tremendous strain on the accreditation community. It is necessary that extreme vigilance be exercised to maintain the freedom and integrity of the accreditation process so that it may continue to develop in service to education.

GOVERNMENT RELATIONS: Arts & Arts Education Policy

This past year has been one of transition and budding change in the federal approach to education in the arts. The National Endowment for the Arts has operated a Task Force dealing with the education, training, and development of professional artists and arts educators. The U.S. Office of Education has announced an arts education initiative with the appointment of an individual to serve as Arts Education Coordinator for the Office. The Federal Council on the Arts and Humanities has established a working group on the arts in education, and various other small inter-bureau efforts have been established.

In the private sector, the year has been characterized by increasing cooperation, not only in the arts education community, but also among the arts education community, the presentation community, the advocacy community, and the state and local administrative community. During the past year, all four of these groups have met together on various occasions, working toward the development of some mechanism which maintains the integrity of each group while providing opportunities for increased cooperation.

NASM has shared a leadership role in these efforts with other arts education organizations. The Association provided testimony to the National Endowment Task Force and has worked closely with the Office

of Gifted and Talented in the U.S. Office of Education. These efforts have centered on the goal of making the arts presentation community and the federal bureaucracy which supports it more aware of the totality of the American arts enterprise, including the large education component.

The Association has also joined others in working to achieve improved programmatic emphases for arts education in the Elementary and Secondary Education Act. The president of NASM presented personal testimony to appropriations subcommittees in both the U.S. Senate and the House of Representatives regarding the FY 1979 appropriation for the National Endowment for the Arts. He also presented personal testimony to a joint Senate and House hearing concerning the proposed White House conference on the arts.

The Association has also worked in cooperation with arts education and arts presentation groups to monitor and develop support for a more rational tax policy which would benefit the fund-raising efforts of arts presentation and education groups.

Last year, we reported the formation of the Assembly of National Arts Education Organizations, an ad-hoc group dealing with federal legislation affecting arts education. The Assembly has continued to function and has seen its influence spread in federal policy considerations. There is still a tremendous distance to cover before the arts education community receives the degree of consultation and cooperation it deserves; however, the Assembly has been an important first step in this direction. Members of NASM have received Summary Reports of Assembly plenary sessions and copies of testimony on various issues addressed by the Assembly.

In order to deal with federal agencies which have an impact on arts education policy, a Caucus of Parties Concerned with the Arts in Higher Education was formed during the summer. The major role of this group is to provide a forum for the development of unified positions on federal agency matters. An initial goal of the seventeen organizing groups was to enlist the aid of the major institution-based higher education organizations such as the American Council on Education. Our initial efforts to achieve this assistance have been successful, and we look forward to being able to address federal agency policies which affect the arts in higher education with the same degree of force and sophistication which is already present with regard to the sciences.

In addition, NASM has worked with other associations and organizations to develop exploratory initiatives to provide increased opportunities for programmatic cooperation. Recognizing that such cooperation must always be on a volunteer basis, it has become more and more apparent that much parallel work is being attempted by various professional, advocate, and administrative groups without the possibility of coordination. Increasingly, the realization is coming to many arts and arts education groups that cooperation and coordination would produce an improved effectiveness for the entire field. It has been our hope that, by example at the national level, such realizations could become more manifest at the state and local levels.

The future agenda for government relations is already full. During the 96th Congress, there will be testimony and action on a revised Higher Education Act and the Arts and Humanities Act. The Higher Education Act deals specifically with programs at the postsecondary level. The Arts and Humanities Act provides for a review of the statutory language which establishes the National Endowments for the Arts and Humanities. We will also have much to do with regard to the tax policy situation.

In all this, we remind ourselves and the membership that NASM is not a lobbying agency. Our efforts are focused on developing an improved understanding of the issues involved and how they affect the context of our work at the national level and the work of our constituency at the local, state, and national levels. The Association's testimony had been in response to invitations from the Congress and our efforts to provide professional consultation have been appreciated in many quarters.

We urge representatives of member institutions and others to contact us about federal legislative or agency concerns that they may have. The efforts of NASM in cooperation with other organizations, have gone a long way to develop a better foundation for increased effectiveness in developing an understanding of the needs of our community. The National Office is grateful for the suggestions and ideas that we have received from the membership and looks forward to the development in our field of increased understanding and sophistication on these matters.

THE NATIONAL OFFICE

Three staff associates join me in comprising the National Office staff of NASM. The entire Association owes a debt of gratitude to Robby Gunstream, Willa Jenks, and Michael Yaffe, who produce outstand-

ing results in the many areas of endeavor which are necessary to the work of NASM.

During the past year, we have continued to handle an increasing volume of business. We estimate that we have received and answered some 14,250 pieces of mail and answered over 7,000 telephone calls. Between September 1, 1977 and August 31, 1978, 104 inquiries were received concerning membership in the Association; 80 of these were from four-year institutions, 12 were from two-year institutions, and 12 were from non-degree-granting institutions.

The office also processed applications for Commission action in various categories for some 290 institutions.

The National Office worked with National Public Radio to initiate the "Campus Musica" series which features 13 weeks of concerts performed by the orchestras and chamber orchestras of member institutions. We are also cooperating with the National Assembly of State Arts Agencies to develop an information booklet as a guide to cooperation. Michael Yaffe's staff work on these projects is to be commended.

Our statistical services have undergone an intensive review with new computer arrangements being finalized which will provide more efficient service. Robby Gunstream deserves our thanks for his detailed work with this project.

We continue to enjoy the benefits of a beautiful National Office facility. We welcome visits from NASM members and hope that you will plan to visit the National Office whenever you are in the Washington area. We ask that you write or telephone us before coming. Reston is about 25 miles from downtown Washington and only 5 miles from the Dulles International Airport.

In conclusion, I wish to express appreciation for the kind cooperation of the membership of NASM whose efforts on campuses throughout the nation provide the reasons for NASM's existence. The many individuals who give so generously of their time to serve as visiting evaluators, Commissioners, members of committees, and the Board of Directors deserve special thanks for their efforts.

We look forward to continuing and improving our service to member institutions and appreciate your comments and suggestions in this regard.

REPORT OF THE PRESIDENT

WARNER IMIG

It is with a feeling of joy and pleasure that I welcome you to Colorado for this meeting. On behalf of the Board of Directors, the Executive Committee, and the staff, I extend greetings and the wish that we all may profit from our 54th Annual Meeting.

Let me not digress quite yet from this last statement. We should dwell for just a moment on the number. It means a maturity in years—observations, experiences and wisdom from many perspectives, and it carries with it the responsibility of one of the oldest and most respected independent, non-governmental accrediting agencies in our country and the world. In addition, we are and have been a significant force in the search for standards in music programs in our country, as well as lately a well-recognized source of information for music establishments in several foreign countries. In just a short period of time, ten years or less, our standards and procedures have been studied by conservatories and institutions of higher education and governmental agencies in other well-known centers of music, as well as in countries that are not as prominent on the world scene. As a simple set of examples, our basic musicianship statement has become a model for others. I must say a Model “T” in some cases, but in other cases a real laser beam! Another example: the DMA is now known in many parts of the world and is recognized to the extent that it is being adopted into foreign programs. I could go on, but time does not permit, and I don’t wish to dislocate my elbow patting our respective backs.

To continue on, I’ll mention facts that you, of course, are well aware of: our many activities over the past year—the information of which comes to you through the excellent newsletters that Executive Director Sam Hope writes. I’ll briefly recount that we have established real leadership responsibilities in relation to the Assembly of National Arts Education Organizations; I have chaired its three initial plenary sessions, and have testified before Senate and House Committees on arts and arts education-related programs. We have had program responsibility in other governmental and non-governmental activities. We are now in a new phase of working through a non-governmental caucus of arts organizations, with the purpose of presenting our case in a much-needed united front for the arts. I predict that this group will be a most important factor in arts and education in the future.

Let me briefly speak about some concerns with respect to foreign involvements. I have requested that the Board of Directors establish a committee of three to begin work on what I feel is a most-needed sphere of endeavor. That is the various concerns that we must face from time to time related to the recognition and the exchange of credits from other countries, as well as degree recognition and all the other matters that we will continue to face with regard to the international exchange of students and programs. I will ask them to work with the ISME Commission on the Training of the Professional Musician. That international commission has been encouraged by the ISME board to begin these studies and there will be an international committee of ISME that will welcome the input of our group. It will not be easy, but the program is long overdue and the international enthusiasm for such a program is there. At first it will be much akin to the new track star we have at the University of Colorado that I have mentioned to you—he suffers from the affliction of having crossed eyes (this is somewhat of a problem since he is a discus thrower)—the bottom line, though, is that he can't throw the discus very far, but he keeps the crowd alert!

When you leave this session you will undoubtedly take a look at those foothills, as we call them, to the west of this campus. Let me just recall one line from one of our great American songs that was inspired by these mountains, "O beautiful, for patriots' dream, that sees beyond the years...". For those of us who have leadership responsibilities in music, there is great truth in these words. Times are not easy—we say from time to time that the fun has gone out of it. Faculty governance with all its propriety has become another level through which we must work. The added bookwork and stress of national, state, local or trustee infringements generates still another level. Equal opportunity employment practices, with their preeminent might establish another workload, another budget implication and administrative chore; and of course, these are not all.

To me the one ingredient that we must look forward to is that of optimism. I guess if I had been an oboe player, I might have been a little more cautious in life—because in my book you can never really trust a reed . . . But I had the good fortune to be blessed as a singer with a God-given reed! And singers, of course, don't have to pucker, they have to smile. Of course I must not forget some of us, hopefully, are even musicians and the rest sing and smile and are optimistic—You know, I wish that more musicologists were singers. (Musicologists line up to the right after this meeting.)

But to paraphrase from a famous song, "Praise the Lord and Pass the Ammunition": the Lord is your choice, but the ammunition is not.

We are witnessing at this meeting a new and pioneering effort for NASM. We are devoting our energies to three demanding, searching and rear-end saving topics that should concern us all. We are engaging in serious study of these topics through a format that will provide us with new information bases and some new insights, with opportunities throughout the sessions to question, exchange, and distill ideas.

Where is my optimism? It is in the ammunition that will come to us through these short days. It deals with bread and budget, it deals with burgeoning graduate programs and—dear to my own heart—it deals with people of all walks of life, the general student on our campus and in the community. The young girl who will be our supporter for life because she had an opportunity to do more than take a one-semester course in appreciation of music. It deals with the young man who identified a goal and who may become a researcher or expert in some field—but more than that, a father figure in music to his colleagues, his church, or more notably, his family—not by the fact that he can play the clarinet an octave faster than anyone else, but because of this enthusiasm and love for music that was established by a program that was comprehensive. Have you ever asked the Dean, the Vice President, or the Provost a really simple question, "Why can't we do more in music for the 80 or 90 percent of the students on our campus who want to study music—not to have just the enjoyment of playing in the band or orchestra or singing in the choir, but who want to really study music in other areas?" Second question: "Mr. Dean, Vice President, etc., we would like to have for the general student as many music courses open to all students as you have in the various areas in History or English (and on and on...)" Certainly studying Brahms is as important as studying Chaucer or Shakespeare. My observation is that we do have and are praising the Lord—we do have the ammunition, but I'm afraid we're not pulling the trigger. It may be that we are akin, at the present time, to my dear old uncle who during his lifetime was a real artist. He learned the art of building ship models in bottles. The problem was: he didn't build many ships, but he emptied a lot of bottles.

We've got the bottle built—American conservatories, colleges and universities are turning out, through our free enterprise system, the best-trained musicians in the world. It is my hope, though, that as the result

of this meeting we may realize greater opportunities to build bigger and better ships.

My best wishes and thanks to you.

FORMAT OF THE MEETING

In 1978, the NASM Annual Meeting was divided into three topic areas: Music in General Education, Graduate Education of Musicians, and Management in the Academic Setting. Within each topic area, participants met together to hear major presentations, many of which appear in the *Proceedings*. After the major presentations, participants attended small seminars to discuss the statements of the presenters. Summaries of the areas discussed in the small Seminar groups are included in the *Report of the Recorder* for each topic area (pages 103, 159, and 229). In addition to footnotes and other references in the major presentations, a bibliographer was assigned to each topic area. Three bibliographies (pages 111, 169 and 233) contain material suggested by the major presenters and compiled by the bibliographers.

MUSIC IN GENERAL EDUCATION

Chairman: Charles Ball, University of Tennessee, Knoxville

Associate Chairmen: Andrew Broekema, Ohio State University; Joseph Buttram, University of Kentucky; William Lee, University of Miami; Charles Sprenkle, West Chester State College

Recorder: Charles Schwartz, California State University, Long Beach

Associate Recorders: Helen Tuntland Jackson, Hochstein Memorial School; Merton Johnson, Del Mar College; Francis Monachino, Tulane University; William Moody, University of South Carolina

Bibliographer: Harold Best, Wheaton College

Presenters: Thomas K. Hearn, Jr., University of Alabama at Birmingham; Kenneth Wendrich, Neighborhood Music School; Michael Yaffe, NASM National Office; Garry E. Clarke, Washington College; Robert Werner, University of Arizona; Robert Freeman, Eastman School of Music

INTRODUCTION

The topic of music (and the arts) in general education has become increasingly visible during the past few years. Full consideration of the topic would touch upon every conceivable musical activity, whether it be education, presentation, composition, or advocacy. NASM hopes that such a broad discussion will be a feature of our national musical life in the immediate future. However, at the 1978 Annual Meeting, the Association wished to focus discussion on campus activities which address the general musical education of those directly influenced by affiliation with or proximity to a school or department of music. It is expected that the results of such a discussion will provide a basis for NASM participation in the much larger discussion which must necessarily involve colleague organizations representing other components of our musical life.

RATIONALE

The American arts enterprise is at a crucial point in its history. Arguments over the structure of support systems, employment statistics and their meaning, the appropriate role of education, and the appropriate role of government reveal one common problem: general lack of pervasive understanding and commitment to music and the other arts as an intrinsic part of life.

The traditional role of postsecondary institutions in music has been two-fold: the training of professional performers/educators and the training of the general public. The success of educational programs designed for professional musicians is evidenced in the ever-increasing quality of musical performance in America. During the past half-century, postsecondary institutions have traditionally emphasized the preparation and placement of their graduates within the framework of professional performance and/or education. All too often, the training of the general public has been of secondary concern, especially in an overall sense. Although great progress has been made over the last fifty years, it is evident to many observers that the cultural involvement of the public is much too insufficient to support the level and quantity of artistic activity that is available.

In addressing this problem we have two important strengths. Although the level of public commitment to the arts is insufficient, there is evidence that it is growing. Another important strength is the professional expertise that exists in our performing organizations and educational institutions. If the artistic literacy and sophistication necessary to

support the artistic life within the present resources for education and presentation is to develop, an improved relationship and appropriate fusion of these two strengths must be accomplished. A major feature of this endeavor must be an increased responsibility on the part of professionals to develop artistic commitment and sophistication in the general public, this being complementary to their responsibilities as artists and/or teachers.

Institutions of higher education provide one appropriate focus for this effort. Most campuses contain elements of the problem in microcosm, for it is on the campus that professional performers and/or teachers are trained, that scholarship is maintained, and that large proportions of the population are educated as they pursue their own non-artistic professional goals.

Many postsecondary institutions provide the principal resource for artistic activity in their localities. This adds another important element, namely connections with educational institutions at other levels, professional organizations, the media, and support sectors both public and private. In addition, the faculties of institutions are often the principal arbiters of professional standards in performance and education in their respective communities.

OBJECTIVES

The principal objective of this topic emphasis was to raise the consciousness of participants concerning the resources and issues in the development of American musical culture, to focus on the campus responsibilities for music in general education, and, finally, to discuss the training of professionals that are better equipped to contribute to a national effort for the development of a committed and sophisticated musical public.

A secondary objective was to develop through discussion, ideas which might be incorporated in a revision and expansion of the NASM standards statement on music in general education. This statement speaks specifically to the campus responsibility, and for some years there has been concern about the appropriateness of its present specificity and scope. It has been the consensus that an expanded statement on music in general education ought to be written, and that this revised statement should articulate a more comprehensive policy on behalf of NASM. The discussion of November, 1978 was not focused on a critique of the current standard, nor was it focused on explanations of programs in specific institutions.

However, it was an objective to produce a variety of practical suggestions for improving the effectiveness of music schools and departments in developing greater public sophistication which could be initiated as appropriate to the objectives and situation of the institution.

ORGANIZATION

During the 1978 Annual Meeting, each Topic Area was divided into four working sessions. Each session began with a presentation or presentations to all participants in the Topic Area. Following this, the group was divided into seminar groups for the purposes of discussing the topic just presented. Following seminar group discussions, the Topic Area group reconvened for summaries of discussions in the seminar groups. The "Report of the Recorder" summarizes the discussions and activities of the various groups.

THE ARTS AND THE AMERICAN CONSCIOUSNESS Reflections on "Coming to Our Senses"*

THOMAS K. HEARN

University of Alabama in Birmingham

Much has appeared in print regarding *Coming to Our Senses* since its publication. Much of what I have seen has been critical, so much so that I fear that the reception of the Report by artists and arts educators may detract from the impact the document may have in generating support for the enhancement of educational opportunities in the arts. This essay then is not a critical review in the usual sense, and there is little in what follows about specific elements of the Report. I want to raise (or lower, depending on your preference in spatial metaphor) the discussion of *Coming to Our Senses* to another level, to deal with the Report in terms of its significance for our understanding of the American social and educational ideology. This is an effort to discuss in broad terms some of the philosophical dimensions of the Report.

This kind of study of the Report is very much called for. The importance of this document is surely not in its specific curricular or pedagogic proposals, but in its larger educational orientation. *Coming to Our Senses* is a call for fundamental changes in the manner in which we currently think about the goals of education. My philosopher's prejudice is that any discussion of the goals of education leads immediately to the topic of the kinds of human persons the educational system should help produce, and that is just the question of the aims and purposes of human life. Because the Report proposes redirection in our educational goals, it is implicitly a profoundly philosophical document. It is important, therefore, that we understand the elements of our contemporary ideology which the Report is contending with, and equally important that the educational outcomes implicit in the Report be examined and evaluated.

* The Arts, Education and Americans Panel, David Rockefeller, Jr., Chairman. *Coming to Our Senses: The Significance of the Arts for American Education*. New York, 1977. Page references in parentheses are to this source. I want to express my appreciation to Professor Gerald Regan, Ohio State University and Professor Frederick W. Conner, University of Alabama in Birmingham, for comments on an earlier draft of this essay.

I do not want to belabor this point, but it may not be obvious just how much the educational curriculum says about what a culture believes to be fundamental to human life and well being. Statements of educational purpose define the skills, habits, aptitudes and attitudes which a society formally organizes to transmit to each succeeding generation. These basic abilities will necessarily be selected because they are deemed essential for the successful functioning of individuals in a given social order. Thus, questions of educational theory and practice go to the core of the most basic values operative in a given society.¹ Similar issues are involved in deciding what subjects are "basic" in the curriculum. "Basics" do not designate any particular academic subjects. "Back to basics" as an educational slogan expresses a certain value preference for some subjects over others (p. 55). What is the basis for such preferences? The answer can only come from beliefs about which subjects are deemed necessary to the successful functioning of human persons in the social order. In other words, "basic" has no meaning except in a given context of social and educational values. The controversy over "basics" is a philosophical argument over the relative importance of various elements in human life preparation. Without genuine philosophical discussion, we shall fail to understand the Report at its most significant level.

I

In the current American educational ideology, the arts are not regarded as "basic" in any important sense. An examination of the system of rewards and requirements operative throughout our educational system makes this patently clear.² Why is this so? What about our national consciousness creates an educational system in which the arts occupy a position on the fringes? This is particularly strange in view of the nominal deference officially paid to the arts throughout our society. The Report gives some history on this point, but it seems to me the issue is more basic than the aesthetic impoverishment of certain of our ancestors (pp. 14 ff.).

One answer is found in the most ancient features of our educational history. The western mind has been shaped for its entire history by

¹I am aware of the important distinction between "education" and "schooling." That something is basic to "education" in a suitably general sense of the term does not mean that it is basic to "schooling."

²Students are, of course, exposed to considerable literature. It is doubtful, however, that the study is addressed very often to literature as art.

varieties of psychological dualism. Dualism is the view that human beings are composed of various psychological faculties, faculties which are thought to be antagonistic to each other and contend for supremacy with each other for the direction and control of human aspiration and conduct. Dualism gets stated in various ways: the soul vs. the body, reason vs. the emotions, cognition vs. affection, and so forth. Our religious traditions are deeply tied up with varieties of these dualisms as are almost all the elements in our culture. Dualism received its first sustained statement in Plato. Plato was also the first systematic philosopher of education in the west and left us a dualistic legacy in the philosophy of education which still exerts profound influences upon our culture.

Plato regarded human nature as consisting of three discrete parts—reason, will and feeling. Ideally, these were to be hierarchically ordered under the rulership of reason. Reason is said by Plato to be the supreme human faculty whose rightful aim is to rule human life and direct human agency. All would be well except for the unruly feelings or emotions which, armed with their powerful ally pleasure, contend with reason for domination of human conduct. Emotional excitement and bodily pleasure are, thus, enemies of reason and the well-ordered life. In the *Phaedrus* Plato likens the progress of life to a charioteer whose chariot is drawn by an obedient white horse and an unruly black one. Reason, the charioteer, attempts to keep life on track with the assistance of the will, the white steed, against the destructive impulses of the appetites or feelings, the black steed. Indeed, Plato realized that sexual activity was necessary for the propagation of the species, but he hoped that those in whom reason reigned could learn to engage in sexual union without pleasure, from a sense of civic duty. Sexuality being bodily and sensual was a threat to the supremacy of reason.

Admittedly, what I have just described is a caricature of Plato's complex point of view. But this caricature, like most of the genre, has a point. The ideal state of the *Republic* banished the poets, and Book X presents a sustained critique of art. Plato's antagonism derives from the fact that art is delight to the senses and impulse to the emotions. Reason is concerned with truth, but the poets are liars. Objects in works of sculpture and painting are illusory and unreal, and actors play upon our emotions. All of this is calculated to upset the natural supremacy of reason which he identifies as one faculty contending against another faculty for control of human life. Human beings exist naturally in a state of psychic civil war. In Plato's system, the purpose of education is to strengthen our cognitive, intellectual and rational powers in accor-

dance with their appropriate roles in human nature. In such a scheme of educational practice, the arts as art occupy no place at all, and you doubtless know that Plato described such an educational system in considerable detail.

The Report is aware of the problems of dualism in a certain very limited way. It refers to the contrast between reason and the senses (pp. 24-25) which the Enlightenment gave us, but that dualism concerns only the relative importance of the senses and the intellect in learning. From the sense-reason duality nothing follows which directly bears upon the status of the arts. The reason-emotion dualism, however, does affect the current status of the arts in American life and education. For example, the Report refers to the deep fears "that the arts tap regions of darkness, ambiguity, and strange kinds of spontaneity in human beings" (p. 53). We have just seen in Platonic dualism the philosophical source of that anxiety. The pervasive influence of the concern that the arts deal with dangerous, perverse elements in human life testifies to the lingering influence among us of rationalistic dualism. Just talk to the typical parent whose child has declared a major in the arts. A main worry, sometimes spoken, is that their child will be corrupted by association with the unsavory characters who inhabit arts departments.

The Report itself flirts with dualism, and seems to endorse dualism's educational vocabulary (pp. 56 ff). The common distinction between "cognitive learning" and "affective learning" is a dangerous vocabulary for those who believe in the arts because it accepts and underscores the dualistic dichotomy in question.³ The expression "affective learning" almost has the ring of contradiction to our Platonic ears. To speak this way is almost to concede at once that cognitive learning is primary, and that affective learning is what you provide to entertain those students who are not in college preparatory programs. In other words, that vocabulary is part and parcel of the dualistic scheme since it accepts and underscores the notion that different "parts" of human beings require different training. Since the implicit thrust of the Report is toward the repudiation of Platonism, it is unfortunate that this vocabulary is present. The presence of that vocabulary, however, reveals the pervasive presence of a dualistic educational theory which we accept almost without question.

³Professor Regan pointed out that the language of "cognitive and effective domains," is employed in the *Handbook of Educational Objectives*. Geographical metaphors of this sort are a particularly unfortunate way of expressing dualism.

The reason-emotion duality influences our culture in many other important ways. One which has profound influence on the arts is the impact of dualism on our conceptions of the male and the female. The male is that being in whom reason is to dominate. Experiencing or expressing emotion is counter to our fundamental male stereotype. "Big boys *don't* cry" we are told at our mother's knees, only to discover that we become big boys who *can't* cry. Men become emotionally impoverished. Women, by contrast, are taught to be loving and compassionate. They may even be told that a "good cry" is a valuable emotional outlet. Little girls, of course, are not encouraged to pursue the rational, problem-solving skills their brothers are urged to master. The outcomes of these stereotypes for the arts in our culture are profoundly destructive. Cognitive acquirement in the "hard" disciplines is for the boys. The "soft" areas in humanities and arts are for the girls. Boys who love the arts will suffer the abuse of their peers if not their parents. The image of the bespeckled sissy in knee pants carrying his violin case infuses the psyche of every young male among us. I suspect that most of us never recover. The stereotypical male heroes of my youth—the Western cowboys—had lost even the capacity to love. No kiss was planted on yearning lips after the final outlaw had been vanquished! (In the hills of Alabama, "singing cowboys" such as Roy Rogers and Gene Autry were regarded as "sissy." They were, however, more popular with the girls.)

Indifference and active antagonism to the arts has a powerful source of social reinforcement in this conception of the male. Insofar as males dominate our institutions, especially educational ones, these attitudes tend to shape those institutions. The contrast in status between the arts and the varsity athletic program for men in the typical American high school is evidence of the same social pattern.⁴

Rationalistic dualism is not lost between the dusty covers of ancient philosophy. It permeates our culture and its institutional life. The spokesmen of this doctrine have not disappeared. It is represented by a line of educational theorists which reaches from Plato and Aristotle to Cardinal Newman ("Stuffing birds or playing stringed instruments is an elegant pastime, and a resource to the idle, but it is not education. It does not form or cultivate the intellect." *The Idea of a University*, Dis-

⁴I do not mean to suggest, of course, that rationalistic dualism is in any simple sense *the cause* of our female-male stereotypes. Such broad social phenomena have of necessity quite complex causal histories.

course VI) to Robert M. Hutchins to the “back to basics” movement of the present.

II

If the combination of philosophical and social criticism I have offered is at all accurate, then introduction of the arts into education and, more broadly, into public life will await some change in our cultural conception of the human person. Fortunately, I believe there is some evidence that this conception is changing. Part of the social ferment of the sixties was an effort to express a new conception of human wholeness. Turning on, sensitivity training, sexual freedom, long male hair and women’s liberation are in various ways, some doubtless misguided, rejection of the dualistic picture of human nature and its cultural outcomes. In the theoretical disciplines of psychology and philosophy, dualism has been the subject of sustained criticism.⁵ Human beings are not psychologically constructed of parts—reason, will, emotion and the like—such that the normal human psyche is in a natural state of unceasing psychological conflict. We are single beings. The experience of emotions depends upon our rational ability to understand the world. I can only experience an emotion like jealousy when I have certain items of information about what I value and what some other person possesses. Conversely, the cognitive life is suffused with emotion, as anyone who has ever experienced the joy of learning and the wonder and excitement of discovery knows full well. In short, we are single beings who respond to experience in many modes. Dualism distorts and misdescribes the fundamental unity of human nature and human experience. Little is known about human nature’s deep mysteries, but we are able to describe the psychological outcomes when the goals of personal integration, unity and wholeness are substituted for the polarities of dualism. Kenneth Kenniston writes,

Above all, human *wholeness* means a capacity for commitment, dedication, passionate concern, and care—a capacity for whole-heartedness and single-mindedness, for abandon without fear of self-annihilation and loss of identity. In psychological terms, this means that a *whole* man retains contact with his deepest passions at the same time that he remains re-

⁵Professor Conner has wondered how dualism could possibly be an issue in post-Deweyian American thought. It is perhaps not theoretically an issue. It is, however, a practical issue in that the social and cultural outcomes of dualism which have been described are still in evidence.

sponsive to his ethical sense. No one psychic potential destroys or subverts the others: his cognitive abilities remain in the service of his commitments, not vice versa; his ethical sense guides rather than tyrannizing over his basic passions; his deepest drives are the sources of his strength but not the dictators of his action. We recognize whole men and women because their wholeness is manifest in their lives: what they do is "of a piece."⁶

I believe that some such conception of human wholeness and the corollary rejection of dualism is implicit in the educational directions toward which the Report points.

With this conception of human personality, we can now see why the arts are basic to its achievement and thus basic to the educational process. Indeed, I believe that the arts are fundamental tools which must be used in seeking to create among us human beings modeled upon this wholistic conception. To see why this is so, some very general reflection upon the nature of the arts is required.

What the arts do basically is explore the range of various human activities, and by so doing instruct us about the range of potentialities which these activities present to human experience. The activities in question are perfectly ordinary ones. We all move, and thus have some sort of kinetic sense. What the dance does is to take ordinary human movement and explore its potentialities. The result of such exploration is that something ordinary becomes extraordinary and beautiful, and thereby human experience is extended, enlarged and enriched. We see and have a visual sense. The visual arts explore the range of human seeing, and thereby make of ordinary seeing something it otherwise would never become. Music takes our ordinary ability to hear, explores its possibilities, and makes our ears into instruments with the capacity to respond to beauty. The culinary arts do the same for our sense of taste. Ordinary eating, refined and explored, can become an art. I regret to say that we have no art form for the sense of smell, though it relates intimately to taste, and I would speculate that the absence of an art form explains in part why that sense is so impoverished. To complete mention of the five senses, I believe that sexuality is the art form of the

⁶*The Uncommitted*. New York, 1965, p. 381. I strongly recommend this book, particularly the second half, to anyone interested in the state of the American soul.

sense of touch. It is that activity which explores, extends and makes beautiful the act of touching and being touched.⁷

It is no part of my aim here to give any complete classification of the arts. However, I hope you can see how this perspective can be generalized. The activities in question are perfectly ordinary ones. Art is continuous with lived human activity and experience. Talking is an ordinary activity which poetry and rhetoric render into art, and human speech is thereby enriched and extended. Ordinary human gesture yields the art of the mime. The ordinary human imagination gives us art in the drama, story telling, literature, and film, and by that means our imagination becomes literally universal in scope. The arts expose us to the full range of the possibilities present in ordinary human experience. Lacking sensitivity for the aesthetic dimensions of experience, human life is thus limited and impoverished. Without the tutoring of the arts, our senses, our speaking, our imaginations do not expose us to the range of experience available to us. In those special instances where there is genius, new forms are created, new dimensions are discovered and explored, and human possibility is forever enlarged. In short, without the arts we are not fully alive. I love the ambiguity of the title *Coming to Our Senses*, but we should be careful not to limit the importance of the arts to the sensory elements of experience. The possibilities of art dwell within every region of the human enterprise. "Visual literacy" is not enough. Given a wholistic conception of human nature, an equally wholistic understanding of the arts is required.

Given this integration of art into human experience, it is unsurprising that, as Langer noted, "Every culture develops some kind of art as surely as it develops languages."⁸ When we reflect upon the importance which the arts have played in the history of civilized human life, we are tempted to speculate—and speculation is perhaps the best we can do—about those elements in human consciousness, other than sheer delight, which prompt aesthetic creation and response. For whatever those elements are, they are certainly persistent and fundamental. For example, human awareness is generally understood as a single center of consciousness, a self or subject, for whom the objects of awareness are

⁷The idea that sexuality is an aesthetic experience explains why that activity is not appropriately understood merely as the satisfaction of a physical appetite. This is an important suggestion, but must be the topic for another occasion.

⁸*Philosophical Sketches*. New York, 1964. First published, 1962, p. 75.

necessarily separate and discrete. Our knowing is thus that of a conscious self in some sort of contact with the world, the world being thought of as a system of objects existing apart from consciousness. This common sense view is what traditional philosophers have called the subject-object consciousness or the ordinary rational consciousness. Out of this subject-object structure of consciousness arise all the ancient problems of epistemology. Is the contact we have with the world adequate to enable us to make justifiable knowledge claims? Can we know anything about the objects which exist apart from consciousness? Are there objects beyond consciousness, or are they merely the creatures and creations of consciousness? These questions are as old as reflective thought because they arise inevitably for beings who experience the world as we do. Anyone who has ever wondered whether we all have the same subjective experience when we name some objective property in the world "blue" or "green" has had the fundamental concern about the adequacy of human knowing.

Fundamental to these age old questions is not merely the threat of skepticism, that our subjective experience cannot reveal to us a world objectively given. More existentially ominous is the implicit threat of solipsism. Solipsism is the view that, for all we are able to know, *our own* subjective experiences are all that exist, that we cannot know that other bodies, which are after all just physical objects, contain subjective selves. Solipsism expresses an ultimate fear that for all we can prove, we are alone in our private universe. Walt Whitman expressed solipsistic concern in these terms:

The doubts of day-time and the doubts of
night-time, the curious whether and how,
Whether that which appears so is so,
or is it all flashes and specks?
Men and women crowding fast in
the streets, if they are not
flashes and specks, what are they?"

The fleeting flashes and specks of our consciousness, the poet says, may be all there is to those other physical objects we believe to be persons. I have no wish to discourse here upon the intricacies of solipsism, an ancient and honorable topic among philosophers. I merely want to point out how the question of solipsism arises out of the subject-object structure of human knowing. Needless to say, the threat of ultimate loneli-

"There Was a Child West Forth," Walt Whitman.

ness is a fearsome threat, and we can understand the persistent and fundamental human desire for communion with other selves, for love in all its forms. Aldous Huxley wrote,

Introspection, observation and the records of human behavior in the past and present time, make it very clear that an urge to self-transcendence is almost as widespread and, at times, quite as powerful as the urge to self-assertion . . . human beings long to get out of themselves, to pass beyond the limits of that tiny island universe, with which every individual finds himself confined.¹⁰

How do we achieve this self-transcendence Huxley speaks of? We do so in part by cultivating very special experiences in which the felt separation of self from the world is overcome. Experiences of this sort fill the literature of love, religion and art. These experiences involve ecstasy (literally "being outside oneself"), communion (literally "union with") or rapture. In such experiences there is felt union between self or subject and the world or object.

My colleague Iredell Jenkins has described aesthetic experience in these terms:

When our attitude toward things is aesthetic, when we are appreciating art or natural beauty, we do seem to be compellingly lifted out of ourselves and carried away from our familiar contexts. Our normal cares and concerns slip from us, and we become engrossed in what is actually before us. Time seems to stand still, space evaporates, and the present here and now suffuses consciousness. The feel of such experience, especially in its intenser moments, is that the self and the world are submerged in what is immediately happening, and that the whole of existence is compressed into the object confronting us. We seem to resign the direction of experience, surrendering it to the thing we are experiencing, and to be transported to another realm. The dominant trait of our aesthetic moments is their detachment from the usual concerns of life, their internal serenity and sufficiency, and their close communion with the objects they give us.¹¹

The testimony for this special character of aesthetic experience is ancient and extensive. In short, one of the powerful bases for art in human experience is that it is a source of these important ecstatic experiences of union. There is, I believe, a basic human need for such experience, a need which art among other things is able to supply.

¹⁰Aldous Huxley. *The Devils of Loudun*. New York, 1952, p. 67.

¹¹Iredell Jenkins. *Art and the Human Enterprise*. Cambridge, Mass., 1958, p. 127.

In addition, the structure of the ordinary subject-object consciousness is such that human beings are able to cope with its demands only with rest and escape. You get in your car, and all kinds of stressful demands for coordination are required. You must constantly process and respond to a myriad of stimuli from the machine, from your body, from other machines and the general environment. You walk down the street being bombarded by requirements to respond, reply and react. You go to work where all day you are flooded with questions, demands, requests, requirements upon your attention and energy. The ordinary consciousness deals with a world experienced as always potentially threatening, full of actual and possible danger. That "tiny island universe" is vulnerable, we are aware, to instant annihilation. Thus, we must always be to some degree "on our guard." Various forms of psychic maladjustment result from an individual's inability to cope with threatening elements of the world as presented to us by the ordinary consciousness. That such maladies are common is not surprising given the extraordinary demands which daily experience presents in so ordinary an experience as driving an automobile.

It is not surprising that escape from the demands of such experience is a pervasive human activity. Daydreaming and imagination during the day and sleep at night are perhaps our most common devices. Yet the number of such consciousness-altering devices humans employ is amazingly large. Play has some character of loss of self awareness. Many drugs have the effect of changing the nature of our consciousness, and the amount of chemical mood alteration in our society is staggering. The psychotropic agent Valium is the most widely prescribed drug in the world. The cocktail hour provides a mood alteration at the end of the working day. Meditation, prayer and religious exercises of all sorts have the same psychological basis. The religious life involves an effort to achieve a special kind of consciousness since the ordinary consciousness does not and cannot hear the voices of the gods. Here again, aesthetic experiences function as one sort of mechanism which radically alters the nature of consciousness. The arts can provide respite and relief.

Many threads tie together here. Experiences of ecstatic union provide us with experiential denial of solipsism. We encounter the other. In these encounters we meet other objects—persons, gods, objects of art, the natural world—as centers of experience which yield evidence that we are not alone. These were experiences Martin Buber described as having an I-Thou character, as opposed to the I-It structure or ordinary experience. Moreover, these experiences represent surcease from the

demands of the ordinary rational consciousness, surcease that we need in order to cope with the world constructively and creatively. The most important element in these experiences, I am convinced, is that they enable us to create and sustain a sense of what is sacred. Whatever is the vehicle of an ecstatic experience becomes a special, if not a sacred, object. Such objects are sacramental, holy. I believe that this sense is a fundamental element in human life, that it is an important source of all aspiration and value. I do not mean the word "sacred" to carry any specifically religious overtones, though I believe that these experiences are the basis of religion. Without some sense of the sacred, of that which transcends and unifies the self, human life would be valueless and meaningless. It is perhaps not too far-fetched to suggest that the felt meaninglessness of life so prevalent in our culture has something to do with the relative absence of such experiences in our lives. We should, therefore, be deeply concerned that the currently popular "happiness manuals" so frequently make the subjective character of human experience into arguments for selfishness as the rightful goal of human purpose. Such views abstract and isolate the self from the sources of value which require transcendence of the self.

Are the arts basic? From this conception of human wholeness the question barely merits discussion. Works of art have the capacity to create in us that sense of ecstasy which is the mark of all that is sacred. As such, they are of infinite value not only in expanding the horizons of the human, but in the affirmation of value which is fundamental to all human aspiration.

III

I believe that what I have been describing is consistent with, if not presupposed by, the educational ideology which underlies the Report. It should be clear that education in the arts has nothing to do with high-class tastes of elite entertainments. I am fond of the comment of John Dewey, "As long as art is the beauty parlor of civilization, neither art nor civilization is secure."¹² The arts have to do with aiding human beings to achieve their potentiality in the most important and fundamental senses. There are imperative reasons why the recommendations of the Report need to be heeded now, reasons which have to do with the developing structure of our technological society.

¹²*Art as Experience*. New York, 1958. First published 1934, p. 344.

It is tempting to see modern technology as the social realization of a culture whose conception of the human person is rationalistic and dualistic. Technology expresses reason's demand for efficiency, order, uniformity, organization and quantification. There was a time when technology seemed little more than more sophisticated tools, complex implements and instruments which human beings used to their own purposes. Such an understanding of technology now seems inadequate to many commentators. It is said that technology itself tends to impose values of its own upon societies which adopt its mechanisms, and human beings in turn are shaped to fit the requirements of the technological order. Technology tends to make efficiency measured by quantifiable productivity into a final good. So that efficiency can be achieved, there must be specialization of function, the interchangeability of parts and increasingly centralized control over the social process. In short, for a technological society to be maximally efficient, it must be increasingly uniform, standardized, controlled, homogeneous. The modern assembly line is an industrial embodiment of technological values, and the requirements of that system increasingly impose themselves on the human beings who labor there. As technology expands, the social system as a whole takes more and more the form of that industrial process. The ultimate threat, of course, is the eventual mechanization of human beings, rendering them capable of only those responses which are needful in the process of production. Thus, paradoxically, the promise of the technological utopias—that technology would free us to be human—has turned out to mask a sinister threat to the human spirit. The technological utopias inevitably chose order over freedom, control over creativity, regulation over spontaneity.

One of the most pervasive elements of the technological system is specialization. It invades every area of our lives. It is commonplace to complain of this phenomenon in relatively technical areas such as medicine or education, but its effects are just as real in other areas all around us. Important and unimportant areas of human experience are increasingly handed over to specialists: health to doctors, education to schools, religion to specialized institutions, justice to the courts, home repair to a flood of specialists, cooking to fast food professions, entertainment to the mass media and so on. One can justify each one of these transfers in terms of the basic technological values of efficiency and productivity. Specialists do all these tasks better. In all of this, however, there is an inevitable loss of control, a sense of powerlessness if not uselessness, and, worst of all, diminished outlets for creative living and experience.

Specialization inevitably influences the educational process since our culture largely understands that process in terms of preparation for producer/consumer roles. Education in the arts is regarded as simply another specialization. From the perspective of the technological ideology, the arts should be there perhaps for those few who wish to become producers of this highly specialized and esoteric commodity. For everyone else, it is irrelevant, unnecessary and wasteful. Not only aesthetic education, however, is threatened by specialization. There are those who believe that television will render reading useless, computers will render mathematical training unnecessary, and recording devices will make writing an esoteric art. It is obvious why the arts have so small a place in the scheme of technological specialization. The "back to basics" movement may find to its surprise, however, that technology will jeopardize even the 3 R's.

When the Report is read in the broadest possible terms, one finds that the real problem being addressed is not in the educational domain. The problem is the separation of art and the life of the culture. So long as art is identified with what specialists do which gets presented to specialized audiences in specialized places, art education will be battling forces against which it cannot contend. The "beauty parlor" view of the arts means that the difficulties we confront will increase. In the last year or so I have had the occasion to see two fabulous exhibits of cultural art and artifacts, the King Tut and the Irish exhibitions. The most lasting impression made upon me by those extraordinary objects was the fact that they mostly had perfectly ordinary uses. They were religious, military, ceremonial, functional and perhaps even decorative, but they were not "art" as we are wont to use the term. They were part of the fabric of a culture, and they had a setting in the life of those cultures and its institutions. The basic social complaint in the Report is against the specialized, isolated, esoteric role which art plays in our culture. Yet, as we have seen, that specialized role follows directly from the whole specialism which technology tends to impose.

The specialized character of technology is at fundamental odds with the ideal of human wholeness which, I maintain, should be the goal of social and educational planning. At the same time, I do not believe that we should hold any romantic illusions about the prospects of recovering any non-technological system, and I am not advocating any anti-technological stance. The rewards of technology are simply too high. Moreover, and paradoxically, we find ourselves in circumstances in

which pressing social and moral concerns—population, hunger, energy, the environment, the urban blight—can be addressed only by the resources and devices which technology can provide. Therefore, we have no option but to do more of what seems clearly to pose a threat to fundamental human qualities. A world made safe and satiated by technology may not be fit for free men and women to live in. The great issue before us then is whether technology can be humanized, whether it can become our servant rather than our master.

In this effort to alter the social direction of technology as I understand it, art plays a fundamental role. The arts are an area in which modern humankind may still contact the domain of the sacred and sacramental which nourishes human existence. The arts contribute to the creation of human beings who are whole. In certain important senses, technology is profoundly anti-art. Technology aims at the elimination of diversity and differentiation. Technology tends to standardization so that elements of the system can be interchanged with minimal loss in efficient production and use. Art, by contrast, celebrates the unique, the singular, the creative, the diverse. As such, art represents an important counter element to the demands of technology. The arts represent a different set of fundamental human elements, ones which can serve to arrest the leveling, homogenizing force of uniformity.

The arts can also counter the growth of passivity among us. In a technological scheme elements are most efficient if they are passive, if they respond and react, like machines, only on the basis of controlled stimuli. The mass media get less attention in the Report than they deserve from this perspective. A fundamental problem in the American consciousness is that we are overstimulated. Visual, verbal, auditory stimuli confront us so pervasively and consistently that they lull us into passivity. We receive so many stimuli that we lose the capacity to respond selectively or to exercise powers of discrimination. Let me again cite Professor Jenkins:

. . . the general tenor of experience is largely defined by inertia. Because of this, the texture of experience tends to be dull and flat. It is not often that life issues a real challenge to our faculties, or that the world requires the close scrutiny of attention. So we are usually satisfied to obtain a vague and superficial sense of the present moment, to recognize familiarities within this, and to respond by habit. The massive inertia of experience pulverizes the things and situations it encounters, spewing aside much of the meaning they contain and reducing them to terms that can be easily

handled. The world touches us lightly, our past supplies the answer, and we move monotonously on toward the future.¹³

To perceive some object as an artistically informed, however, is to respond to it with selectivity and attention, with all our powers of appreciation and discernment. As Jenkins argues in detail, aesthetic awareness is active rather than passive, creative as well as receptive. Thus, training in the arts is an aid to the development of powers of attention, criticism, selection and choice, powers which will enable us to thwart the flattening and leveling of technological uniformism.

In the earlier discussion of psychological dualism, I described the basis for the pervasive fear that the arts are a subversive element in human society. I believe that there is a certain wholesome sense in which that suspicion is well founded. The creative impulse is seldom content with the established conventionalities. The artist wishes to test and at times transcend given standards in the search for novelty and creation. The artistic impulse is the impulse to freedom and origination. In that sense the arts are subversive, and the artistic temper will inevitably conflict with totalitarian tendencies as is currently happening in the Soviet Union and elsewhere. Where the constraints of order and uniformity are persistent as they are within a technocracy, the need for the countervailing impulse is desperate. The political domain is not immune from the totalitarian drift of technology. If our society is to remain free, politically and otherwise, the freedom of the artistic imagination should be nurtured and nourished.

The arts can aid in the discovery of forms of social consciousness which bear directly upon the alleviation of various social problems. I tried to explain earlier how objects which become suffused with beauty acquire a sacramental character. Our ecological crisis, the energy shortage and the urban blight all testify to the fact that we have, as a culture, inadequate aesthetic sensitivity for the natural or the human environment. Those for whom the world becomes a place of potential beauty will neither litter nor despoil. The technological mentality views the world as material resources for exploitation in production, and increasingly that attitude has become prevalent in our social consciousness. Until the world around us, the natural world and the human world, becomes a sacramental object which possesses inherent beauty as well as utility, we are unlikely to make progress in the complex tasks of environ-

¹³Jenkins, pp. 227-228.

mental restoration. We desperately need a sense of piety toward the sources of our being in nature.

Because of the circumstances of contemporary technology, therefore, the arts should occupy a central place in the educational process and in the lives of our citizens. The arts represent one important element in the effort to humanize the technological leviathan in which we live and move and have our being.

IV

In my view one element of the so-called "back to basics" movement should be heeded. We must be careful about the number and variety of things we expect the educational system in America to undertake. There has been an increasing tendency to dump into the laps of public schools a whole range of problems which the society was unwilling and/or unable to otherwise address. "Have a course in it" has become a kind of instant reaction to issues which do not seem otherwise resolvable. What happens as a result is a proliferation of programs and dispersal of resources such that the primary educational objectives inevitably are accomplished less well. The Report, for example, lists with apparent approval the very broad Massachusetts statement of goals for education (pp. 9-10). Those objectives, if taken literally, would mean that the education system was assuming comprehensive responsibility for complete human well being.¹⁴ When that occurs, loss of specific educational direction inevitably results in a decline in educational outcome, an outcome which is becoming all too apparent.

Perhaps the most notable example of this is racial integration. Society has been unwilling in large part to confront this issue at its various social bases. However, public education for more than twenty years has been required to bear the brunt of this vast and complex social revolution. Society has a serious problem brought on by new sexual patterns. Solution? Sex education in the schools. A problem with teenage drivers. Solution? Driver education in the schools. A problem with drug use. Solution? Drug education in the schools. The rehearsal could continue.

What this means for advocates of art education is, I hope, that it is not a primary intention to impose upon an already burdened system a new *kind* of program with new kinds of demands. Moreover, to pursue aesthetic education as education *in the arts*, separate and separable from other activities, is in a real sense to affirm the separation of art

¹⁴This again, of course, threatens confusion of "schooling" and "education."

and life which is basic to our current malady. Of course, there should be added specialty programs and enrichment of existing ones. However, it is much more important to work at education *through* the arts as the Report calls it. Every subject touches the arts in some way, particularly at the elementary levels. The learning and enjoyment of any subject can be improved by the opportunities for play and creativity which the arts present. How soon we forget the obvious. Most of us teach children the alphabet by teaching it in song. It gets learned effectively and in a manner that has participatory potential for the learner. Culture and history can be studied through the arts as well as through the rise and fall of governments and nations. The possibilities are surely great for the integration of the arts into learning of all sorts.

If this strategy be followed, the first and foremost task must be the reorientation of teacher education and the retraining of educational personnel at all levels. People cannot teach others to love what they do not themselves love.¹⁵ They cannot teach what they have never been taught. I would urge students of the Report and advocates of its aims to begin first to address these recommendations involving teacher selection, preparation and training. This is critical in terms of the requirements of the arts and the rightful limitations involved in the educational process. There are no formula solutions or guaranteed outcomes, but this is where I believe we can and should begin.

CONCLUSION

Coming to Our Senses addresses implicitly very broad elements in the conceptions of human worth which should inform the educational process. Let us hope that this document will be used creatively to achieve the broad goals which it envisions.

I have tried to show how current educational theory and practice in the arts reflects the traditions of Western rationalistic dualism. The dualism affirms the split in human nature which relegates the role of the arts in education to a secondary or tertiary role. We should consciously replace that model with a conception of human personality which is unitary and wholistic. That change is particularly urgent at a time when technology threatens us with increasingly specialized forms of life. In the effort to make a technologically ordered world creative, free and joyful, the arts are indispensable instruments. Those instruments must be heard and heeded.

¹⁵Loving a subject is a necessary, though not a sufficient, condition for being able to teach something well.

THE MUSIC UNIT AND THE COMMUNITY: SUGGESTIONS FOR INVOLVEMENT AND INTERACTION.

KENNETH A. WENDRICH
Neighborhood Music School

It is my task today to make a case for increased interaction between the college music unit and the community in which it lives, and to suggest specific ways in which that interaction may be accomplished.

In casting about for a compelling idea to fire imaginations and harden resolve, I've found myself in a position similar to that of Barbara Hutton's eighth husband on his wedding night: I know exactly what needs to be done, but I don't know how to make it interesting.

We are discussing the relationship of the music unit and the community today because there is a feeling abroad in the land that while we've done a terrific job training professionals over the past fifty years, we've failed to engender a public enthusiasm and demand for their services. Our preoccupation with quality and excellence within our institutions has caused us to lose sight of a larger and perhaps more elusive goal: the development of a musical culture in America. A microcosm of this cultural quandary is found in the co-existent apartheid of many college music departments and their surrounding communities.

It is the hope that by focusing on the town-gown relationship in the areas of performance, education and advocacy, each of us may be encouraged toward greater community involvement with the expectation of heightened public enthusiasm for good music.

PRESENTATION AND PERFORMANCE IN THE COMMUNITY

The most obvious way in which the music unit can directly engage the community in which it lives is by providing free concerts by faculty. Gown musicians in search of audience perform for town citizens in search of culture; a perfect symbiotic relationship. And yet, we all know that one of the most aggravating problems we face as music administrators is public indifference to the concerts in our recital halls. It is disappointing to students, demoralizing to faculty, and defeating to our purposes that so small a percentage of the college community and the general public take advantage of the music we provide.

While public apathy may be the result of a whole complex of cultural attitudes and behaviors that are beyond our power to change, I

think there are some simple and direct steps that can be taken to increase the interaction of performers and public.

One of the easiest things to change, for example, is the time of day we schedule most concerts. In the days of carriages and candelabra, 8:00 o'clock in the evening may have been the perfect time to step from town house to opera house for an evening's entertainment, but I don't think that's true anymore. Most of the people I know—students, parents, business types—are exhausted by the demands of their work-a-day world. In many households, both husband and wife hold full-time jobs. These working pairs are often just too tired at the end of the day to find pleasure and fulfillment in the concert hall. After coping with commuting, cooking and Cronkite, a concert is an unnecessary complication, especially if it means more driving and parking.

Well, if we can't get audiences out at night, why not offer concerts during the day: at noon, at cocktail time, or during dinner-times when the potential audience is still "about town" (or about the campus) and may be looking for a special treat. It's worthy of consideration.

Another change to consider is the place in which concerts are given. The traditional concert setting with its darkened seating area, brilliantly lit proscenium stage—each separated from the other by the moat of orchestra pit—is essential if the objective is theatrical illusion. It is the only way to make pine boards and canvas appear to be the Rhine River at six fathoms. One can't do the Ring in the round. But solo and chamber music are enhanced by a salon setting. The intimacy of the sound suggests a less formal relationship between performer and listener, and allows considerable flexibility of performing and listening space. Since our objective is to bring people and music together, and since so many people congregate in the business area of the community, it makes sense to search out lively performance spaces where the people are. I suggest churches, libraries, lounges, dining rooms and business clubs, hotel and bank lobbies. Pianos can be a problem, but we have found that piano dealers are often willing to donate an instrument for use in, say, a church, library or bank where security is good and advertisement is free. Another thing to keep in mind is that performer-audience interaction is a common experience in rock and pop concerts and in night clubs. People enjoy having the performer talk with them about his work and the music he plays. We are very much into an age of "personality" and it helps audiences relate to the music if they can relate to the person performing it in a human way.

Finally, I suggest consideration of program content and program length. The tradition that surrounds these two variables has done more to discourage potential consumers of serious music than anything else. I suggest that for many performers, especially faculty members whose practice time is limited by the demands of teaching and other academic duties, the two hour "representative" recital may be about one hour too long and three pieces too ambitious. Performers would do themselves and their audiences a greater service by providing 40 minutes of enthusiastic competence, especially at the hours and in the settings suggested above.

I suppose it is clear by now that I am trying to make a case for the presentation of better programs in less formal settings, and at more convenient times. To make good music so readily available, so attractive, so pleasant to take that more people become enthusiastic about it and make it part of their lives.

Does it work? I can tell you that it is working in our case. For years, our faculty recitals were given in the evening to half-filled halls. Two years ago, when members of the faculty came to me requesting a more "formal" recital series (printed posters, type-set programs, and paid newspaper publicity) I countered with a suggestion for a series of noon-time concerts at which the audience would be invited to bring a bag lunch. At first, some faculty were reluctant to play "chow music" but that soon changed. The Neighborhood Music School *Bach's Lunch* series of faculty concerts is now in its third year. The series comprises 18 concerts, nine in the Fall, nine in the Spring, scheduled every Friday at 12:10 to 12:50 so that the audience can get back to work on time. The beginning of each series is announced in the paper, on TV and on local radio. The neighborhood is covered with posters. Each concert is announced in the paper.

Excepting one snow day and one cloudburst, every concert has filled the recital hall and spilled out into the corridor so that we have had to open the doors and shut down the air handling system so people can hear. The audience is quiet, respectful and tremendously enthusiastic. We expected our biggest sound control problem to be celery and potato chips, but have found it to be the high-pitched whistle we get from the hearing aids of our senior citizens. We make no concessions as far as program content is concerned; contemporary music is as prevalent as Renaissance. One program consisted of the Liszt Sonata, and on October 20 of this year we gave an all-Ives concert. The audience loved it . . . and the faculty loves playing for standing-room-only crowds. In short,

the series is a total success and I commend this format to you without reservation.

Student recitals can also be a mechanism for increasing the visibility of the music unit in the community. I imagine most of us can agree that we would like our students to be competent performers. That is not to say that we expect to produce contest winners and concert artists, but rather that students who graduate from our programs should be familiar with their repertory and be able to play representative works accurately and correctly. Ideally, they should also be able to *perform* their repertory in public with conviction and confidence. Our concern with performance is evidenced by the fact that we require jury exams and student recitals. While the jury exam/recital system is a good one for assessing the student's ability to play accurately and correctly, I think it leaves something to be desired as a mechanism for performance training.

It seems that most students and faculty view the student recital as a kind of public trial in which the jury is made up of friends, enemies and family—who may go either way. They sit there in the audience, sophisticated and attentive, weighing and evaluating each bit of testimony. Although this may be a critical jury, I suggest it may also be the easiest to perform for because this jury of peers and faculty comes with expectations appropriate to the occasion. It seeks technical accuracy and stylistic correctness and is satisfied if the testimony produces it.

But we all know that the skill for accuracy and the knowledge of appropriate style are merely the means toward a greater end: the ability to convey musical import. The development of that ability is, for the most part, only vaguely addressed in the training of the performer in most college programs. There just isn't enough time to arrange sufficient performance opportunities to allow the student to try his repertory over and over again in the varied settings and for different audiences. Yet it is through this process of repetition in performance that the student comes to grips with the elements of gesture, presence and nuance that are crucial to the inter-relationship of music, player and listener.

I suggest, therefore, that young performers be encouraged, yea, required to present themselves and their music to the larger world of the community as often as possible. Some settings for student mini-concerts are churches, service club meetings, Board of Directors meetings, hospitals, convalescent homes, nursery schools, public and private schools, senior citizen centers, dormitories, dining halls and just about anywhere the performer can greet and gather a crowd.

The rationale here is that a musical performance must be more than technically accurate and stylistically correct to communicate import or meaning to an audience. The skills of communication are best learned by experience before an audience; there are audiences all organized and waiting in the community.

Still another advantage of encouraging students to organize concerts in the “real world” is that they gain valuable experience in self-management. They learn to handle the myriad details that go into organizing and promoting a concert—programs, announcements, invitations, stage set, lighting, piano tuning, program notes (written or spoken), arranging reviews, etc., all practical and valuable skills.

There are other ways in which the music unit can be supportive to the presentation of music in the community: hosting a Community Concert series, providing organizational help and rehearsal space to community choruses, orchestras and/or bands, Young Audience-type school concerts, and providing lecture-demonstrations for the purpose of illustrating and illuminating non-university concerts. Just a word or two about each of these.

Community Concert Series: The community concert series has become a fixture in many American communities. For years, university concert bureaus were the major purchasers of this service by Columbia Artists Management. Since 1975, however, it appears that campus interest in these kinds of concerts has been declining. It would seem that the current crop of undergraduates, raised on TV and the social informality of Woodstock, is not buying formal concerts of art music.

But the continuation of community concerts may not be predicated on resident undergraduate attendance. Statistics indicate that about one half of all registered students are over 25 years of age and do not live on campus. These non-resident students are potential consumers of music and should not be overlooked. In most places, part-time students are given scant attention in the activities office because they don't pay an activities fee.

Perhaps the music unit concert office could cultivate this group with courses, lectures, Meet the Artist series, etc., to encourage concert attendance, especially since so many part-time students are on campus during the evening hours.

Also, many part-time students are on campus at the behest of their employers. Large corporations could be approached about purchasing

blocs of tickets for their employee-students, and strongly urging them to attend as part of their education.

The other side of that coin is that artists who come to the community to perform can also contribute to the musical life of the college department. In New Haven, artists who come as part of the community concert series and those who come to solo with the Symphony may also do master classes or seminars at Yale, as well as participate in a "Meet the Artist" interview at Neighborhood Music School. Everybody benefits from this kind of mutual support and cooperation.

Amateur music makers: As the gulf that separates the professional world of the arts from everyone else seems to have widened and deepened, the body of musical amateurs has grown and prospered. Players and singers continue to band together for the pleasure of music-making. The biggest problems they face are in organization and administration, equipment and facilities.

The music department can supply conductors for these groups as well as provide management support. A cooperative arrangement might provide students an opportunity to gain practical experience in management techniques. Students can also serve as accompanists to choral groups and performers in instrumental ensembles. The sharing of percussion equipment and other exotica: alto flutes, contra-bassoons, etc. is a valuable form of support.

In working with amateur groups, it is advisable to have a mechanism for on-going communication. The standard practice is to have the music unit administration represented on the Board of Directors of the community organization.

Young Audiences has been around for so long and has done such effective work that it is almost unnecessary to mention this organization. However, the success of their programs is dependent upon support within the local school system. In recent times, that support has been withdrawn as budget and instructional time becomes increasingly scarce. The local college or university music department can certainly supply a service by helping to sustain school concerts with student performing groups. There is no reason why this type of illustrated ensemble playing cannot be viewed as a logical extension of the educational program for each student who is interested.

Now I'd like to turn to Education.

EDUCATION IN THE COMMUNITY

The primary function of any college music department is the education of its students. For the most part, those students are full time and are between the ages of 18 and 25. These are critical years in the development of the musical practitioner, and should command the most attention from training institutions. But we know that the development of musical competence is influenced and in many ways dependent upon the 12 years of life before college, and that musical development certainly continues beyond graduation . . . even with advanced degrees. Since much of this education, both formal and experiential, goes on before and after college, it would seem that it is in the best interests of college music departments to give some attention to that process . . . to reach back into pre-collegiate training and forward to post-college musical experiences to maintain their place in the educational continuum.

A few years ago I got interested in the musical behavior of pre-school children and set up a nursery program in my school to take a look at what three and four-year-olds did with sound, singing, elementary instruments and simple musical tasks and games. I thought that if I could catch kids early enough, I could influence musical development. To my surprise, I found that three-year-olds already have established repertoires of behavior in sound and music, that these vary widely from child to child, and they are difficult to affect at that age. Some sing radio commercials, some sing nursery rhymes, some seem to think singing is dumb and refuse to have anything to do with it. Further investigation made it clear that there was a strong positive correlation between the kids' behavior and that of their parents. As a result, we organized a series of panel discussions around music in the home.

We scheduled four sessions: examining music from the perspective of the psychology of music talent, from the experiences of faculty performer/teachers, from the point of view of developmental psychologists and finally from the experiences of parents of our most gifted students. We ran the series in cooperation with the Yale Child Study Center, and invited panelists from two area colleges. We advertised the series in the paper, and were swamped with over 100 registrations. The vast majority of attendees were parents of young children who "had no musical background" and wanted to know what to do to be sure their children were not similarly deprived. It was a terrific series. One thing I came away with was a sense of awe at the insecurity I heard from parents. It seems that music, even in its most elemental forms, is far from the natural expression we assume it to be. I think our seminars gave a lot of parents

confidence in themselves, as well as providing some practical suggestions for making their homes more musical places to live and love in.

Some of these practical suggestions were:

1. Lots of parents were self-conscious about singing to their kids. Many didn't know what to sing. We prepared song sheets and distributed tapes of the songs with the promise that mothers and dads would learn the songs and return the tapes;
2. Parents were up-tight about talent. We gave them examples of the Seashore and Gordon tests and they found that their instincts were better than they had imagined.
3. We prepared an annotated bibliography of available records for kids . . . most of which we found to be horrible. We made suggestions of classical music for record libraries. We gave some advice about sound equipment. We distributed a selected bibliography of books to help foster an early interest in sound.
4. Mostly, we encouraged people to get out to hear live music and to take their kids . . . and to stay only as long as the kids remained quiet.

I recommend this exercise to you for your consideration, not only for its value to the community at large, but because of the potential for departmental interaction. One of the advantages of being part of an academic community is the opportunity to bring experts in various disciplines together to focus on a given area of investigation. I would hope that music departments could take more of a catalytic role here, especially in the area of early childhood experiential education in the home.

In the course of our seminar discussions, a number of questions were asked about how to begin formal instruction. And this leads me to the next area—the pre-college or so-called Prep. Division.

PREPARATORY DEPARTMENTS AND PRE-COLLEGIATE PROGRAMS OF INSTRUCTION.

It is probably safe to say that some form of pre-college instruction goes on in every college music department, formally or informally—officially or otherwise. Many college faculty seem to find a place for talented high school students, undergrads often carry a student or two. I think there are many advantages to formalizing that kind of training, both to the music unit and to the community. For those of you who have some formal program, I would offer some suggestions for increased community interaction.

First of all, I must tell you that I have some problem with the concept of the Preparatory Department—and what it implies. I always ask

myself—Preparatory for what? The obvious answer is preparatory for entrance into the institution to which the preparatory department is attached. Certainly this was the genesis of the prep idea—and made sense when coupled with the notion of the Conservatory as a place to “conserve” the art of music. But as we all know, music survives without “conservation” of its traditions and practices. And students today are a mobile group. Those interested in the profession attend schools where they are accepted and where the program meets their needs. Only a few preparatory departments actually serve that function for their mother institutions.

The major problem I find with the preparatory department as it operates in many institutions is that it becomes a mechanism for filling teaching schedules of less sought-after faculty and/or a laboratory for college students in pedagogy classes. In both cases, preparatory students become means to some other end rather than ends in themselves, and that is to be deplored.

I would like to suggest some principles for the operation of pre-collegiate programs of instruction. These principles are held by the National Guild of Community Schools of the Arts, and are criteria for membership in that organization. I pass them on to you with impunity since I was largely responsible for their definition at a conference on Cape Cod in 1972.

1. A pre-collegiate program should have its own administration and Governing Board—separate and independent of the host college.
2. The Board should comprise $\frac{1}{3}$ college department administration, $\frac{1}{3}$ community leaders and $\frac{1}{3}$ parents, public school and local music teachers.
3. The Board should make all policy in Education, Finance and Personnel for the pre-college program.
4. The financial and personnel policies of the pre-college program should be separate from those of the host school, and based on the following principles:
 - a. the pre-college program should carry a fair share of space usage cost but not be saddled with the operational overhead of the host school;
 - b. faculty of the pre-college program should be hired for their qualifications and success in working with the pre-college student. Em-

ployment should be considered part-time and faculty paid on a per-hour basis.

5. Admission to the program should be open to all interested students, regardless of their ability to pay. Financial Aid or tuition waiver should be based on the family income.
6. The instructional program should include classes in basic musicianship and musical literacy—sightseeing and eartraining and a broad range of coached ensemble playing.
7. There should be provision in the program for involving students in the community who might profit from enrollment but who, because of ethnic, social or economic background, might not independently seek the services of the program.
8. The program should include special introductory courses for younger students, especially courses based on Dalcroze, Orff and Kodaly.

A pre-college program designed along these lines could be the basis for extended involvement in the community, and increased visibility of the college music unit in segments of the community that might otherwise remain unaware of its existence.

As I mentioned earlier, recent figures indicate a significant shift in the college population. Since 1975, one half of all registered college students are part-time students over the age of 25. Approximately half of this number (or 25% of the total registrants) are in college for work-related training and supported by their business or industry. The remainder of the part-time students are attending college for general education. This population is growing. At present, these adults seem interested in both skills and general studies, however, colleges that I contacted in the New Haven area report very little interest in classroom courses in the arts. Art and music appreciation-type courses are undersubscribed. On the other hand, participation courses, especially dance/movement and photography are popular. This observation is supported by the fact that the adult population in my community music school and our sister art school are growing by about 10% each year. We have found many adults who are "filling in the blanks" of their education by studying an instrument for the first time, while others are picking up instruments they started, then dropped, in their childhood.

The pre-college structure outlined above can serve this population well. Adding a continuing education program to it would result in a complete educational service to the community.

It has been our experience that the adult instrumental student is serious and purposeful, but needs some special consideration and support. He often feels self-conscious about his level of competency as compared to his age. He profits from meeting other adults of his ilk.

At Neighborhood Music School, and in other similar schools, we have created the post of adult activities coordinator—an extension of our library program. At the college and university level, this person would probably work out of the Department of Continuing Education. At Neighborhood Music School, the task of this person is to identify and bring together the adult students to determine their needs and concerns, and to address these in various ways. This takes the form of mini-courses in how to practice, form and analysis, performance workshops, pre-concert discussions and social gatherings. The result is that our adult students gain a sense of being part of their own musical community and become a contributing force within the institution. I expect that in a short time they will be demanding the kinds of courses we couldn't get them to enroll in before.

It may be important to mention that unlike resident undergraduate and graduate students, adult students may be more interested in skill development and course content than they are in course credit hours. Being able to break loose from credit-hour thinking affords considerable flexibility, both in curriculum planning and in course charges and fees. Remember that community involvement—attracting members of the community to your educational programs—is a long-term investment in which tuition fee may be only the first dividend.

There are two other groups in the community that deserve consideration. Public school and private instrumental teachers may feel threatened by the community-focused educational programs of the college music unit. As previously mentioned, in order to develop harmonious relationships with these groups, it helps to have representatives on the governing board or advisory committee, especially the area music supervisor and a member of the local chapter of the Music Teachers National Association. Their participation in the policy-making body helps defuse resentment and provides a mechanism for communication and resolution of problems.

A number of music departments have found that public school teachers and community private teachers are interested in special workshops, lecture/demonstrations and master classes. We have been able to invite several artists to New Haven with the partial support of fees

from these teachers. In this instance, both college and community benefit.

Finally, I must mention education for senior citizens. We find increasing numbers of retirees coming to us for individual instruction and ensemble coaching. Most community senior citizen centers are anxious to have substantive programs for interested members, and can often provide transportation. Pre-concert lectures with live or recorded illustrations are especially popular. We have also found neighborhood library centers most helpful and cooperative when planning programs for seniors. This is a lively population who make interesting students.

These, then, are a few suggestions for extension of educational services by the music unit to meet needs in the community. Now I'd like to say just a word about education *for* community involvement.

EDUCATION FOR THE COMMUNITY

The relationship of the music unit and the community also impinges on the curriculum, the faculty who teach it and the students who study it.

I suggest each administrator ask himself just how much of the curriculum in his institution focuses on preparing students for musical service to the community, and how much directs students toward the symphony orchestra, the pit band and the recording studio. Next, I invite you to look carefully at the activities of your recent graduates to determine just how many end up in Orchestra Hall, on Broadway or in Nashville Studios. If the substance of the curriculum is not focused on the target of employment, then perhaps the curriculum priorities require some reordering.

Since faculties are largely responsible for curricula, administrators interested in expanding the scope of the music unit's activities might begin with assessment of each faculty member's extracurricular musical life in the community. How many are involved in choirs, orchestras, ensembles, and boards of directors or advisory committees of local performing groups in churches or schools? Also, what effect do these role models have on students and their attitudes toward community activity and service? Community involvement, before all, means human interaction.

Of course, you as administrators may well begin this exercise with a bit of self-examination—how much of a “presence” are you in the

musical affairs of your community? To what degree have you retreated into the safety and comfort of your own musical world?

I will not dwell on this subject since it is being addressed in other meetings, but I leave this thought with you: The kind of education *for* the community that I'm hinting at has a parallel in ministerial training, where both teachers and students are expected to spend some time each week in community service. Such expectations may not be inappropriate for college music faculties.

And this brings me to the final area of discussion—Advocacy.

ADVOCACY

I think we all agree that we would serve our institutions, the art of music and the community well if we could raise the level of understanding and consumption of good music—if we make our communities both musically literate and literary. I believe we could take a step in this direction by raising the population's consciousness of good music through effective advertising and, at the same time, proliferating the opportunities to hear and become familiar with good music.

To those of you who raise an eyebrow at merchandising art, let me say that I think good music is at least as worthy of public attention as—say—dog food. You can't argue the fact that in communities where arts organization have used standard merchandising techniques, ticket sales, attendance and donated funds have gone up proportionately. The difference between selling dog food and selling art is that with the former you advertise in order to sell the *product*, and with the latter you advertise to sell the *idea* and practically give the product away. This is because dog food manufacturers can live on the income from the sale of their product while symphonies, operas and music schools cannot exist on income from tickets and tuition. They must find additional support. So, we sell the *idea* of art to the government, industry, foundations and the general public who donate money so that we can make the product available at a reduced rate. Giving art free is only an extension of a system already in operation.

We can make the notion of merchandising more palatable by calling it *advocacy*.

Advocacy in the community starts with the music unit's community relations committee or governing board or similar structure *and* with the chief executive. The primary function of these individuals should be to

raise community consciousness of the import and value of good music. This involves conveying the value of the work and service of the music unit to the community cultural affairs office, local aldermen, Board of Education, Chamber of Commerce, local Arts Council, other community arts agencies, etc. This is best accomplished by direct personal contact by Board members and/or the executive. Representation of the unit should be a visible and vocal "presence" in the centers of community power.

Business involvement in the arts is not a new idea. The late Arnold Gingrich, publisher of *Esquire*, led such a movement a few years ago. Lately, some state arts councils have demonstrated the value of the arts to the business community by showing the amounts of business dollars that are generated by the arts. I think these kinds of statistical demonstrations are important in lobbying efforts with state legislatures; however, at the level of the local community, a direct, personal contact is sometimes much more effective.

I mentioned earlier our *Bach's Lunch* series of noon-time faculty concerts during which the audience is invited to munch with Mozart and brown-bag it with Brahms. We make it a point to have a local business executive introduce the performers in each program. The executive is invited to comment for 3-5 minutes on any subject that is on his mind—he may even do a commercial, if he wishes. Most business leaders push a pet project or share some historical bit of information about the community. Some speak about the relationship of their company to the community. The purpose of this exercise is to get the businessman into the building, listening to music—and to encourage him to talk about his experience after he leaves. Of course, at some point after the concert, we may write him a letter inviting his contribution to support a community student's study at the School. We have generated considerable good will and quite a few dollars from this effort.

Advocacy through the media, newspapers, commercial and public radio, etc., will be taken up in another session. But I do commend to you the use of spot announcements on morning travel-time radio. Most local radio stations seem to have news-weather disc jockey shows between 6:00-9:00 a.m. These things are universally listened to because they give necessary information in the pre-work hours. If you can influence the program director and the radio personality by whatever means to air your announcements, you may find heightened awareness of your institution in the community.

The objective is to couch the announcement in a way that speaks to the larger idea of music as an exciting and interesting part of life.

These, then, are a few thoughts on the interaction of the college music unit and the community. The foregoing does not pretend to be an exhaustive examination of the subject, nor should it be. Just as each community and each music department is a unique expression of human action, so must their modes of interaction be unique. It is through this interactive process that each maintains vigor and vitality.

THE MUSIC PROGRAM AND THE PUBLIC RADIO STATION

MICHAEL YAFFE
NASM National Office

Within the basic context of interaction between the music unit and the community, one specific place for action is the local public radio station. For those of you not familiar with the concept and practice of public radio in the United States, a brief description would be in order at this point.

The roots of public radio can be traced back to the beginning of radio broadcasting at the turn of the century. Colleges and universities were among the first broadcasters. When the FM band was first utilized in the late 1940's, the beginning of that spectrum was set aside for *educational* use. Over the years, the word "educational" has been replaced in many cases by the name "public", and the total number of stations has grown steadily. Today over 750 radio stations in the country are classified as "public", and over 200 of the larger ones, in terms of power, funding, and staff, are member stations of National Public Radio . . . N.P.R., the national programming and distribution service. N.P.R. member stations represent a diverse set of broadcast services—all of them non-commercial, many of them offering the only alternative to top-forty or pop stations in their communities, with locally produced and nationally distributed programs covering a broad range of music and public affairs. And the basic philosophy of them all comes under the heading of community service.

Public radio stations are anxious to utilize the resources of their communities, and the music unit is certainly one of the most valuable of those resources. In the booklet I wrote for NASM, "Campus Music Programs and Public Radio Stations: A Guide to Cooperation" I gave details about ways to cooperate. I won't get into specifics here. But suffice it to say that, cooperative endeavors between public radio stations and music units are a natural, because of their overlapping goals, their mutual non-profit status, the need of the radio stations for relatively inexpensive quality programs, and conversely, the music unit's commitment to interact with the community.

In a society where the media plays such a significant role, it is important to utilize that media to fulfill our goal of the development of the musical culture in the U.S. Public radio and public broadcasting in general can help us to realize that goal.

I know that many of you have worked and continue to work in conjunction with your local public radio station, and I hope these cooperative ventures have been beneficial. And I further hope that you agree with me that this is an important type of community outreach. If you haven't done this, I hope you will consider contacting your local station's manager to discuss possible means of cooperation—concert tapes, live performances, lectures, music education programs. The possibilities are endless. And I hope you'll find out more about their programming, their needs, their direction, and you'll tell them more about the music unit, its programs for the year, its courses, and its facilities.

Let me relate to you one cooperative endeavor on the national level. In January of 1978, NPR and NASM agreed to work together to develop a program of music from college campuses to be distributed by NPR. "Campus Musica" grew out of these discussions, a pilot program produced by NPR that featured live-on-tape performances of NASM member school orchestras, and included at least one American Composition in each of the thirteen programs of the series. NASM sent information about the series to its members telling them how to submit tapes for the series and encouraging cooperation between local public radio stations and music units in producing submitted tapes. From this material, NPR chose the performances for the series and produced the program, which was distributed to over 100 stations across the country. Each tape features a live performance from a school, as well as interviews with performers and information about the particular school. The series is just one example of the type of activities that public radio can promote. Here was an opportunity for a music unit to reach out through one of its performance groups to many thousands of listeners in over 100 cities—to give listeners the opportunity to hear rarely programmed works—including those of faculty composers. And it's an example on the national level of what can and is being done locally.

In closing, let me simply say that the importance of public radio stations in the total scheme of our community outreach programs should not be overlooked. If your music unit has worked with a station, I hope you'll continue. And if not, I hope this short exposition will convince you to try.

THE INTRODUCTION TO MUSIC COURSE: SOME OBSERVATIONS AND SUGGESTIONS

GARRY E. CLARKE
Washington College

When we consider music in the general education of a liberal arts student, or in the education of any student who is not in the process of becoming a professional musician, we might study the effects that participating in performing groups have on the student who is majoring elsewhere, or how a music theory course affects those few hardy souls outside the usual music majors who brave the elements to learn of suspensions and Neapolitan sixths. My remarks today are less ambitious. They concern that subject in the music department usually carrying the lowest course number. This is the course by which we hope to offset low enrollments in orchestration and counterpoint; it is one that assures the college community that we do, indeed, provide a "service" to students outside our department, those "music consumers," as they are sometimes unfortunately called.

The introduction to music course, or music appreciation as it is often called, is my topic this afternoon. There are certain attitudes concerning this course, general ones, that are evident on many campuses throughout the country. Among students from economics, political science, and biology there can be the hope that here is something easy, the proverbial "gut course." Among some faculty, there exists the horrible thought that foreign minds, certainly not musical ones, must somehow be tolerated for a semester or two. How much more wonderful it would be, they muse, teaching upper level seminars concerned with their own specialties. The department chairman or dean of music might think along these lines: let's staff the thing with somebody, *anybody*, and hope that lots of students register for the course. Maybe that will help when it's time to submit the budget. Then there is the attitude of some introductory textbooks that music is an armchair activity which gives us one more of life's little luxuries, if of course taken in small doses.

My observations concerning these varied aspects of a complicated subject come from a number of sources, the most valuable being that for a number of years I taught the introduction to music course at Washington College in Maryland. My experience has been with a great many liberal arts students from all of the twenty areas of study offered at Washington College. And, as a professor teaching in such circumstances,

I have developed a number of opinions about the ability of students who take this course, our general attitudes towards it, and those textbooks we use to teach it.

A first observation concerns students who enroll for the introductory course. In comparing those I have taught in Music 100, as it is called at Washington College, with those in Music 101, first semester music theory, I note in general little difference in actual intellectual abilities at what might be called the incipient stage of conceptual musical development. The student whose main concentration is in a discipline other than music can handle many aspects of music with ease. Others have observed this,¹ and my teaching the introductory music and theory course side by side for several years has convinced me of the validity of such an observation. Those sociology and physics students can have excellent musical abilities. They have, in fact, as much potential for a meaningful musical experience as the freshman music major who can play all the notes of a Liszt rhapsody. Let us never underestimate the musical novice, the amateur, though circumstances often make it easy to do so. Our profession has thrived because of them and because of the sincere love of music that they have shown in many capacities—including at the level of an introductory music course. Nor have I ever worried about those who are looking for the “gut course” in music. If the class is taught as it should be, such a course reputation on campus will not exist.

Why are most faculty not anxious to teach the introductory course? I submit that we have all been raised as musicians to have a bit of disdain for what has been called by one colorful source the “Appreciation-racket.”² The history of the music appreciation book, that volume that figures so heavily in a course on the subject, is a dreary one. First of all, I do not like the term *appreciation*. Not only do I not know if I can teach students to *appreciate* music, but I find the term condescending. Second, the attitudes that many of these volumes have given to an often unsuspecting public are really indefensible. The most pernicious of these is the opinion that only great works are worth our consideration. An

¹cf., as an example, John M. Eddins, “Music in General Studies,” *Monographs on Music in Higher Education*, No. 2 (Reston, Virginia: The National Association of Schools of Music, 1974), p. 1-6.

²Virgil Thomson, *The State of Music*, 2nd ed. (New York: Vintage Books, 1962), p. 111.

early source, published in 1872, tell us that a musician only becomes a composer when he produces such "longer forms" as a sonata, overture, or symphony. The author's smug comment that "contributors to our everyday musical literature of Polkas and other see-saw stuff cannot lay claim to that title (of composer)"³ represents an all-too familiar attitude. By 1926 one could read that the "out-of-date" fox trot is inferior to the gavotte from *The Gondoliers*.⁴ In fact, until recently the message has been a simple one: only great so-called "classical" works should be heard and studied. In *The Pooh Perplex*, a wonderful parody on the world of literary criticism, there is a critic named Simon Lacerous, a man who by his own admission subscribes to what he calls "the absolute canons of taste," and who for a number of reasons will tolerate only the writings of D. H. Lawrence.⁵ The musical equivalent of such nonsense is the "critic" who asserts that only Dufay, Monteverdi, Bach, Mozart, Beethoven, and a few others are worth our consideration. Polkas, fox trots, "popular" music, and efforts of "minor" composers are certainly beneath our dignity, and anything other than "Western European" utterances are beneath contempt.

Indeed, the serious consideration of music outside our own culture and of vernacular music within our society is quite a recent development in music "appreciation" circles. Most writers of texts and instructors have been content to use only "classical" examples from the very best composers. Early forays into music outside the realm of Germany, France, or Italy resulted in such lamentable commentary as this 1907 pontification: "All savage races are musically like children; they cannot keep more than one or two short bits of tune in mind at the same time, and these they simply repeat monotonously."⁶

And neither music nor its classical works has often fared any better when one considers what is said *about* them. In a discussion of dissonance, one source claims that ". . . the ear is forever antagonistic to dis-

³Henry Schwing, *The Musical Philosopher's Stone, or Amateur's Test in Judging Music* (Baltimore: George Willig & Co., 1872), p. 8.

⁴R. W. S. Mendl, *From a Music Lover's Armchair* (London: Philip Allan & Co., 1926), p. 4.

⁵Frederick C. Crews, *The Pooh Perplex* (New York: E. P. Dutton & Co., 1965), p. 101f.

⁶Thomas Whitney Surette and Daniel Gregory Mason, *The Appreciation of Music* (New York: The H. W. Gray Company, 1907), p. 10.

cord; it wants it, and cannot do without it; but it is a case of welcoming pain; and no sooner does it hear it than it recoils and seeks to escape it.”⁷ And what of the cant commentary given great masterworks, those that adhere to “the absolute canons of taste?” Here is a passage on Beethoven’s *Symphony No. 5*. It is a somewhat exaggerated example of what one finds in some appreciation books:

Fate does not knock: it strikes man to the ground. Whenever the panting victim struggles to arise . . . he is ruthlessly thrown down again . . . The second theme (of the first movement), with its two downward fifths, outbids the first. Thus does Fate grind its heel on man’s neck and press it hard on the ground . . . while man begs for mercy.⁸

Ignoring the fact that the author has incorrectly identified the “second theme,” the real point is how pointless is all of this ridiculous and meaningless twaddle. “Words, words, words,” to steal from Hamlet. Could Felix Mendelssohn have been anticipating the music “Appreciation-racket” when he wrote that “there is so much talk about music and yet so little is said . . .”⁹ Much of the talk is just simply not worth a student’s consideration; much of it is too abstruse to be of any value.

I have seen, for example, a book on “appreciation” in which, after some introductory remarks, the author follows immediately with a chapter entitled “Canon and Fugue!”¹⁰ Another volume takes, of all things, Beethoven’s piano *Sonata op. 111* as a point of departure.¹¹ Why this overly complicated introduction? I think it is the “respectability” of canons, fugues, and of late Beethoven. Although these examples are drawn from the early, sad history of the appreciation business, many current textbooks contain similar faults. Even today we must have a certain “academic” respectability; hence, we often have complex, his-

⁷H. E. Parkhurst, *Rambles in Music-Land* (New York: Carl Fischer, 1914), p. 178.

⁸Quoted in M. D. Calvocoressi, *Musical Taste and How to Form It* (London: Oxford University Press, 1925), p. 64.

⁹Felix Mendelssohn, in a letter to Marc-André Souchay, 1842, quoted in Alan Walker, *An Anatomy of Musical Criticism* (Philadelphia: Chilton Book Company, 1968), p. 4.

¹⁰Grace Gridley Wilm, *The Appreciation of Music* (New York: The Macmillan Company, 1928), p. 14-25.

¹¹B. H. Haggin, *Music for the Man who enjoys Hamlet*, 2nd ed. (New York: Vintage Books, 1960), p. 1-22.

torical approaches, based on the best masterpieces of the art form, those examples of real taste and absolute canons.¹²

Let me elaborate. Absolute taste in musical terms means that one does not consider a Schumann symphony (we all know *he* wrote for orchestra) or Saint-Saëns' *Le Carnival des Animaux* (not a "serious" composition). We must avoid all second-rate composers. Second-string works by the masters must be viewed with some skepticism, for students will get their money's worth only if we give them the best. A Bach fugue, a section of *Don Giovanni* or *Le Sacre du Printemps*, a Palestrina mass—these are the works that are examined in the typical introductory course. Not only are they great, they are "classical." Certainly it is obvious that a Mozart symphony communicates more to the beginner than a symphony by Franz Xavier Richter, that a Chopin prelude is more important than a similar effort of Stephen Heller, and that Agricola doesn't compare to Josquin des Prez. But to confine ourselves to the masters only, with rare ventures into the "other" worlds—both cultivated and vernacular—is to give our students an imperfect and limited view of what really constitutes the world of musical experience. First of all, the most important works are not always the best teaching devices. Second, not to acknowledge that Cole Porter, Sir Arthur Sullivan, John Philip Sousa, and Luigi Cherubini are important creators gives the impression of stuffy snobbishness that we can ill-afford in a world where music should be acting as an agent of joy and of communication. And third, there may be some enlightening musical moments in these composers' works.

I will be more specific. I was concerned about the fact that the example of a rondo in the textbook I was using was in many ways quite a subtle realization of the form. The last movement of Haydn's *Symphony No. 88* contains enough wonders to amaze and confuse a student in an upper-level course in analytical technique. After all, great works do confuse. They are so fine, so subtle. Even the transitions sparkle with importance. Could my introduction to music students really understand an admittedly simple concept given such an example? By the way,

¹²The purpose of the preceding commentary is to trace the history of the introduction to music textbook problem. It is obvious that a number of recently published textbooks on the subject are excellent. It is not the purpose of this paper to discuss these books in a competitive manner. An enlightened instructor in 1978 who elects to use a textbook can certainly find a suitable and effective one.

another text would not have been much help. One of the most used “rondos” in “appreciation” circles is the last movement of Mozart’s *Concerto K. 467*, which is really a sonata-rondo. Other sources discuss such works as *Till Eulenspegels lustige Streiche*, the third movement of Mozart’s *Concerto No. 5* for violin and orchestra, the final movements of Beethoven’s *Sonata op. 13* and *Concerto No. 5*, and the *Gavotte en Rondeau* from Bach’s *Partita in E* for solo violin. In a current and popular source, the rondo concept receives an incomprehensible definition and an announcement that the movement of Mozart’s violin concerto combines the minuet, sonata-allegro, and rondo. What an example to demonstrate a simple idea!

To help my students, I devised an alternate plan of attack. My solution was to give them the Haydn rondo, *after* I had examined with them another composition, a *Rondo in C Major* by Daniel Steibelt. Steibelt, you will recall, was a colorful character of the early nineteenth century who played the piano and composed an extensive literature for tambourine and piano. The students, who were initially fascinated by the life of this musical mountebank, were amused by a rondo that is really quite poor. Yet the obvious banality and mediocrity of imagination proved to be a learning experience. When they heard the Haydn, they really understood the form, for Steibelt had in a sense hit them over their heads with it; further, they realized Haydn’s achievement. I had a composition teacher in graduate school who once told me to study works in which, as he put it, something went wrong. “What can you really learn about composing from a late Beethoven quartet?” he asked, and in a way he was right.

Once it occurred to me that *The Uncle Meat Variations* by Frank Zappa would be a fine way to demonstrate how composers develop material in a theme and variations format. Having understood this particular realization, there seemed to be few problems in a later class that considered the final movement of Beethoven’s *Sonata op. 109*. By then formal and mechanical considerations posed few difficulties thanks to *Uncle Meat*, and we were able to consider the deeper spiritual qualities of a great work. Or what of Peter Warlock’s *Beethoven’s Binge*, a spoof that can drive home the wonders of Beethoven’s incredible achievement in his *Symphony No. 5*? Or of Sir Hubert Parry’s chorale prelude on *Melcome*, a lovely gem that can enhance a student’s love of what often seems a dreary kind of music. The wonder of Mozart need not be demonstrated only by the supreme glories of his maturity. A class once audi-

bly gasped in wonder when I played one of the early church sonatas, then told the students Mozart's age at the time of its composition.

We can create compositions *for* our students. A class discussing the blues was once treated to a work that I concocted for them, a piece called *Bèarnaise Sauce Blues*. As with the earlier Steibelt example, this blues did teach certain basic characteristics. And when we later came to the work of Robert Johnson, *his* artistry and achievement were very much apparent and appreciated. We can also compose in the classroom, and this gives students an exciting view of the creative process. Vernacular music's often improvisational qualities can be demonstrated in such a way, and students themselves can function in simple capacities as composers. The world of music literature is boundless, and we must use it to its fullest extent. Several years ago *The New York Times* published an amusing ". . . Low Calorie Diet for the Musically Obese."¹³ We do become obese on the high calorie *haute cuisine* of great masterworks.

After all, our students' minds and imaginations ought to be liberated by their introduction to music, not imprisoned in dreary formulaic responses to musical "culture." Give them live performances whenever possible; paint in a luxurious way the cultures and the societies that produced great musical expression; treat the unexpected—a phenomenon such as synaesthesia—a common experience among our beginning students, and not always covered by the inexperienced instructor; consider the basic elements of music aesthetics, ideas well within the grasp of an introductory class, and important in helping a student arrive at a real understanding and joy in the experience of listening: all these can enrich a student's life in significant ways.

How do we do all this? I seem to imply that the instructor of an introductory course must be almost superhuman: one who knows the subject and its literature inside out; who can communicate and perform it with exuberance, for after all, even the mediocre textbook can be tolerated when a professor rises above it; who can compose; who feels a reverence for music and who experiences joy when thinking that such a gift is a part of our lives; who realizes that the "absolute canons of taste" are only one part of a greater musical experience; and who knows much more besides works and composers—the culture and conditions that have brought them about. This privileged instructor must be the

¹³Edmund Morris, "A Low Calorie Diet for the Musically Obese," *The New York Times*, November 9, 1975.

best faculty member who can be found. The graduate assistant and the first-year novice can teach. But the conditions I describe for a successful course are those that are brought about by a great teacher. And greatness, in composing and in teaching, is achieved with talent, hard work, and experience.

Why all of this concern? As an academic dean I have read the dreary facts about the next twenty years in education—the small enrollments and hard times. It would be easy to talk about numbers of students and the survival of music departments. But my concern is much different. We as musicians and teachers have a trust—to share the beauty of our inheritance and the greatness of our art form with our fellows. For by doing so, and doing so well, we enrich their lives immeasurably and perhaps even the life of our culture. Plato suggested that the Guardians of the Republic study music for seventeen years. It was a spartan, rigidly censored training he proposed, but such, he thought, ennobled one's moral nature. In the semester or two that we have with our introductory students, I think that we must not be spartan, that we cannot censor as much as we do, and that we must be as flexible as possible. By being open and inclusive, and by being so in our introductory, general music course, we will not only help ourselves, we will help humanity.

THE PLACE OF MUSIC IN INTERDISCIPLINARY STUDIES

ROBERT J. WERNER
University of Arizona

When I was asked to coordinate the scheduling of these presentations in the area of Music in General Education, I soon realized that each of our speakers was a recognized authority on one of the given topics except for Music in Interdisciplinary Studies. So after arranging for each of the other presentations, I found that I was left with probably the most ambiguous and undefined area. For this reason I ask that you bear with me during this presentation, as my focus will be primarily on trying to define what an interdisciplinary approach might involve, then sharing with you a few examples that I have been able to find and finally discussing the responsibilities I feel would befall a faculty interested in pursuing this type of instruction.

Academia over the past decades has so compartmentalized even our own profession that it is very difficult to think in terms of interdisciplinary approaches. That is why I was impressed that in the draft of the long awaited report by the National Endowment for the Arts Task Force on the Education of Artists and Arts Educators that was presented to the Council in December, that there is a strong emphasis on the relationship between the various aspects of the arts and a "plea to abolish arbitrary compartmentalization in the arts and education." We know that many cultures have not made this mistake of over-compartmentalization. Mantle Hood, in his book on the ethnomusicologist, reminds us of the importance of interdisciplinary considerations in that area of study. In many cultures, to truly value music one must recognize its interrelationship with other arts such as dance, drama, prose and poetic literature, painting, sculpture, and their social implications.

Our own NASM Handbook makes no mention of interdisciplinary studies and contains no guidelines for these kinds of programs. Undoubtedly this was one of the primary considerations for its inclusion as a topic in this area of consideration at this year's meeting. So it is with this background that I began what soon turned out to be a rather frustrating quest for material to share with you today.

DEFINING TERMS

For those interested in securing more information about interdisciplinary approaches, particularly at the university level, the first problem

is the definition of terms. You soon become aware of the number of possible interpretations the term "interdisciplinary" has, whether related to music or any other area. The basic definition is that an interdisciplinary approach to learning combines and interrelates aspects of at least two or more academic disciplines or subject areas.

More recently those working in this field have tried to be more specific, and in so doing have defined a number of approaches with new designations. These are by no means standardized, and for many who are uninitiated this might lead to further confusion. Each has a different interrelationship between specialization and generalization in approaching the teaching of a single subject and its relationship to others. The more often used terms are:

1. **Disciplinary**—specialization in an isolated area of study.
2. **Multidisciplinary**—the teaching of two or more subjects independently under a general umbrella, but with no extended cooperation or coordination between them.
3. **Pluridisciplinary**—the cooperation between disciplines in their presentation without extensive coordination of the concepts being presented.
4. **Crossdisciplinary**—indicates one discipline's concepts dominate others with one-way communication.
5. **Interdisciplinary**—coordination by a higher level of concept in which all participating disciplines coordinate their teaching of conceptual development towards the development of this overriding concept.
6. **Transdisciplinary**—in which there is a multi-level coordination of the entire education system and effective interrelationships and discussions between these disciplines.

In the study done by William Newell and reported in *ERIC Research and Education*, ED 118395, (1975), Professor Newell lists a number of problems, many of which we probably could anticipate, that come from any of these interdisciplinary approaches. In the order of their frequency they are:

1. Communication.
2. The ability to remain innovative.
3. Supervision of the team.
4. Effectiveness within the University structure.
5. Constraints due to external conditions.
6. Faculty status and loss of individuality.

With these general definitions and problems as background I will discuss examples and suggestions having to do with interdisciplinary coordination in which music or a singular musical concept serve as the coordinating concept for integration with other subjects. I have taken this model, since as music administrators, I am assuming that we would use our discipline as the primary focus of coordination with other subjects. One will find references to these various approaches in the literature of the past decade or two, mainly under the title of "Interdisciplinary." Because of decreasing enrollments and tighter fiscal policies there no doubt will be a renewed interest in some form of interdisciplinary studies. There are some scholars of higher education who firmly believe that old departments and schools will disappear, while new ones will arise out of present topics and will give rise probably to more interdisciplinary work. The effectiveness of these efforts and the standards that will be brought to them are of concern to all of us. From my reading, I believe that the most successful programs will be those based on concepts in which competence within a single discipline has been basic. Interdisciplinary coordination requires great care in the clarification of terms so that single concepts can be most effective. The primary concern should be to clarify the policy as to the relationship between disciplines before embarking on any planning. Otherwise, it is clear in all the literature that failure will follow.

SOME CASE STUDIES

Over the past few years there has been a renewed interest in interdisciplinary studies, and even the bringing together of supervisory responsibilities into a multidiscipline context, particularly at the public school and state education level. Many of these programs have been initiated through grants from the government or foundations. Music has been included in some of these experiments, but usually not as one of the main areas of interdisciplinary studies. At the college and university level, music has been even less involved.

A report by the Small College Evaluation Committee of the California State College System, although not involving music, is an interesting example of how the faculty found it necessary to change and extend their methods of presentation as a result of this interdisciplinary approach. The report also indicates that faculty efforts were dedicated to the most challenging phase of the program, providing methods and materials that could be used by all of the team participants. The curriculum was designed with areas of concentration as opposed to a major.

These areas could include civilization, sciences, technology, humanity studies, or environmental studies. As with many of these examples, the most effective implementation of the program was when the course of study was individually designed for each student. These experiments brought forth recommendations such as:

1. The curriculum needed to be studied and revised for future use.
2. The program needed to acquire further acceptance on the rest of the campus.
3. The faculty training, or retraining, had to be sustained over a continuing period of time for optimum results.

One of the national models for interdisciplinary programs was developed under legislative authority in the State of Washington, at Evergreen State College in Olympia. Under the legislative mandate it was to remain flexible and receptive to change with no established departments or other structures which would cause division in the program. The first interdisciplinary courses involved five faculty members for every one hundred students for a period of one year. Such a ratio greatly enhanced the close communication between faculty and students within the team itself. Topics were submitted by the faculty members and reviewed by the faculty and dean. Then decisions were made as to what would be the major topics of the academic year. Faculty and students participated in a one-week orientation to the program before school began, and twenty students were assigned to each of the faculty members for the academic year. Besides this advantageous faculty-student ratio, the faculty met regularly for assessments since no grade system was used in the project. Teams changed every year thus causing reorganization with and reacquaintance to the program each year. As with most educational endeavors, it was soon apparent that the clearer the objectives were stated, the more directly related was the ultimate success of the program. They continued with this model of interdisciplinary education but, to my knowledge, music is not a major focus of any of their programs.

Wayne State University in Detroit is engaged in a program of training public school teachers in interdisciplinary techniques. They used 27 faculty from different fields as well as teachers and administrators on what was basically a field-based study in close coordination with the public schools. Theory and practice were synthesized because the faculty remained actively involved with the school system. Again music was not involved.

Austin College in Texas developed a program called "Ideas," signifying individual development in arts and sciences. A series of interdisciplinary courses were established with the instructor assuming the role of facilitator which placed the responsibility for success on the student. The approach was meant to be holistic in nature and to synthesize each of the student's individual situations. The combination of courses varied in length within a fourteen-week term. In none of these general interdisciplinary programs that required partial or full campus commitment was music mentioned as an important part of the procedure.

I mention some of these experiments that have been written about in the literature as models of interdisciplinary studies to indicate both the approach taken and the fact that music seems to have played a rather insignificant part in these programs.

There is one recent study that I would like to bring to your attention. It is a doctoral dissertation done by Barbara Dickey at Indiana University entitled, "The Status of the Integrated Arts/Humanities Course in General Education at the University Level with Emphasis on the Role of Music." It is available on interlibrary loan or through University Micro Films.

She found that one-half of the responding institutions, 131 universities or colleges, used an interdisciplinary format for their humanities courses. Comparisons with former studies showed a decided increase in the role of music in these courses even though teachers warned that care must be taken to protect the integrity of each art form in these humanities courses.

Twelve of the schools in this study felt that the interdisciplinary approach was superior, particularly in studying historical style periods. Some observed that musical learnings benefited because this approach removed the fears some students have of music, while others were concerned that it did not give students sufficient technical knowledge to understand musical concepts.

Dr. Dickey found that after visual arts faculty, music instructors represented the second highest involvement in "humanities courses" even though few had been trained as "generalists." The major emphasis of the courses taught was on the "social/historical/cultural context," with a strong tendency toward chronology. This posed a particular problem in music because of the background needed for early styles of music. Yet on the other hand few courses in this survey dealt specifically

with 20th century culture. As might be expected there was a great deal of stress placed on music from the "traditional style periods."

FACULTY RESPONSIBILITY

As you can imagine, faculty generally vary in their responses to interdisciplinary approaches. Reactions are most often influenced by the individual's own philosophy of education and the degree of confidence he has in himself as a teacher in this type of course structure. This kind of teaching requires a great deal of risk taking and the exposing of inadequacies of the teacher's total knowledge or even sometimes threatens some of his specific knowledge in his own speciality. Obviously, one of the most critical requirements is that both teachers and the administration are so committed to the program that they are willing to take the risk necessary for even experimental implementation.

Faculty find that they lose a certain measure of association with their respective disciplines and sometimes respect in the eyes of their associates. This teaching requires that a great deal of time be spent away from the speciality area in planning and coordination, the interaction of the team members in any interdisciplinary pursuit is very important so that a balance of course content can be achieved. Certainly the team concept is desirable over the individual teacher who assumes a responsibility for assimilating all of the course information which at the college level would be nearly an impossibility. Within the team context the teacher can feel somewhat more secure. His primary responsibility would be in sharing his area of expertise with students after long and often complex planning and organization. This is a good example of the most essential part of interdisciplinary education, the emphasis upon interrelationships starting with the teachers themselves.

In order to obtain successful participation of the faculty, they must be fully convinced that the administration will support the amount of time and preparation away from their speciality that this requires. One possible solution is to make only partial assignment in these interdisciplinary responsibilities for faculty so that the remainder of their time can be spent in their discipline. All levels of administrators must be aware that criteria for such things as promotion and tenure would have to take into consideration the unusual expenditure of time and the change of focus the faculty would have to invest to make an interdisciplinary approach successful.

All of the literature underscores the most serious deterrent to interdisciplinary work: the education and training of the individual en-

trusted with such teaching. Since almost all music majors eventually become involved in teaching, perhaps some interdisciplinary course that would concentrate on teaching music through its interrelationship with other subject areas would be a possibility even at the undergraduate level. As a profession we have a tremendous amount of inertia to overcome in the traditional, professional curricula in music which puts heavy emphasis on specialization from the earliest work at the undergraduate level to more and more specialization throughout graduate study. The college professor who has successfully completed a course of study leading to the doctorate in any of the fields of music is usually the product of this training which restricts them to a speciality within a speciality that is extremely narrowing to their professional outlook.

IDEAS FOR THE FUTURE

Those faculty members who have had some success with interdisciplinary teaching have done it through their own initiative and have prepared themselves through extensive reading, workshops, seminars, and working with colleagues in other fields, all of which often do not increase their stature amongst their colleagues in the music unit or amongst administrators at the time of evaluation. Certainly within our discipline of music it would seem most propitious to work for any interdisciplinary approach in which music is the core of such study—what we might call monodisciplinary as related to other studies that would be built on a combination of specialized courses and yet require some general interdisciplinary instruction for the major. For the non-major we might begin by again using music as a center of consideration and inviting into classes colleagues with expertise in other areas related to the objectives set out using music as a core of consideration. Subjects which deal more immediately with aesthetics and the affective domain may be more adaptable with music than some of the more scientific or cognate disciplines.

Some of the areas of music study which readily relate to other disciplines in which music could be the central focus of study are of course music history and ethnomusicology. Subordinate areas could benefit, particularly various period courses by outside considerations of social history, dance, technology, philosophy, literature, art, architecture, drama, etc. In the area of music theory, even at the most rudimentary levels, appropriate relevance to aesthetics, physical properties of sound, philosophy, and mathematics could be adapted. More general topics for which music could provide a core would be in the area of aesthetic

awareness through the development of concepts of texture, line, and rhythm present in so many art forms.

It is interesting to observe that as man's knowledge doubles almost each decade through the technological extension of his human capacities for reason and understanding, each discipline suffers a glut of information and specificity, and we are now turning to man's age-old concern for bringing together, in a meaningful way, this great variety of knowledge. We seek a more holistic focus to these many areas of man's growth. It is necessary, however, if we are to take this approach, that we start with administrative support of planning that is thorough and practical, with objectives that are specific and realistic to achieve, and that we recognize commitment and time required for this kind of faculty responsibility.

Perhaps the first step for us in NASM is to take into consideration the possibility for enrichment that interdisciplinary approaches offer. As I have mentioned, the brief statement contained in the NASM Handbook on Music in General Studies makes no mention of music in any interdisciplinary context. Perhaps this will be a start to our considering what might become an important aspect of higher education. I welcome your comments and suggestions as to both the potential and the pitfalls of interdisciplinary studies.

MUSIC IN GENERAL EDUCATION AND THE TRAINING OF PROFESSIONAL MUSICIANS

ROBERT FREEMAN

Eastman School of Music

When the executive director of NASM asked about my willingness to undertake a report to you this morning on training presently provided in American graduate schools of musical performance towards the development of future audiences, he wisely asked that I try to summarize for him the principal questions I would address. It is a good thing that he did so, for as I sat down to draft what I had to say a few days ago, I was dumbfounded by the scope of the task. The questions were essentially these:

- 1) Who are today's audiences? Where do they come from? What will be the economic consequences to the musical profession of continuing during the balance of this century in patterns already established?
- 2) Among American graduate schools, what is presently being done in the preparation of musicians who will help maintain and expand future audiences?
- 3) If change is to be undertaken in the preparation of audiences, what sort of change is needed? Who will be the leaders and how ought we to prepare for their education?

Clearly it is important that we understand the nature of our audience. If we were selling soap or refrigerators we would want to know who buys our product, what persuaded him to buy it, when and under what circumstances he decided to purchase it, what portion of his net income he is likely to spend on it, and what sorts of arguments might be apt to persuade him to buy more of it more often. I am not aware of any organized body of scientific literature that explores these questions with respect to audiences for symphony orchestra, for opera, or for chamber music. So far as I know we have neither longitudinal studies on the kind of family background which is apt to lead to decisions on studying an instrument at the age of 7 or 8, on the kind of secondary school ensemble experience which leads to college enrollment in music courses, or on the kind of college music activity which leads to purchasing subscriptions to the local symphony or to build a record collection. Neither do we know in any organized way anything about the musical backgrounds of those who care enough about music to devote hours of their adult lives serving as board members for the Philadelphia Orchestra or for the Los Angeles Philharmonic. We do know from reading

Baumol and Bowen a decade ago that the proportion of the adult American population attending concerts of so-called serious music is not growing with respect to the total population. We know that the relatively small numbers of Americans who support "serious" music do so for a variety of reasons, some of which have nothing to do with a love of music. We know that, while the market for rock or country and western records is large and burgeoning, the market for Schubert songs or Bach cantata recordings is small and relatively static. We know that while Detroit can make automobiles more rapidly and with fewer workers than was the case 30 years ago, it still takes four string players half an hour each to perform the third Razumovsky quartet of Beethoven. We know that, as the result of room acoustics, concert halls cannot be built for larger audiences, and that, as the result of supply and demand, it seems imprudent to try to cover income gaps through raising ticket prices. And many of us understand that, as the result of changes in our tax laws, we cannot expect as much as will be needed from private philanthropy. The only clear solution seems to many the use of state and federal monies, but a concomitant to public funding is the development of a broader political base for the support of those congressmen and senators whose own educational backgrounds make them sympathetic to music. That is another way of saying that, if we are to depend upon an expanded NEA budget, it will have to be a part of our responsibility as musicians to augment the number of Americans willing to vote for political leaders who support an expanded NEA budget. The critical question, in my view, becomes simply this: Who will be responsible for rearranging American priorities so that by the year 2000 12 or 15 percent of the adult population takes an active interest in the music we perform? Who indeed will be responsible if not musicians themselves?

Thus, you can imagine my dismay at the result of a request for information I sent out during mid-August to the executive officers of NASM schools and departments that have graduate degrees in performance. I wrote that while the graduate curriculum for performance of the Eastman School stresses the importance of able players and singers well versed in music history and theory, we offer no formal training in the development of audiences. The three dozen or so responses elicited by my request for information demonstrate what I suspected: that we are not at all alone. The great majority of my rather limited number of respondents indicate that their institutions offer no such training whatever, though a few offered insights I had not anticipated. Tom Mastroianni at Catholic University wrote of his school's MM in Music Education with emphasis on the Kodaly Method, and of an extension program

at Catholic in the "Ward Method", a curriculum for the classroom elementary teacher designed to make music a part of the daily school routine. Allen Britton at the University of Michigan indicated that in Ann Arbor the departments of music education, music history, and music theory offer courses in the teaching of "music appreciation", although he added that *that* particular term is never used. "Any of these courses could be elected by performance majors," Dean Britton wrote, "but I doubt that many are." "We all tend to have blind spots," he says. "Many performers including conductors are blind to the fact that lay audiences cannot readily appreciate a musical composition upon first hearing with the same insight possessed by the conductor, who has studied the score for months in all probability, or by the musicians, who have probably rehearsed an orchestral piece several times at least, or if a soloist, have actually committed important aspects of the work to memory in many cases."

Morette Rider at the University of Oregon wrote of a course in music education which deals with community relations. The School of Music at Oregon also tries through such means as children's concerts given for the public schools by the School of Music's performing organizations to make professional students aware of the value and necessity of audience development. Lawrence Hart of the University of North Carolina at Greensboro wrote that at his institution the major responsibility in audience development has traditionally been given to instructors in music appreciation, music history, theory, and composition. He adds that ". . . at many institutions almost anyone is conned into service in introductory courses because traditionally, music appreciation courses and non-professional music students have not been deemed sufficiently significant aspects of the musical curriculum." Larry Peterson, director at George Peabody College for Teachers, wrote that in Nashville a course titled "Teaching of Music Appreciation" is offered as an elective for masters students and required of all doctoral candidates. The course covers classroom situations, lecture recitals, and the writing of program notes; the reading list includes "every music appreciation book in print." A Friday evening concert series at Nashville encourages faculty to comment to the audience on works being performed, an effort which Peterson believes has been very successful.

Charles Webb at Indiana University, having spoken with the chairmen of music education, history, and theory there, wrote of two courses in the curriculum at Bloomington: an upper level undergraduate course on the psychology of music teaching, which includes units on planning

children's concerts and special concerts aimed at the adult population as well; the course also considers the issue of psychological principles in developing music appreciation, as well as techniques for putting those principles into practice. A second course at Indiana is offered on the graduate level, "College Music Teaching", which includes units that address the question of planning and structuring courses in music appreciation for adults, young people, and children. Dean Webb writes that a good number of performance majors enroll in this course, whereas comparatively few take the undergraduate course alluded to a few moments ago.

Robert Werner at the University of Arizona reports on the importance of lecture recitals for DMA candidates on his campus. Steven Winick at Georgia State drew my attention to graduate courses at his institution entitled "Teaching Music as a Related Art" and "Music in Urban Life." An appended course description for the latter of these mentions ". . . recreational programs of music for the community, for correctional institutions, for senior citizens, for clinical settings, and for industry." Howard Rarig at USC reports that the principal opportunities for performance majors at his school to gain pedagogic experience in the area at hand comes only for those fortunate enough to earn appointments as teaching assistants in history, literature, and theory, presumably under the regular supervision of master teachers. "Other graduate students," writes Dean Rarig, "are essentially left to acquire their knowledge and experience through more informal circumstances, or by chance, if at all."

Allen Sapp, newly appointed dean at the University of Cincinnati and a valued former teacher of mine at Harvard 25 years ago, wrote, "This is a subject in which I have spent a great deal of my life, have very keen interest, and am determined to work aggressively until my retirement. Everywhere I have been I have personally involved myself in this effort, teaching on radio and television and trying to interest all kinds of professionals in this task. There is, as I need not tell you, enormous resistance in many quarters to acceptance of this as a principal or significant responsibility. There needs to be some fairly aggressive leadership to change long-held positions."

Having briefly outlined some typical positions taken by some leading colleagues in NASM, I thought I would share with you three positions on audience development which seemed to me illustrative of at least some of the problems Allen Sapp alluded to. The first comes in fact from an NASM colleague whom I have not yet met and whom I

shall not identify. While I shall quote from his letter at length, I am not quoting the letter in its entirety.

“As Coordinator of Music Education at the University of _____, I am not dealing directly with graduates or undergraduates in performance degree programs . . . , so my perspective may be slightly different from that intended in your memo. However, part of the fault lies in the rather crude adage that ‘music is like a beautiful woman . . . place it up on a pedestal and you can’t play around with it.’ In by-gone periods, when electronic devices such as portable radios, stereos, cassettes, and television were not available, ‘so-called serious music’ (to use your term) may have been the thing to do. Performing artists . . . those being trained at Eastman and all the other schools identified in Calvin Goodman’s *Will the Next Mozart Please Stand Up*, as well as the 880-some other schools including ours who purport to be training professional artists . . . are being educated as musical snobs. These are young people who somehow expect that, after being trained, culled, refined, organized, and brainwashed, they will find the world out there waiting to hear them. Few if any of them seem to realize that your ‘serious music’ has competition.”

“My parents don’t know anything about that stuff we have in music class in school, and they don’t seem to care if I learn it,’ muses the 13-year-old son of a West Virginia coalminer. ‘We got to listen to a concert by a symphony and learn all the instruments of the orchestra,’ complains the son of a Kansas farmer several hundred miles from anything that resembles such an ensemble.”

“The plain fact, as I see it, is that we’re trying to train kids to learn about music when they are not ready to do so. We work at providing them with skills that will someday permit them to understand what seems at age 13 complex, boring, and undesirable. Certainly it is less accessible to them than the current rock craze. Baumol and Bowen are describing a phenomenon that has been perpetuated and nurtured by billions of industry dollars invested to develop need, if you will, while schools, colleges, and universities all over the country have had their future performing artists holed up in their practice rooms preparing for a future which for the great majority of them will simply not exist.”

“I am not suggesting how to change this phenomenon; I am suggesting that when Barry Manilow can attract three consecutive crowds to the Blossom Music Center of more than 18,000 each while a benefit concert for the Cleveland Orchestra featuring Jon Vickers had to be cancelled due to advanced sales, we have a problem that musicians are not going to be able to solve in the isolation of their practice studios.”

“Train your performers as you will, but at the same time, train them to be receptive to the one who is untrained, who is unlearned, and who likes his condition. Train the professional performer to tolerate others’

ignorance, to champion his art, and to perform for those willing to pay his price.”

In responding to the letter just summarized I pointed out that Eastman is not simply a center of study for the 19th-century classics, though we do a great deal of that and do it well, I think. I pointed out that we are equally involved in the study of earlier repertoires, of music since 1900, and of jazz and other so-called commercial repertoires, partly for the sake of the career flexibility of our graduates and partly because we believe as a faculty that we all have a great deal to learn from the most disparate repertoires. My response concluded with the following paragraph:

“I do disagree with you on one matter of substance. Though I understand that the responsiveness of the children of steelworkers may be less to the music of Stravinsky than to popular ballads, which are more readily available in any case, it seems important to me as an educator of musicians that our ideological thrust encompass the broadest range of repertoires. To my way of thinking, it is part of our responsibility as music teachers in a democratic society to interest as broad segments of the population as possible in music of all kinds. Some of the steelworkers like Bach as well as attorneys, for example, like the music of Barbra Streisand or the Beegees. At the point that I lose my own faith in this fundamental tenet, or my enthusiasm both for music and for helping to improve others’ perception of it, I believe I had better look for a job as a third base coach.”

The second piece of testimony on audience development I thought worth sharing with you came in last week’s mail as the result of a letter of my own to the editor of Rochester’s morning newspaper. I had complained a week earlier about the importance to downtown revitalization of regular reviews of faculty recitals in Kilbourn Hall. Wrote my correspondent, “You complain that you don’t get newspaper space for your faculty recitals, but are these interesting to the Rochester public? Consider the Fairport-East Rochester football game this weekend. There will be 8 to 10 thousand people there for a game in which one of the schools has an enrollment of 450. Consider the crowds Leonard Treash developed here for his outdoor opera. Consider the full houses that Victor Borge or Fred Waring draw whenever they appear at the Eastman Theatre. I have seen *Hello Dolly* five times. Give the public strawberries and cream, and they will eat it. But spinach, no thank you. The public is smarter these days. They want excitement. Just read the headlines in the next newspaper. Bach and Beethoven is passé. Why don’t you realize this? Or are you living in the past? Let’s get with it!”

A third position on audience development also arrived during the past month in my daily mail folder, not from a personal correspondent but in the form of an advertisement for a music appreciation series put out by a firm called Educational Audio Visual Inc. An introductory letter, addressed "Dear Educator," began as follows: "This series of sound filmstrips offers stimulating picture sequences and popular titles to engage your students' attention so that they will listen to a performance of a classical work from beginning to end. Since many of the compositions in the series are programmatic, the filmstrip unfolds the story in correlation with the music. In compositions where the work is not programmatic, the pictures on the filmstrip reflect the mood and substance of what the composer intended to convey. Each record album includes a brief survey of the composer's work, a chronology of his life and parallel world events, and a description of the form and content of the composition being studied." The assumption behind the series here advertised is that since students' attention spans will be inadequate to the *Eroica Symphony* or to *Also sprach Zarathustra*, their imaginations can be temporarily diverted through what I believe most musicians would consider largely irrelevant distractions. If a five-year-old can be amused by "listening very carefully for a duck quacking away inside a wolf's stomach," why, asks the publicist, ought teenagers and adults not hallucinate effectively about crises in the career of Napoleon or about fine points in the philosophy of Nietzsche? Why not indeed, were it not that many of us believe that music is an art whose expressive message is only itself.

There was a time, only two hundred years ago, when those who sponsored and listened to music were themselves trained as musicians. Several generations of Habsburg emperors knew enough music to do a good deal of composing, to conduct from time to time, and to take a very active interest in the hiring of their court musicians. Several centuries of Italian and German princelings competed with one another for the services of leading musicians in a manner now common among the owners of professional sports teams. Baldassare Castiglione included musical performance and knowledge among the principal graces expected of a courtier. Though books and treatises of a wide variety were published on music, no one conceived of writing about what to listen for in music. Such a book was unnecessary at the time, because those who listened were themselves trained as musicians.

Since the time of the industrial revolution the sources for the sponsorship of music have changed, encompassing at first the box office, and then as well the colleges and universities, and more recently, at

least in America, state and federal agencies. In a manner typically American, the educational preparation for those who will compose, perform, and listen to music has become infinitely diverse, comprising private and group instruction in performance, in theory and composition, and in history and literature, at all age levels and all over the country. Any study of the résumés of professional musicians, of record buyers, of concertgoers, or of symphony board members underlines this diversity of educational background in music.

In a book entitled *The Musical Experience*,¹ the American composer Roger Sessions asserts the importance of a common musical objective for composer, performer, and audience. The composer, writes Sessions, will perceive a work of his own most intensely, for he knows it better than anyone else. Sessions believes that in most cases a performer will perceive a composition he plays with somewhat less acuity perhaps than the composer himself but essentially in a manner similar to that of the composer. Sessions' principal point is that the members of a well-trained audience experience music not in a manner different from that of the composer and the performer but in a fashion that is essentially the same.

Our ultimate goal is to enhance the joy with which human beings perceive music, an art different from their normal life experience in that it comprises organized sound unfolding in time. While at least the outlines of the work of a painter, a sculptor, or an architect can be grasped in a few moments, a work of music can be perceived only through discerning attention over the time span of the piece's performance. I believe it should be our common objective, through the development of a relevant conceptual frame, to enable a listener to sharpen his memory, permitting him to follow the course of a work of music in performance with something approaching the intensity of the composer who conceived it.

We live in what seems to me a musical age full of problems. Our professional schools train performers of excellence who will train other performers of excellence, all in much greater number than the need for them demands. Composers and performers understand generally that music is not about wolves and ducks, but a very low order of priority has

¹Roger Sessions, *The Musical Experience of Composer, Performer, Listener*. Princeton, N.J.: Princeton University Press, 1971.

been assigned by our profession to the determination of better ways of introducing the uninitiated to what music is really about. The manner of initiation may involve the use of programs, which distract the listener from what most music is really concerned with. It may involve the use of largely irrelevant historical information about the conditions under which a work came into being. And it may involve the use of so much technical information that the potential listener is overwhelmed and loses his way. We live in a musical age in which relatively discriminating audiences are systematically conned by the media. The average American music lover believes with relatively little question what he reads about music in the metropolitan press. If the winner of an international competition succeeds in becoming a household word as the result of the repeated use of his name on the Johnny Carson, Dick Cavett, and Merv Griffin shows, Mr. and Mrs. Musiclover fight for the opportunity to hear him at the local theater, even if, as has happened in several cases, there are better qualified players or singers available at a lower price. The higher demand which generates the higher fee, the country's impresarios tell us, is dependent in part upon a performer's abilities, dependent in part upon the elan and grace with which he moves on the stage, and dependent in part upon the quality of work of his public relations firm, busy generating stories which have little if anything to do with his musical abilities, real though those often are. Rudolf Serkin drives a tractor. James Galway plays a tin whistle. Horowitz plays only on Sunday afternoons. Eugene Fodor likes horses. Murray Perahia had no teacher after age 17. Herbert Von Karajan pilots airplanes. Van Cliburn beat the Russians.

What a wonderful day it will be for music in America when music lovers cherish as much the songs of Brahms, the organ works of William Albright, and the motets of Josquin as they do particular performances of those repertoires. What a happy day it will be when some of those dreaming of becoming virtuoso violinists become instead economists or brain surgeons who play chamber music in their spare time and support the best visiting quartets by attending their concerts with enthusiasm. What a fine day it will be when metropolitan newspapers hire music critics of discrimination because such writers are demanded by intelligent readers who care. To accomplish this, we shall need to discover new ways of understanding music and of introducing it to those anxious to perceive it. We shall need to find ways of understanding how aural memory and acuity are developed, how such skills are communicated to human beings of varying ages, and how ways in which musical skills relate to the development of verbal and quantitative abilities in school-

age youngsters. Clearly it is of first importance for the future of music in the public schools that we find ways of demonstrating to school administrators the educational centrality of a field too long thought of only as a frill. The Rockefeller panel's recent *Coming to our Senses* helps explain the historical background for this situation. Seminal research undertaken during the past five years in the new center for education at MIT by Jeanne Bamberger and others suggests what seem to me a number of brilliant strategies for improving the accessibility of music to those under 10. *The Art of Listening*,² a Harper and Row publication by Jeanne Bamberger and Howard Brofsky of the City University of New York, fosters an active involvement with music rather than focussing on the acquisition of a vocabulary or on facts *about* music. The authors' approach, heuristically involving works of standard classic repertoires, of folk music, and of more commercial music of the past several decades, seems much more promising to me for the initiation of young people and adults than anything else I have read in the past several years. Properly considered, it will surely give rise to competition and emulation.

I dream of a day in which musical cognition will have a much more intimate relationship than at present with musical performance. The projection of the performer's personality from the stage through informal comments about the music before or after performance helps bridge the distance between the performer and his audience. Efforts to show how studies in theoretical analysis or historical performance practice influence the actual performance of a composition will have in my view a similar effect. I believe it would be desirable to change the aspirations of many now teaching musical performance so that they worked to develop musicians instead of string, wind, or keyboard players. Though some of you will think it sacrilegious, I believe it would be a positive development if many NASM schools now offering BM degrees were to transform themselves into music departments developing broader audiences by focussing their attention on non-concentrators. I believe it would be salutary for music in general were there less of a gulf between the "educational" and the "professional" worlds, if composers and performers were able to teach regularly in the public schools and if the positive role of schools, colleges, and universities were better recognized by the professional community. In this connection I was delighted a week

²Howard Brofsky and Jeanne S. Bamberger, *The Art of Listening*. New York: Harper, 1975.

or two ago to read the new draft report of the NEA task force on the future education of professional performers, recommending as it does the development of a more symbiotic relationship between the educational and professional communities. The development of federally sponsored scholarships for teenagers scoring highly on a national test for basic musicianship and ear training seems to me both a way of encouraging national literacy in music and of distributing to better national advantage the comparatively limited federal funds that have been granted by the government in each of the past several years to the same nine or ten independent conservatories of music.

I claim no monopoly on ideas about what needs to be changed in our musical society and how. In closing I express the hope we all share for improving dialogue among musicians of all kinds, dialogue directed to the long-term solution of some of the problems now facing us all. The power, the beauty, and the grace of the art which brings us all together demands of us all no less.

REPORT OF THE RECORDER

CHARLES SCHWARTZ

California State University, Long Beach

The major topic area, Music in General Education, was divided into four general sessions during the 1978 Meeting. Each session began with a presentation to all participants. Immediately following, the assembly was divided into four seminar groups for the purpose of discussing the topic just presented. The groups then reconvened to hear the four reporters present summaries of the discussions. The report that follows is primarily a distillation of those summaries.

Those responsible for developing this information are the almost 200 NASMers who faithfully attended the general sessions in the Broadmoor Golf Club, then walked around the lake to the seminar sessions in West Building, then returned to the Golf Club an hour and a half later to make yet another fresh path in the snow. The seminars were led by Andrew Broekema, Joseph Buttram, William Lee and Charles Sprenkle. The four recorders were William Moody, Merton Johnson, Francis Monachino and Helen Tuntland Jackson.

SESSION I: The Arts and the American Consciousness

The discussion seminars viewed the opening presentation by Thomas K. Hearn, Jr. as a profound and thought-provoking address, one which deserved careful study and reflection by NASM membership. It was generally agreed that Professor Hearn had done a masterful job of speaking to the three main objectives of the first general session: 1) the philosophical and ideological basis in the American consciousness for the inadequate education in the arts provided in our schools, 2) a general statement of the importance of education in the arts for human development and well-being, 3) the threat to the human spirit of the continued development of technological social systems, and the importance of the arts as a countervailing influence.

Although there were some members who urged for continued discussion along broad philosophical lines, many participants did not seem prepared to engage in philosophical discussions on such brief notice and most seminars progressed quickly from the philosophical to the pragmatic in responding to these objectives. One seminar observed that musicians are becoming specialists within specialties so narrow that we, too, are technologists, not artists. This led to a discussion of art as an extension of perfectly ordinary activities, raising questions such as "Are

we too esoteric," "Do we make music a mysterious hands-off region." From this grew an exchange of ideas which led to the consideration of art as an integrating force for human kind.

Another seminar viewed music as one of man's symbolic systems that is approachable without a lot of technical preparation. It was noted, however, that the greatest appreciation comes from participation. The seminar recommended the development of many more musical amateurs and people interested in teaching them, then went on to report, "We must be overcome with the idea of doing something on a grand scale for the musical amateur. This can be accomplished by adding more programs that involve community arts programs, art schools, and preparatory departments and programs for avocational students of all ages." It was also suggested that the arts become a larger portion of the general education requirement in our colleges and universities.

All seminars viewed the arts as central to the education of the whole person. The rationale centered around the unique contribution made by the arts in enriching the quality of life of the individual.

Upon the conclusion of the reports from the four discussion groups, Professor Hearn made a few observations and then commended to NASM the major problem from his point of view: The role of technology in human society. Professor Hearn suggested that NASM could become a voice for a sane, balanced look at our modern technological society, being especially mindful of what technology is doing to our social institutions and to our art forms.

SESSION II: The Music Unit and the Local Community

Kenneth Wendrich, in his opening remarks to the General Session, stated that "there is a feeling abroad in the land that while we've done a terrific job training professionals . . . we've failed to engender a public enthusiasm and demand for their services. Our preoccupation with quality and excellence within our institutions has caused us to lose site of a larger and perhaps more elusive goal: the development of a musical culture in America." This statement encompassed the main objectives for the second session which were 1) the case for community involvement, and 2) suggestions for involvement.

In the discussions that followed, the seminar groups recognized the need for community involvement, accepted it with little or no discussion, and then moved quickly to ways in which town/gown relationships could be improved. An interesting observation surfaced in these considera-

tions: the college and university should think about doing things *with* the community rather than *for* the community. In a similar manner, one seminar viewed community relationships as a “two-way street . . . it is important to develop resources and cooperative ventures with support groups and interested individuals . . . who are interested and willing to help you.”

Suggestions for community involvement included:

A. *Preschool*

1. In-service training for nursery school and day-care center personnel.
2. Begin on-campus laboratory experiences for preschoolers sponsored by music education faculty and/or MENC student groups.
3. Classes for ages 2-4 presented by education department, assisted by music faculty and students.
4. Courses designed for specialists in early childhood development (one seminar reported that 25 percent of their schools now offer such courses).
5. Special programs for preschoolers on the campus one or more days per week using college students and faculty.
6. Montessori units.

B. *Preparatory Departments*

The seminars indicated that there is an obvious need for preparatory music programs and community schools to instruct pre-collegiate youth. Colleges and universities, however, frequently find it difficult to add these programs because of existing financial priorities and obligations to adult students. Once started, it was reported that these programs tend to be self-supporting. The National Guild of the Community Schools of the Arts is a good information source for pre-collegiate programs in music. Going beyond the Guild's recommendations (see Kenneth Wendrich's address), the seminars reported that “in a preparatory or community school, an administration should staff the program with their best faculty and/or student teachers . . . the staff should be paid salaries equal to their colleagues so that good teachers will be attracted . . .”

C. *College Age and Beyond*

1. Strong support for repeating student concerts off campus. Paired concerts in which the first concert is off campus can be especially attractive to the community.
2. Travel to surrounding communities for appearance at art festivals or on concert series.
3. “Soiries” in homes.

4. Church choir leadership by faculty and students.
 5. Recitals for Rotary, Lions, senior citizens, and other community organizations or places of business.
 6. "Pillow Concerts"—concerts where and whenever students congregate, 11 p.m., midnight, etc.
 7. "Cathedral Series"—concerts at churches convenient to business people.
 8. Public or campus radio.
 9. Job call service—students sign up in Music Office indicating their availability and costs.
 10. Service through hosting of MENC, MTNA, school groups, clinics, and other professionally related activities.
 11. Music offerings by continuing education department—continuing education students allowed to enroll in credit courses when space is available.
 12. Festival orchestra series—professional groups brought on the campus through the combined efforts of university and community organizations.
 13. Senior citizens—add special concert series, buses provided, low cost tickets. Also for senior citizens, a tuition free enrollment for all college courses (applied music fees excepted).
- D. *The Idea of Advocacy*—raising the level of understanding and consumption of good music—stimulated considerable discussion and provided an array of ideas:
1. Music executive should be a member of community boards and in touch with community and state arts councils.
 2. Full-time position in public relations for music is a growing need. If that is not possible, a faculty member can be responsible for public relations. The university public relations department should also be encouraged to help in this role of advocacy.
 3. Importance of up-to-date promotional materials and graphic designs.
 4. The development of a "Lively Arts" page in the local newspaper. This attracts related advertising and heightens newspaper interest in the arts.
 5. Seek professional advice from active public relations men. Also, retired executives can often give thought and time to ways in which music departments can reach larger audiences.

SESSION III: Music in the Education of Non-Major Students

After presentations by Garry E. Clarke and Robert Werner, the seminar groups met and the discussions revealed differences in general attitudes toward Introduction to Music Courses (IMC) and the priority of these courses in college music curriculum. Some seminars reported that IMC have a low priority in music departments; others reported that these courses enjoy a very high priority. Throughout the country, however, the instruction of these courses involved the same person: the music executive.

One seminar explained this staffing pattern as “no one else wants it.” Another group, identifying the same pattern, reviewed the hiring practices for new faculty which usually consist of searching first for individuals who are competent in needed specialty areas and then using non-major IMC courses as “load filler” for new faculty until their major enrollments increase. The music executives emphasized the importance of IMC, but because of the necessity to cover specialty areas, it is difficult to hire the type of individual who can also “play to the gallery.” (An informal survey in one seminar revealed that only one school had advertised for a specialist in music appreciation.) On the other hand, there were comments by individuals who stressed that IMC courses were very “well taught by the top faculty in their music units.” Running through many of the discussions of the priority of IMC courses in the college music curriculum were suggestions that NASM underscore the importance of these courses through a revision of standards used in the accreditation process.

The discussions of alternate approaches and appropriate music literature brought forth a wide range of suggestions. One seminar reported “there were as many different opinions as to how to teach introductory courses as there were administrators present—*most* of whom had taught the course.” Although the seminars favored non-standardization and variety in the organization and presentation of IMC, there was general agreement that, whenever possible, courses be participatory, sound systems be excellent, and “live” music be used whenever possible. One seminar reported that when enrollments in theory fundamental courses were compared with music appreciation courses, some schools “were surprised to learn that the former were higher—and growing—which led to the observation that students (non-majors) want to know *how* to make music—that they may be more interested in *doing* rather than listening.” Composition, ensembles, ethnic music, class lessons were all cited as possibilities in IMC. Other suggested alternative ap-

proaches were: "Encounter Series" in connection with other courses such as contemporary music; evening recitals and lectures; "Experiences in Music" courses based entirely on concert attendance with the instructor functioning as organizer and program annotator; class guitar and/or piano class combining instruction and fundamentals of music; History of Jazz, History of Rock, Black American Music, etc., were mentioned as replacements for IMC.

This diversity of approach, however, should not lose sight of the principle that the appropriate music literature for IMC is *all* musics, and that the objective is to help the student achieve a broad level of appreciation and understanding for *all* music. Recognizing this broad goal, the seminars suggested that more than one semester was needed to develop esthetic awareness in the non-major.

The seminars reported very little concerning the effectiveness of a humanities approach. It was suggested that this is an approach that could be demonstrated at future meetings, allowing time for discussion. The question of personnel to teach IMC led one seminar to report "it should be kept in mind then when you teach IMC, you are teaching the future presidents of banks, industry, boards of education, and foundations." It was generally agreed that the best faculty should be involved. Teaching assistants were viewed both as negative and positive forces. The important traits of the successful instructor were identified by one seminar as personality and communicative skills.

INTERDISCIPLINARY APPROACHES

The seminars did not report discussion on the definition of terms. Several surveyed their membership to record the level of activity in interdisciplinary courses. The three reported indicated varying degrees of participation: 1) "interdisciplinary programs are as common as specific courses," 2) "slightly less than half of the schools represented now have interdisciplinary courses which include music," 3) "interdisciplinary approaches were an unfamiliar area—experiences with team teaching had not been too successful."

The seminars considered various approaches to interdisciplinary courses: 1) two independent courses (e.g., one art and one music) can be scheduled at the same time so that classes can meet jointly, or instructors can exchange classes, 2) visits by faculty from other disciplines or visits by musicians to classes in other disciplines, 3) team teaching.

The seminars considered various approaches to interdisciplinary courses: 1) two independent courses (e.g., one art and one music) can be scheduled at the same time so that classes can meet jointly, or instructors can exchange classes, 2) visits by faculty from other disciplines or visits by musicians to classes in other disciplines, 3) team teaching.

Team teaching appeared to be the most common method of presenting this type of instruction. The effective implementation of the course begins with assembling a good team. It was suggested that teams be formed by colleagues who want to work together rather than by administrative action which doesn't take into account important personal preferences: "the personalities involved have a great deal to do with success or failure of interdisciplinary courses." Organizing is best handled when one faculty member has overall responsibility with sufficient load credit to reflect this assignment. Course designations included titles such as: "Sight and Sound," "Art and Society," "Summer Workshop and the Arts," "Introduction to the Fine Arts."

Finally, one seminar asked itself: "regarding interdisciplinary studies, it would seem important that music students be allowed to take courses in other colleges and disciplines, such as language, architecture, literature, etc. How can we possibly teach integrated arts programs when we have no interest in other disciplines? When is the last time you visited an art gallery?"

SESSION IV: Music in General Education and the Training of Professional Musicians

Robert Freeman began the last General Session by presenting a paper which included many interesting comments from NASM executives responding to a questionnaire distributed in late summer. The seminars recognized that there are many different kinds and types of audiences and that different techniques are required to attract them. Regardless of age or background *enlightened participants* are the best audiences. To expand this audience will require more teaching of the "hands on" variety especially of students in the elementary grades. The formation of appreciation and understanding at an early age is vitally important since "music is everywhere—but not the music we think is important." This concept of audience development was, in many ways, an extension of the "participation" idea advanced in an earlier session dealing with The Music Unit and the Local Community.

From several seminars came the suggestion that NASM should undertake national studies to determine such things as 1) analysis of ex-

isting attendees; 2) audience attitude studies; 3) what is good music. This information, besides being useful in audience development planning, would encourage NASM to function in an advisory role in this area to its member institutions and to the popular media as well.

Recognizing the responsibilities of our institutions as regional and national cultural centers, the seminars proposed ideas for developing more audiences: 1) taking concerts to other sites; 2) using imaginative programming; 3) being more sensitive to the level of sophistication of different audiences (are program notes written for musicologist or for the public?); 4) publicizing and promoting concerts in more effective ways; 5) creating an interesting and comfortable atmosphere for performance (the advantages of the one hour program); 6) becoming more involved in campus student activity programs and the university "artist series"; 7) more emphasis on the preparation of musicians who will help maintain and expand our future audiences.

This last point, the preparation of musicians for leadership roles, should be an area of great concern. This is something that can't be done by "just taking another course." The need for audience development should *permeate* music courses at the undergraduate level. Then, building upon those experiences, courses in arts management and audience development could follow. In addition to the master's degree of Arts Management already being offered, one seminar proposed a DMA with comprehensive internships during which time the students would establish community/regional concerts.

SUMMARY

At the end of the three days, there seemed to be a feeling among the participants that many good ideas had been presented and discussed, that progress had been made, and that the NASM membership needed to continue the momentum in its determined effort to address this more important issue: Music in General Education.

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GRADUATE EDUCATION OF MUSICIANS

Chairman: Allen Britton, University of Michigan

Associate Chairmen: Thomas Miller, Northwestern University;
Everett Timm, Louisiana State University; Charles Webb,
Indiana University

Recorder: Marceau Myers, North Texas State University;

Associate Recorders: Wilber Elliott, Boise State University;
William Hipp, Southern Methodist University; George Um-
berson, Arizona State University

Bibliographer: Bruce Benward, University of Wisconsin-Madi-
son

Presenters: Cornelius Pings, California Institute of Technolo-
gy; Jerry Neil Smith, University of Oklahoma; Allen Forte,
Yale University; Himie Voxman, University of Iowa; Robert
Trotter, University of Oregon

INTRODUCTION

The history of NASM records a continuous discussion concerning the purpose, structure, and standards for graduate education in music. While the Association has sought to encourage quality without thwarting creativity in institutional approaches, periodic reconsideration of NASM Standards based on thorough discussion of present and future needs is vital to the accreditation function. As is true of accreditation itself, the process of review and the thought it engenders is as important as the final written results.

RATIONALE

Both in philosophical and programmatic terms, the present NASM Standards for Graduate Study are not as extensive as those for undergraduate study. One reason for lack of specificity in the program areas is to encourage a wide variety of institutional approaches. This remains a goal of the Association. However, recent work with the graduate standards reveals that the general guidelines and requirements for graduate study might benefit from a thorough review, looking toward possible additions and revisions. It is felt that such consideration should begin with the objectives of graduate education in general, or perhaps the objectives of various types of graduate education. From these discussions it should be possible to consider various generic issues common to graduate study in all music fields in the light of these objectives, and to begin a process of determining what changes might reasonably be made in the standards statements.

OBJECTIVES

Those who chose the Seminar in Graduate Education had an opportunity to discuss certain basic issues which are now part of the NASM Standards statement. *Our objective was not to receive comment on the present language, nor to survey current practice, but rather to generate in-depth discussion of the issues from which the distillation process involved in the re-writing of the standards may begin.* On this occasion we wished to focus on specified topics, leaving many other issues for future discussion.

MEETING ORGANIZATION

During the 1978 Annual Meeting, each Topic Area was divided into four working sessions. Each session began with a presentation or presentations to all participants in the Topic Area. Following this, the group was divided into seminar groups for the purpose of discuss-

ing the topic just presented. Following seminar group discussion, the Topic Area group reconvened for summaries of discussions in the seminar groups. The following speeches were presented to all participants in the Topic Area. The Report of the Recorder summarizes the activities of the seminar groups, and the Bibliography is based on material provided by the major presenters.

ADMISSION REQUIREMENTS AND PROCEDURES FOR ENTERING GRADUATE STUDENTS IN MUSIC

JERRY NEIL SMITH
University of Oklahoma

Although the printed title of this session is "The Objectives and Structure of Admission and Placement Testing", it is my intent to deal more generally with the admissions problems and procedures which are currently in practice. Indeed, admission and placement testing, or testing in any form, is an art and science in itself, and is an illusive topic which is difficult to manage at the practical level. Our concerns in graduate music programs certainly include the content, form, and use of tests in the determining of admission and placement for graduate students. However, this is but one of the major problems we face in making the task easier to admit potentially well-qualified students into our programs while making it possible to determine with some degree of accuracy who those people are who would be wasting their time and ours if we presumed open enrollment.

The importance of admissions procedures to all of us has probably never been greater than it is at the present time. We are told that fewer students are soon to be available to us, and at the same time we are urgently trying to upgrade the level of proficiency and scholarship in each of our institutions in various specialized areas of music. We do not want to eliminate the qualified student, we do not want to admit the unqualified student, and we do not want arbitrary procedures to prevent the entrance of a student. Many of these procedures which form a part of the total admission process have little to do with music, but materially affect the likelihood of a given student's enrollment at our institution.

Many standards of admissions and many admissions procedures are beyond the control of the school or department of music, and often form barriers to an otherwise easy enrollment in a program for which the student is qualified. Aptitude tests, grade-point requirements, and the numerous other mechanical requirements which occur on most campuses

NOTE: The author wishes to gratefully acknowledge the assistance of Dr. Melvin Platt, Professor of Music Education in the School of Music, University of Oklahoma, for his help in the collection and tabulation of information for the Tables which appear herein, and for his able consultation in matters pertinent to this presentation.

with most graduate programs are frequently beyond the control of the music program. It is, of course, necessary that the school of music or department of music be involved with the admissions process from the beginning, to wield influence when possible, and to affect even those mechanical policies which may in turn admit or prevent the admission of highly qualified students.

As a point of departure, it should be noted that the N.A.S.M. standards for admission to graduate study suggest that all entering graduate students should have completed an appropriate undergraduate degree program, perform appropriate auditions and examinations for placement and/or entrance criteria, and the presumption is made that institutions will base their admission to graduate study on the content of completed undergraduate degree programs. Further, it is suggested that all applicants for graduate study of music should demonstrate at least baccalaureate level competence in all those areas considered common to all undergraduate degrees which are recognized by the National Association of Schools of Music. In fact, the mere process of testing students to determine whether or not they have actually achieved these levels of ability would in itself take an extraordinary amount of time, and most institutions presume that graduation from an accredited N.A.S.M. institution satisfies most of the basic competencies. While a thoroughly sound scientific study of admissions requirements would require the investigation of every extant graduate program and a tabulation in detail of every requirement, this study, in an admittedly informal way, uses as its basis of departure a random sampling of institutions which offer masters degrees in music, doctoral degrees in various areas of music history, theory, and music education, and institutions offering doctoral performance degrees. Catalogs and published materials from 42 institutions offering masters degrees and from 35 institutions offering doctoral degrees were examined, and tabulations were made showing those requirements which form the basis for admission to their various programs.

While we in music tend to be more concerned with those music tests required for entering graduate students in music, our examination of the materials concerned itself with other, more general requirements, as well. These seemingly less important admissions requirements may be preventing students from entering our schools, and therefore become important.

It should be noted that for the purposes of this brief study, no attempt was made to organize nor to order the sample group. They are

entirely random, but do represent some of the largest as well as some of the more modest graduate music programs in the United States.

Please refer to Table I, "Masters Degrees in Music", and note the basic admissions requirements which are listed on the left-hand side. These include grade-point averages, such complex requirements as "Good moral behavior", and some more concrete requirements such as "General Entrance Exams" and "Music Entrance Exams". All of these criteria listed are to be found in various catalogs of our institutions, and therefore do represent admissions barriers or obstacles for our students.

It should be noted, for example, that most universities require an entering grade-point average between 2.5 and 3.0. However, some require a grade-point average which is as low as 2.0. This cumulative grade-point average for an undergraduate student may or may not be of interest to the music school, but it usually is of great interest to the graduate college of most universities. It should be noted also that many schools require tapes, scores, repertoire lists, programs, evidence of good English usage, and possibly the writing of a paper to provide evidence of this. Others, for particular degree programs, require experience in the field before admission can be granted. It should be noted that there is wide variation in the amount of credit which might be transferable, and that there is no agreement concerning whether credit by examination might be available.

Under the category, "General Entrance Exams", most universities appear to be requiring either the Graduate Record Examination or the Miller Analogy Test. Often one is required but not the other. Generally, these institutions do not specify whether the Graduate Record Examination includes only the aptitude portion, or whether it might also include the advanced tests.

For entering masters degrees in most institutions, a battery of examinations are usually encountered which we have termed here "Music Entrance Exams". These might include auditions, analysis, music history, keyboard, sight-singing, aural theory, general musical knowledge, music education, secondary instruments, arranging, orchestration, and in some cases, demonstration of teaching technique. Of course, when we are generalizing about all the programs which lead to masters degrees in music, one might expect specialization depending upon the particular degree program being pursued. You will note from the post-scripts and subscripts which requirements might be for literature majors only and which requirements might be for music education majors only.

Others are noted for music history majors or conducting majors or voice majors only.

At attempt has been made to indicate which of these examinations are advisory in nature, which represent proficiency examinations, which are actually required, and which institutions have, perhaps, purposefully, omitted the use of many of these tests.

An examination of Table II, "Doctoral Degrees in Music History, Theory, and Music Education", reveals many of the same types of entering requirements that were found for entering masters students. However, as one might expect, the foreign language requirements begin to be more prominent for students in disciplines other than voice. Its obvious utility for research projects in those specialized areas warrant the inclusion of this skill for many institutions shown here.

At least one institution lists an examination in "Bibliography and Research", and it is perhaps surprising more institutions do not examine this upon entry into a doctoral program. Keeping in mind that those degrees referred to on Table II are not performance degrees, it is interesting to note that most institutions require an audition, apparently in the major performance area, even though this might only be used for advisory purposes. Again, the general entrance examinations which appear to be in greatest use are the Graduate Record Examination or the Miller Analogy Test, with the Graduate Record Examination being preferred. Once again, there is no indication in their published material concerning which graduate record examinations are required.

Table III refers to "Doctoral Performance Programs", and, as might be expected, shares most of the requirements found necessary for admission on Table II. A higher overall grade-point average is normally required of doctoral students than of masters students, and virtually all schools list an audition as a basic requirement. It should be noted that foreign languages, in some cases, two languages, are apparently examined for many majors.

While there is considerable information contained on these tables which is interesting and represents at least a start in the direction of organizing our information concerning admissions requirements, it would perhaps be most fruitful for us to discuss the general entrance examinations and music entrance examinations from the standpoint of utility and content.

The Graduate Record Examination has at least two portions which might be of general use to music people. This includes the aptitude portion, and virtually every entering student at every institution takes these exams. Another portion, the advanced test in music, is being used in many institutions, but as indicated earlier, is not being identified in their catalog advertisements. As most of you probably know, the advanced test is comprised of two subtests, one in the theory of music and one in the history of music. When students are asked to take these examinations, it is possible for the music unit to receive subscores of these portions of the advanced Graduate Records Examination, and these might be very useful for many of the programs of study.

There is a constant warning from those persons who professionally administer the Graduate Records Examinations concerning the use to which the scores of these examinations are put. If you have not looked at the Graduate Records Examination recently, you should. The aptitude portion, which is by far the most popular part of the examination, is exactly that: perhaps more closely related to intelligence and training in the verbal and quantitative skills than to many of our more utilitarian music purposes. You should also look at the Graduate Records Examinations in the theory of music and the history of music to see if these are appropriate to what you wish students to know upon entry into graduate programs.

Concerning the Graduate Record Examination in aptitude, you may wish to make a decision concerning whether to exclude a prospective piano performance major when he does not know the opposite of "interdict". He also is being asked the opposite of "obfuscate", and he is being asked to calculate the area of a rectangular tract of land in square kilometers whose diagonal is $3\frac{1}{4}$ kilometers and whose longer side is 3 kilometers. Just how much weight to give this in our admission process is something each of us must answer, but at least it should be a conscious answer.

The actual content of the examinations in the theory of music and the history of music, or the "Advanced Graduate Record Examination in Music", is something which must be examined to determine its validity with reference to degree programs you offer and with reference to those students who are entering these degree programs. Further decisions must be made considering what is an appropriate cutoff point, and which people have adequate information upon entry in your judgment.

The area over which we have the most control, and in which our interests are probably greatest, is the area of "music entrance examinations". Because our investigation has been, of necessity, a superficial one and one which depends heavily upon published admissions materials, it is impossible to deduce specific materials which are used for those tests each university might provide for its own entering graduate students in the areas of aural perception, analysis, music history, keyboard, and sight-singing. Each institution has its own needs, its own degree programs, and must determine the content of these specific examinations with those criteria in mind. In a study made in 1972 by Richard Colwell, entitled "Doctoral Degree Requirements in Music Education", that author found some use of the ALIFERIS-STECKLEIN College Mid-point Examination. For those who use the ALIFERIS examinations in a reasonable and consistent way, this seems an appropriate examination for certain degree programs. However, there seem to be few institutions using those examinations, with the largest majority devising their own to suit their local needs.

Ordinarily, examinations for entry into masters programs and doctoral programs are similar concerning their proficiency requirement in the various areas of theory. In informal interviews with individuals from several institutions, this author finds that traditional ear-training exercises, dictation and occasional formal recognition, are usually included as a portion of the aural examination. Functional chord progression, melodic and rhythmic dictation, ability to perceive larger formal outlines, and the ability to generalize concerning the style or period and/or composer are usually included. More often than not, musical material is limited to that representative of the common practice period.

Analysis problems often include music from the twentieth century, and although detailed analysis is usually required, interest seems to be greatest in the applicant's ability to deduce larger musical truths, such as period, style, and even esthetic intent.

In discussions with others in institutions where entrance examinations have been in use for a long period of time, a disturbing fact surfaces. The easiest and most logical arrangement for the preparation of admissions tests in theory and in history calls for specialists in the theory department and history department of the university to make up the examinations which will be used as entering material for new students. Since ours is an age of highly specialized departmentalization, it is perfectly normal for a theory teacher or history teacher to devise an examination which, in their mind, is suitable for entry into graduate pro-

grams, but in the eyes of advisors in the areas of music education, performance, and even the more academically oriented areas, might represent excessive enthusiasm. Occasionally, the reason for an entrance examination seems to be aimed at reminding the student of how far he must traverse rather than to judge his present level of attainment.

It would seem most important, then, that a broad segment of the music faculty be involved in development of these examinations, in the administration of them, and in the evaluation of the results. Before examinations are given, general agreement must be reached amongst the graduate faculty concerning relative competency levels for each of the areas of expertise, and a philosophical question must be asked concerning the results and whether they should be advisory in nature or whether they should, indeed, result in the elimination of a potential student.

In conclusion, the classic problem should be mentioned in which a school, after giving examinations for a number of years, discovers that the students who are making the least desirable scores in theory and history are the school's own undergraduates! This can be a revealing truth, and one which has bothered many of us. If we require more of our entering masters students than we require of our graduating undergraduate students, there should be a calculated and reasonable explanation. Finally, when considering the frustrations of entering graduate students when confronted with a barrier of alien examinations, a way out must be plotted for those whom we have found, in an advisory way, to be lacking. It would seem logical that the institution has an obligation to provide reinforcement for students whose needs have been determined slightly deficient in one area, perhaps little related to his own field of study. Especially, if it is the plan of the institution to examine the students later for the same competency, suggestions for improvement seem needed. Deficiency courses seem appropriate, and if the population of these courses grows too large, one might be suspicious of the examinations themselves and what they are purporting to examine.

The tightening availability pool of quality graduate potential students behooves all of us to examine our admissions procedures, eliminate the unneeded, make the needed more practical and realistic, and to apply fairly and equally that measure of basic competencies in music. Our enrollments at the graduate level and the success of our schools of music in these areas in the future may well be determined in no small part by the success we have in streamlining our own admissions policies.

Table I Masters Degrees

Institution	No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 9	No. 10	No. 11	No. 12	No. 13	No. 14
G.P.A. (Overall) (A = 4.0)	2.0		3.0	3.0		3.0	3.0	3.0	3.0	2.75	3.0		3.0	Upper 1/3 of Class
G.P.A. (Last 60 Hrs.)	2.0										3.0			
Min. U.G. Hrs. in Music								24				Yes, varies w/degree emphasis		
U.G. Non-Music Courses			Foreign Lang. for Voice only					2 Foreign Languages						
Good Moral Behavior	Yes			Yes						Yes				
Tapes, Scores, Audition	Yes	Yes	Yes			Yes	Yes	Yes	Yes	Yes		Yes	Yes	
Repertoire Lists, Programs	Yes					Yes				Yes				
Term Paper, Language Usage						Yes				Yes (a)				
Experience Required												2 years (b)		
Credit Transferable	Subject to Review	6 Hrs.	2 Courses	10 Hrs.	4 Hrs.	15 Hrs.	6 Hrs.	6	8	8				6 1/2
C.B.E. Available				Yes	Yes	Yes								
Gen. Entrance Exams	GRE (R) or MAT	GRE (A)			GRE (R)	GRE (R) or MAT Foreign Lang. Test (R)			GRE (R)	GRE (A) Foreign (a) Language	GRE and/or MAT (N)		GRE (R) (if 3.0 G.P.A. is not avail.)	GRE (R) Language Usage
Music Entrance Exams	Aud. (R) Theory (R) Hist. (R)	Aud. (R)	Aud. (R) Theory (A) Hist. (A)	Aud. (R) Theory (R)		Aud. (R) Kybd. (R) Sight- (R) Singing Theory (R) Hist. (R) Gen. Mus. Knowledge (R)	Theory (R) Hist. (R)	Aud. (R) Kybd. (R) Sight- (R) Singing Theory (A)(R) Orchestra (Instr. only) (A) Conduct. (A)	Kybd. (P) Theory (A) Hist. (A)	Aud. (A) Kybd. (A) Sight- (A) Singing Theory (A) Hist. (A) Mus. Ed. (A)(b)	Aud. (N) Theory (N)	Theory (A) Hist. (A)	Aud. (R) Theory (R) Hist. (R)	Aud. (A) Kybd. (P) Theory (A) Hist. (A) Mus. Ed. (b)

(a) = Literature majors only

(b) = Mus. Ed. majors only

(A) = Advisory

(P) = Proficiency exam

(R) = Required

(N) = Use not given

Table I (cont.) Masters Degrees

Institution	No. 15	No. 16	No. 17	No. 18	No. 19	No. 20	No. 21	No. 22	No. 23	No. 24	No. 25	No. 26	No. 27	No. 28
G.P.A. (Overall) (A = 4.0)		3.0	3.0	2.5	3.0	2.75	2.5	2.5		(x)	2.8	3.0	2.5	3.0
G.P.A. (Last 60 Hrs.)		3.0									3.0			3.0
Min. U.G. Hrs. in Music														
U.G. Non-Music Courses						Foreign Language (f)	Foreign Language							
Good Moral Behavior								Yes	Yes					Yes
Tapes, Scores, Audition	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		Yes
Repertoire Lists, Programs	Yes	Yes		Yes	Yes									
Term Paper; Lang. Usage		Yes	Yes (d)	Yes	Yes			Yes						Yes
Experience Required														
Credit Transferable	6			6	6	12	9	6	6	6	12	6	6	
C.B.E. Available		Yes				Yes			Yes					
Gen. Entrance Exams	GRE (N)	Foreign Language (R)	GRE (R) Foreign Language (R)	GRE (R)	Foreign Language (R)	None	GRE (R)	GRE (R)	GRE (R) or MAT	GRE (R)	Language (R) Usage Test	None	GRE (A) Eng. Lang. Test (P)	GRE (R) Eng. Lang. Test (R)
Music Entrance Exams	Aud. (P) Theory (R) Hist. (R) Mus. Ed. (b)	Aud. (R) Theory (R) Hist. (R)	Aud. (R) Kybd. (R) Sight- (R) Singing Theory (R) Hist. (R) Cond. (R) (e) *	Aud. (R) Kybd. (P) Theory (P) Hist. (P) Cond. (P) Form (P) Mus. Ed. (P) (b)	Aud. (R) Theory (A) Hist. (A)	Theory (A) Hist. (A)	Aud. (R) Theory (R) Hist. (R) Field of Specialization	Aud. (R) Kybd. (N) Theory (A) Hist. (A)	Aud. (R) Theory (A) Hist. (A)	Aud. (P) Theory (P) Hist. (P)	Aud. (R) Theory (A)	Aud. (R) Kybd. (P) Sight- (P) Singing Theory (A) (P) Cond. (P) (b) (e) Mus. Ed. (b) Secondary Instr. (b)	Aud. (R) Theory (A)	Aud. (R) Theory (A) Hist. (A)

(b) = Mus. Ed. Majors only
 (c) = Theory Majors only
 (d) = Music History Majors
 (e) = Cond. Majors
 (f) = Voice Majors
 (x) = Unusually good grades

(A) = Advisory
 (P) = Proficiency Exam
 (R) = Required
 (N) = Use Not Given

*Students are conditionally admitted.
 After 15 hours of study and completion of all tests, admission is granted.

Table I (cont.) Masters Degrees

Institution	No. 29	No. 30	No. 31	No. 32	No. 33	No. 34	No. 35	No. 36	No. 37	No. 38	No. 39	No. 40	No. 41	No. 42
G.P.A. (Overall) (A = 4.0)	2.5	2.7	3.0	2.7	3.0		Not Req'd	2.4		2.8	3.0	3.0	2.5	2.5
G.P.A. (Last 60 Hrs.)	2.75				3.0					3.0	3.0			
Min. U.G. Hrs. in Music				None							12 Hrs.			
U.G. Non-Music Courses				None										
Good Moral Behavior	Yes		Yes				Yes					Yes		
Tapes, Scores, Audition	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Repertoire Lists, Programs		Yes			Yes	Yes								
Term Paper; Lang. Usage	Yes		Yes			Yes	Yes				Yes	Yes	Yes	
Experience Required						Yes-2 Yrs. (b)	Yes-1 Yr. (b)(e)							
Credit Transferable	6	8		6	8	15		15	6		6	6	6	12
C.B.E. Available						Yes								
Gen. Entrance Exams	GRE (R) Eng. Lang. Test (R)	Eng. (A) Language Test	GRE (R) Eng. Lang. Test (P)	GRE (R)	None		GRE (R)	GRE (R)	GRE (R) or MAT	GRE (R) or MAT		Eng. Lang. Test (h)	GRE (R)	MAT (R)
Music Entrance Exams	Aud. (R) Kybd. (P) Sight- (P) Singing Theory (A) Hist. (A) Arranging (P)	Aud. (A) Theory (A) Hist. (A) Mus. Ed. (A)(b)	Aud. (R) Theory (A) Hist. (A)	Aud. (A) Kybd. (A) Hist. (A) Theory (A)	Aud. (R-a) (P-others) Kybd. (P) Sight- (P) Singing Theory (P) Hist. (P) Mus. Ed. (P) Teach. (P) Demon- stration (b)	Theory (P) Hist. (P)	Aud. (P) (P)(z) Kybd. (P) (P)(g) Sight- Singing (z) (P) Theory (P) Hist. (P) Cond. (z) (P) Orchestra- tion (z) (P)	Aud. (R) Theory (A) Hist. (A)	Aud. (A) Theory (A) Hist. (A)	Aud. (R) Theory (R) Hist. (R)	Aud. (A) Theory (A) Hist. (A)	Aud. (R) Theory (A) Hist. (A)	Aud. (R)	Aud. (R) Kybd. (P) Theory (P) Hist. (P)

(h) = Musicology only

(A) = Advisory
(P) = Proficiency Exam
(R) = Required
(N) = Use Not Given

Table II Doctoral Degrees in Music History, Theory, and Education

Institution	No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 9	No. 10	No. 11		
G.P.A. (Overall)	3.0	3.0	VERY LITTLE INFORMATION GIVEN IN CATALOG	3.0			3.0	3.0	3.0		3.0		
Good Moral Behavior		Yes						Yes					
Tapes, Scores, Auditions					Yes	Yes		Yes (c) No. (a)		NO INFORMATION GIVEN IN CATALOG			
Repertoire Lists, Programs					Yes								
Term Paper; Lang. Usage					Yes		Yes						
Tap of Teaching													
Experienced Required	2 Yrs. (a)				Yes		No (a) Yes (a) 4 Yrs.	No (c) Yes (a) 3 Yrs.	Yes (a) 2 Yrs.				2 Yrs. (a)
Credit Transferable (S.H.)							24						
C.B.E. Available				Yes	Yes	Yes							
General Entrance Exams	GRE (R) or MAT	GRE (R)		GRE (R)	GRE (R) or MAT				GRE (A)		GRE (A)		GRE (R)
Foreign Language	Yes				Yes		Yes	Yes	Yes			Yes	Yes
Music Entrance Exams	Aud. (P) Theory (P) Hist. (P) Biblio. (A) & Research	Aud. (R) Theory (R)		Not Given	Kybd. (P) Sight- (P) Singing Theory (R) Hist. (R)	Theory (A) Hist. (A) Music (A) Ed. (a)	Aud. Kybd. (P) Theory (A) Gen. (A) Music Knowledge	Aud. (A) Kybd. (A) Sight- (A) Singing Theory (A) Hist. (A)	Aud. (A) Theory (A)		Theory (A) Hist. (A)	Aud. (R) Theory (R) Hist. (R)	

(a) = Music Education Majors only
 (b) = Music History only
 (c) = Music History and Theory
 (d) = For certain majors only

(A) = Advisory
 (P) = Proficiency Exam
 (R) = Required
 (N) = Use not given

Table II (cont.) Doctoral Degrees in Music History, Theory, and Education

Institution	No. 12	No. 13	No. 14	No. 15	No. 16	No. 17	No. 18	No. 19	No. 20	No. 21	No. 22	No. 23
G.P.A. (Overall)		3.0		3.0	3.0	2.75		3.0	3.0	3.0	3.0	3.0
Good Moral Behavior								Yes				
Tapes, Scores, Auditions				Yes			Yes	Yes	Yes	Yes		Yes
Repertoire Lists, Programs				Yes				Yes				
Term Paper; Lang. Usage			Yes (c) No (a)	Yes	Yes (c)	Yes	Yes (b)	Yes	Yes		Yes	Yes
Tape of Teaching												Yes (a)
Experienced Required	Yes (a) Years ?		No (c) Yes (a) 2 Yrs.	Yes (a) 2 Yrs.	Yes (a)	Yes (R) 2 Years	Yes (a) 2 Years		Yes (a)		Yes (a)	Yes (a) Years not given
Credit Transferable (S.H.)				42			M.M. + 10					
C.B.E. Available						Yes						
General Entrance Exams	GRE (R)	MAT (A)	GRE (R)	GRE (R)	GRE (R)		GRE (R)	GRE (R)	GRE (R)		GRE (R) or MAT	
Foreign Language	Eng. Lang. (P) Test		Yes		Yes	Yes	Yes	Eng. (P) Lang. Test				Eng. (P) Lang. Test
Music Entrance Exams	Aud. (A) Kybd. (P) (P)(d) Theory (A) Hist. (A) (R) Educ. in College of Educ. (a)	Aud. (R) Theory (R) Hist. (R) Mus. Ed. (R)	Aud. (R) Kybd. (P) Sight- (R) Singing Theory (R) Hist. (R) Mus. (R) Ed. (a)	Aud. (R) Kybd. (A) Sight- (A) Singing Theory (A) Hist. (A) Form. (A)	Theory (A) Hist. (A)	Theory (A) Hist. (A)	Aud. (R) Theory (R) Hist. (R) Kybd. (P)	Aud. (R) Kybd. (A) Exploratory Tests in Music (A)	Aud. (R) Kybd. (P) Sight- (P) Singing Theory (A) Hist. (A) Gen. Mus. Know- ledge (A)	Aud. (R) Doct. Orienta- tion Exams.	Theory (A) Other tests may be req'd if applic- ant's exper. & preparation suggests possible defici- encies.	Aud. (R) Theory (A)

(a) = Music Education Majors only

(A) = Advisory

(b) = Music History only

(P) = Proficiency Exam

(c) = Music History and Theory

(R) = Required

(d) = For certain majors only

(N) = Use not given

Table II (cont.) Doctoral Degrees in Music History, Theory, and Education

Institution	No. 24	No. 25	No. 26	No. 27	No. 28	No. 29	No. 30	No. 31	No. 32	No. 33	No. 34	No. 35	
G.P.A. (Overall)	3.0	2.75	3.0	3.0		3.0		3.0	3.0		3.0	ALMOST NO INFORMATION AVAILABLE	
Good Moral Behavior	Yes	Yes				Yes			Yes				
Tapes, Scores, Auditions	Yes	Yes	Yes	Yes		Yes	Yes	Yes	Yes	Yes	Yes		
Repertoire Lists, Programs	Yes		Yes										
Term Paper; Lang. Usage	Yes	Yes			Yes (b)		Yes		Yes	Yes	Yes		
Type of Teaching				Yes (a)									
Experienced Required		Yes (a) 2 Years	Yes (a) 2 Years	Yes (a) 2 Years	Yes (a) 4 Years	Yes (a) 2 Years	Yes (a) 2 Years				Yes (a)		
Credit Transferable (S.H.)		24		M.M. + 18									
C.B.E. Available													
General Entrance Exams	GRE (R)	GRE (R)	GRE (R)		GRE (R) or MAT (R)	GRE (R)	GRE (R) or MAT (R)	GRE (R)		GRE (R)	MAT (R)		
Foreign Language	Lang. Test	Eng. (R) Lang. Test				Yes		Yes	Eng. (P) Lang. Test		Yes		Yes
Music Entrance Exams	Aud. (R)	Aud. (R) Kybd. (P) Sight- (P) Singing Theory (A) Hist. (A)	Aud. (R) Theory (A) Hist. (A) Mus. Ed. (A) & (a)	Aud. (P) Kybd. (P) Sight- (P) Singing Theory (P) Hist. (P) Mus. Ed. (P) & (a) Teaching (P) Demo (a)	Theory (P) Hist. (P)	Aud. (P) Kybd. (P) Sight- (P) Singing Theory (A) Hist. (A) Cond. (A)	Aud. (A) Theory (A) Hist. (A)	Aud. (R) Theory (A) Hist. (A) Mus. Ed. (A) & (a)	Aud. (R) Kybd. (P) Arr. (P) Mus. Ed. (P) & (a) Cond. (P)	Aud. (R) Kybd. (R) Theory (P) Hist. (P)	Theory (P) Hist. (P)		Theory (P) Hist. (P)

(a) - Music Education Majors only
 (b) - Music History only
 (c) - Music History and Theory
 (d) - For certain majors only

(A) = Advisory
 (P) = Proficiency Exam
 (R) = Required
 (N) = Use not given

Table III Doctoral Performance Programs

Institution	No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 9	No. 10	No. 11	No. 12	No. 13
G.P.A. (Overall)		3.0			3.0	2.75	?	3.0				3.0	2.5
Good Moral Behavior						Yes							
Tapes, Scores, Audition	Yes	Yes	Yes	Yes	Yes	Yes			Yes	Yes	Yes	Yes	
Repertoire Lists, Auditions				Yes		Yes					Yes		
Term Paper, Lang. Usage	Yes			Yes		Yes							
Experience Required				Yes no yrs. given									
Credit Transferable				24									
C.B.E. Available													
Gen. Entrance Exams	GRE(A)	None	None	None	GRE(R)	GRE(A)		GRE(R)	GRE(A)		GRE(R)		GRE(R)
Foreign Language		2		2	1				1	1	1		1
Music Entrance Exams	No info. avail.	Aud. (R) Theory (A) Hist. (A) Biblio. (A) & Research	Kybd. (P) Sight- (P) Singing Theory (R) Hist. (R)	Aud. (R) Sight- (R) Singing Theory (R) Hist. (R) Biblio. (R) Pedagogy (R) of Major	Aud. (R) Kybd. (P) Theory (A) Mus. Know. (A) & Biblio.	Aud. (A) Theory (A) Hist. (A)	Aud. (A) Hist. (A)	Aud. (R) Theory (R) Hist. (R)	Aud. (P) Theory Hist.	Aud. (R) Theory (R) Hist. (R)	Aud. (R) Kybd. (P) Sight- (R) Singing Theory (R) Hist. (R)	Kybd. (R) Theory (R) Hist. (R) Cond. (R)	Aud. (R) Theory (R) Hist. (R)

(A) = Advisory
(P) = Proficiency Exam
(R) = Required
(N) = Use not given

Table III (cont.) Doctoral Performance Programs

Institution	No. 14	No. 15	No. 16	No. 17	No. 18	No. 19	No. 20	No. 21	No. 22	No. 23	No. 24	No. 25	
G.P.A. (Overall)	?	?	3.0		3.0		3.0		3.0	3.0	3.0	3.0	
Good Moral Behavior	Yes			Yes	Yes				Yes				
Tapes, Scores, Audition	Yes			Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
Repertoire Lists, Auditions				Yes	Yes		Yes	Yes				Yes	
Term Paper, Lang. Usage		Yes						Yes	Yes			Yes	
Experience Required			M.M. + 6	24			Yes						
Credit Transferable	Yes				3 Qtrs. of Work	30	M.M. + 18						
C.B.E. Available								Yes					
Gen. Entrance Exams	GRE (R)	GRE (R)	GRE (R) or MAT	GRE (R)	GRE (R)	GRE (R)	None	GRE (R) and MAT (R)	GRE (R)	GRE (R)	GRE (R)	GRE (R)	
Foreign Language				Eng. (P) Lang. Test	Eng. (P) Lang. Test	1		Eng. (P) Lang. Test	Eng. (P) Lang. Test		1		
Music Entrance Exams	Aud. (R) Kybd. (P) Sight. (P) Singing Theory (A) Hist. (R)	Aud. (R) Kybd. (P) Sight. (P) Singing Theory (A) Hist. (A) Gen. Music Know. (A)	Theory (A)	Aud. (R) Kybd. (P) Sight. (P) Singing Theory (A) Hist. (A)	Aud. (R) Theory (A) Hist. (A) Gen. Mus. Know. (A)	Aud. (R) Kybd. (A) Theory (A) Hist. (A)	Aud. (R)(A) Kybd. (P) Sight. (P) Singing Theory (P) Hist. (P) Cond. (e)	Aud. (R) Theory (P) Hist. (R)	Aud. (R) Kybd. (P) Sight. (P) Singing Theory (P) Hist. (P) Cond. (P)(e) Orches- tration (P)(z)	Aud. (R) Written Entr. Exam (Not spec- ified)	Aud. (R) Theory (A) Hist. (A)	Aud. (R) Kybd. (P) Theory (P) Hist. (P)	

(A) = Advisory
(P) = Proficiency Exam
(R) = Required
(N) = Use not given

(a) = Solo (Performance Majors only)
(e) = Conducting Majors only
(z) = For certain majors only

BASIC COMPETENCIES, THE COMPREHENSIVE EXAMINATION, AND THE FINAL PROJECT

ALLEN FORTE
Yale University

INTRODUCTION

I have been a teacher of graduate students—and mainly a teacher of graduate students—for some twenty years. This of course is part of my credentials as a teacher and does not qualify me to speak before this group of eminent educators on general matters. However, with twenty years behind me I hope that my words will carry some weight, if not justified by experience, at least out of sympathy for fatigue!

I would also like to say that although my main work has been with graduate students in theory and history of music I have had the pleasure of working extensively with graduate students in composition and performance as well, so that I am conversant with their particular needs and orientation.

I intend to address the questions presented in the Prospectus for this meeting as topics 2 and 3. I restate these, affirmatively, as follows:

Topic 2. Basic and common graduate-level competencies for scholars, composers, and performers. (You will note that I have changed the categories of specialization as given in the Prospectus. In particular, I regard music theory as a scholarly activity, one not necessarily associated with composition.) I will also say why such requirements are important, describe them in rather specific terms, and indicate the ways in which they influence objectives of study in the major field.

Topic 3. The purpose and content of comprehensive examinations. And the final project. The comprehensive examination and the final project, although related, have different purposes, in my opinion, and I treat them separately.

I will approach these topics somewhat obliquely, since they relate, obviously, to other central matters, such as curriculum (omitted from the Prospectus for good reasons having to do with NASM policy), and the selection of graduate students, their motivations and histories, which I do not intend to discuss.

I also take into account—and this is, I believe, of considerable importance to our deliberations—that we are now in a period of relative stability in the academic world, in the sense that we have survived the

social upheavals of the 1960's and the concomitant, often unreasonable, even hysterical demands upon educators. It is appropriate and necessary that we now stand back and look at the field of graduate study in music in the larger context of our traditions, our culture, and take into account the prospects for a significant and viable educational process, one that will contribute to the society rather than simply float upon its surface, subject to every small wave and gust of wind.

In this connection, I must say that I would not be so indiscreet as to offer my own institution's graduate programs as models. My comments are based on my personal opinions as well as my experiences as a teacher and do not necessarily reflect the life of any institution, living or dead.

It seems to me that we ought to give serious attention to standards of graduate education in music, while at the same time recognizing that much of current graduate education is very good. This—and here I reveal my fundamental posture toward the questions posed in the Prospectus—may indeed be because graduate education in the best institutions has been essentially conservative.

I would like to avoid a didactic tone in this presentation, yet the subject matter lends itself to one. Therefore, I ask your indulgence as I state what, in my opinion, is absolutely essential to any consideration of questions of standards in graduate education: namely, that the graduate degree should signify not only that the recipient has successfully completed a course of studies—which is the prevailing view—but also, and far more important, that that person is prepared to pursue a distinguished lifelong career as a teacher and scholar, or performer, or composer. Every feature of the academic apparatus should reflect that view, from the selection of candidates for admission—in which motivation is of such great importance—to the demonstration of basic competencies, the taking of the comprehensive examination, and the delivery of the final project. Unless graduate students and teachers of graduate students accept this view, basic competencies, examinations, and final projects are mere educationese and are subject to trivialization. The entire graduate program is then apt to become demoralized.

BASIC COMPETENCIES

Coming now to a more specific treatment of the questions which I have been assigned, I would like to address the matter of basic competencies. Again, it seems to me that we must adopt a point of view de-

rived from the axiom concerning the goal of graduate education that I stated above. In order that the degree recipient be certified as prepared for a lifelong career in his professional capacity as composer, performer, or scholar of music, he must have a thorough understanding of the bases of the art. These embrace the history of music and the theory of music. Basic competencies in both areas should be demonstrated before the graduate degree is granted (with an appropriate distinction in depth between the master's and doctor's levels). These basic competencies extend over all three functions with which we are concerned here: those of the scholar, the composer, and the performer. Thus, we ask the composer and performer to demonstrate capabilities as scholars; we require them to show that not only are they qualified to produce or reproduce viable music, but also that they understand the cultural and intellectual background of the professional work to which they are dedicated. In this way, the musician with a graduate degree can be said to be a person with musical-intellectual credentials that set him apart from the average musician in the society. Else what is the significance of the graduate degree?

The scholar, on the other hand, should not be regarded as a detached intellectual, lacking intuitive and practical experience in music; otherwise, how can he understand the work of the performer and composer? Accordingly, the basic competencies should include musical performance and composition. Similarly, the composer should have performance ability and the performer should have experienced composing. How these basic competencies are to be tested will be discussed later.

If we wish to refine this view of necessary basic competencies, we might ask: Is there any activity which is common to all three functions (those of composer, performer, and scholar)? Is there any single discipline which will be essential to each in his lifelong career and in which he requires graduate-level training of the best possible type? I believe that there is, and that that discipline is music theory as applied to the analysis of music. Most, if not all, modern historians of music are interested in the analysis of musical objects for some part of their scholarly work. Almost all contemporary music theorists are deeply involved in studying the structural properties of musical works and the processes which underlie them. Composers, by tradition, have studied music intensively—Brahms and Liszt come to mind. And performers necessarily analyze the music they play—not always in the most intelligent way, to be sure. Analysis, supported by theory, as it must be, therefore seems

to be the central activity of musicians, whatever their special function is, and it must be regarded as the most basic of the basic competencies.

Perhaps some will wonder why I have not included aural competency among the basic graduate-level competencies. I have deliberately omitted this from the list because I feel that it belongs to the undergraduate level: The student should come to graduate study with a basic ability to hear music. Furthermore, advanced analytical studies are directly involved with the aural capacity; one learns to hear better through analysis.

In connection with this, I would like to state my belief that graduate programs in music cannot and should not duplicate undergraduate education; otherwise, the graduate program is, at the very least, encumbered. The graduate student who is seriously deficient in basic musicianship should not be a graduate student at all. (Thus, the item in the NASM Handbook headed "Breadth of Competence" (p. 51) concerning the application of standards for basic musicianship for bachelor's degrees to graduate degrees is, to my mind, inappropriate.)

In addition to the basic musical competencies, any respectable graduate program should set foreign language requirements. I will not dwell on these, since they are obvious. Musicologists should be proficient in three standard foreign languages, theorists in two, and performers and composers in one. Master's degree recipients need to pass one language examination. A knowledge of the English language is assumed—often mistakenly so, as it turns out!

I have been unable to decide whether teaching should be considered as a basic competency. This indecision does not indicate that I regard teaching as unimportant. On the contrary, we should expect every recipient of a graduate degree to be qualified for an outstanding career as a teacher, as I indicated earlier. Preparation for teaching may be had through an effective pedagogy course, by assisting a skilled teacher, and in supervised teaching situations. The most important matter to which the graduate student needs to give his attention, however, is his primary subject.

THE NEED FOR SPECIALIZATION

In our eagerness to determine the basic competencies expected of graduate students, it is essential to bear in mind that graduate study is distinguished from undergraduate study, which is necessarily broad, by a greater degree of specialization. This is apparent not only in the sepa-

rate functions of performer, scholar, and composer, but also within those functions themselves. Indeed, many graduate students are highly motivated to undertake graduate studies just because they know that they will be able to carry out original work at a high level in a particular area of specialization and in an environment conducive to that work. And there is nothing more satisfying to the teacher of graduate students than to witness the development of that very special momentum attained by the best students as they bring their final projects to fruition. I stress the need for specialization here because it has to do both with the comprehensive examination and with the final project. I also bring it in at this point because I want to take issue with the trend, developed during the 1960's, against specialization and toward a supposed versatility, often of the most ridiculous and unrealistic sort. It is time that we make important decisions as to what is expected of graduate students in order to qualify for advanced degrees in their field, certainly with relation to today's society, but also with reference to our traditions.

TONAL MUSIC AS CENTRAL TO BASIC COMPETENCIES

The basic competencies—analysis, performance, and composition—need to have a focus if they are not to wallow about in an academic slough created by conflicting demands. We have had quite enough of those in recent years, with calls for competencies in music of the world's peoples (i.e., non-Western music), popular Western musics of various types, and so on. The basic academic competencies should be directed toward the Western music that we know as the music of triadic tonality, since that music represents an intellectual tradition and an intellectual achievement of the highest order, one that need not be regarded as inferior to any large-scale achievement by human beings, including science and mathematics. Tonal music is the best understood of Western musical systems; it is central to our culture. For all these reasons the basic competencies must be focused on it.

I have suggested that tonal music should be central to the development and demonstration of basic competencies. I do not mean to imply that it should be the exclusive object of study at the graduate level. Certainly, the graduate student needs to study other musical systems, such as the more recent Western developments in atonal and 12-tone music. And he needs to be exposed to some non-Western music and modes of musical thought as well. Of course, if he desires to learn something on his own, he is free to do so!

THE FINAL PROJECT

I turn now to the final project. This, first of all, should reflect the candidate's area of specialization. The performer should demonstrate his capabilities in his special area, perhaps the music of a particular composer or period (unless the instrument is so limited that that choice has already been made for him). The historian will quite naturally focus on a particular aspect of history, just as the theorist will concentrate on a theoretical problem of his own choosing. And the composer will, of course, produce an original work that reflects his special orientation toward musical composition.

Of the utmost importance to the final project is the criterion of adequacy imposed by the faculty that must judge it. I can think of no better criterion than the following: The final project should be comparable to high-level work "published" by professionals in the field. I use the term "publish" here in the sense of a work—be it composition, dissertation, or performance—presented to a public, and I use the term "publication" in a similar way, here and in what follows.

This relates to the question of publication versus teaching as the primary goal of graduate education, a question with which many are concerned, and rightly so. I take the view that it is unrealistic to think that graduate programs in music will produce many publishing students—that is, persons capable of sustained original research, performance, or composition throughout their professional lives—since most people are simply not able to do this, for various reasons. The fact is that most of the significant public work in each field is carried out by a relatively small number of persons. We need graduates who are qualified to teach at all levels, by virtue of their command of the subject matter of their field, but we also need graduates who understand what it means to do research (or the equivalent) and to publish. Otherwise, how can they understand and evaluate the activities within the field in any than a detached way? Therein lies one of the most important rationales for the academic requirement of a final project.

The structure of the final project—a topic set out in item 3 of the Prospectus—seems to me to be uncomplicated. The traditional dissertation, performance recital, and original composition have served well as demonstrations. In addition, performers and composers may be required to include essays related to the final project.

THE COMPREHENSIVE EXAMINATION

I come now to the comprehensive examination, called general examination or qualifying examination in some graduate schools. I see no reason for eliminating this traditional feature of graduate-level education or for replacing it with some new contrivance, perhaps less intense or less focused. The graduate degree represents a substantial achievement, and the candidate must be capable of withstanding serious and in-depth examination.

What matters should be tested in the comprehensive examination is the fundamental question. The way in which they are tested is, of course, variable. There are also practical questions of faculty time and the important consideration of determining the amount of strain to impose upon the candidate. Some students are never the same after the comprehensive examination, even one administered as humanely as possible.

With regard to what should not be tested, I would exclude performance and composition from the tests for scholars and tests in history and theory of music for the composers and performers. Although these are basic competencies they should be demonstrated in other ways, perhaps as part of course work. There is also a practical reason for this: the comprehensive examination should be as intensive and as short as possible. It should not attempt to test every aspect of the person's musical capabilities, but only those developed to a high level during the period of graduate study, as I indicated earlier. Otherwise, the examination becomes too strenuous and too unwieldy for students and faculty alike.

The comprehensive examination should be both general and specific. It should test the candidate's command of the field as well as provide an opportunity for him to demonstrate his knowledge of a previously declared specialization. The latter, of course, makes greater demands upon the faculty and assumes a degree of faculty involvement that is greater than usual. I believe, however, that the extra effort is very much worthwhile, in view of the individualistic nature of graduate education and because, as I indicated earlier, specialization is characteristic of graduate study. Furthermore, the test of area of specialization relates directly to the final project, in all likelihood, and therefore affords an appropriate link between the comprehensive examination and the final project.

If the comprehensive examination is both general and specific, then it will effectively demonstrate both successful past study and promise as a working professional. This is my response to the second part of item 3 on the Prospectus.

I now wish to outline the components of the comprehensive examination, as I see them.

Three components of the comprehensive examination are common to composer, scholar, and performer. These are:

1. A test of analytical skills, the basic competency. This should require one full day.
2. Demonstration of knowledge in the area of specialization previously declared. The examination could be written or oral. The time required is two hours.
3. An oral examination of three hours in duration involving
 - a) the analysis part (taken earlier)
 - b) general aspects of the field (e.g., musical literature for the performer)

For the separate functions, the examination components would be as follows:

For scholars in music history (musicology): An exercise spanning music history, such as the identification of musical documents (scores, manuscripts, sketches, etc.) and the basis of such identifications.

For scholars in music theory: An examination in history of theory, including relevant recent work in other fields.

For composers: A demonstration of compositional skills, such as composing a work in a specified genre, orchestrating, or working with recent technical media such as analog or digital sound-generation devices.

For performers: A demonstration of solo playing, ensemble playing, coaching, conducting, and knowledge of technical aspects of modern performance, such as recording.

Each of these would require one day.

Thus, the time required for taking the comprehensive examination comes to two full days (of 7 hours each) and two shorter examinations, one of 2 hours, the other of 3 hours in length. Appropriate spacing is requisite, of course, in order to prevent nervous exhaustion and to give the faculty time to evaluate the results.

The examination I have described is obviously for the doctoral degree. For the master's degree much less can be expected. The components would exclude an area of specialization, since the student will not have had time to develop one. Analysis, however, should be included as common component, and a scaled-down examination in general aspects of the particular field, as well as a demonstration of appropriate competence in the skills that pertain to the field should be required.

I know that the presenters were not asked to comment on the current language of the *NASM Handbook*. But I cannot resist a brief remark directed to page 56 of that document, under the heading "Requirements for doctoral degrees". The list given there includes both a comprehensive examination, preceding the final project, and a final examination following the final project. In my opinion, two examinations are excessive and unnecessary.

I have not yet commented on the timing of the comprehensive examination, since this should vary with the individual student and is related to the course requirements. Nor have I tried to say how course work relates to the comprehensive examination, since the current practice, insofar as I know about it, varies considerably. One of our most eminent music departments makes no effort to coordinate course offerings with items on the comprehensive examination. Another eminent department provides for administering examinations to individual students whenever student and advisor feel that the student is ready.

THE ENVIRONMENT FOR GRADUATE STUDY

In order for the graduate student to be properly prepared for the comprehensive examination and for the large-scale undertaking represented by the final project, it is essential that graduate study take place in a proper environment. This should include adequate physical facilities—especially those providing adequate work spaces for students—in addition to the customary amenities. The library must be of the best quality, not merely adequate.

Even more important, however, is the atmosphere created by the interaction of graduate students and their teachers. In order to create a suitable atmosphere it is essential not only that teachers of graduate students be effective teachers and that they have a thorough and up-to-date understanding of the field, but also that they be publishing musicians. The teacher of graduate composers must be active in the field of composition, in terms of publications and performances; the teacher of graduate student performers must be known as a performer of high quality; and the teacher of graduate student scholars must be a publishing scholar of wide reputation. Although these requirements upon teachers may be relaxed somewhat in the case of teachers of undergraduates, they are absolutely essential to the faculty of a graduate program. The reason is uncomplicated: the teacher of graduate students must represent the kind of professional standards to which the student aspires in his final project. Moreover, only persons with significant achievements

are capable of guiding the work of the individual graduate student, in particular the work that leads directly to the final project.

Graduate education is not merely a matter of classes, examinations, final projects, and the degree, but is conditioned by the kinds of experiences that have traditionally been characteristic of graduate study. These include active participation in small seminars, extensive informal contact with professors in tutorial-like situations, and consultation on the final project, perhaps over a period of months or even years. The relation between graduate students and their teachers is markedly different from the relation between undergraduate students and teachers, primarily because of the professional orientation of the student. That is, the graduate student is more like a professional colleague of the teacher than is the undergraduate student.

In my opinion, any institution that cannot provide a suitable environment for graduate study, satisfying the requirements I have stated above, should not be in the business of graduate education in music at all. Effective accreditation based upon standards that incorporate those important considerations would go a long way toward reducing the overproduction of graduate degree holders in the United States and would reduce the proliferation of graduate degree programs significantly. I believe that NASM should give its most serious attention to these matters when rewriting the *Handbook*.

CONCLUSION

The preparation of graduate students must relate, of course, to the functions of music in the society. That these functions are dynamic is amply illustrated by the development of music and the other arts in the public domain over the last twenty years. For us, the most significant development has been the expansion of undergraduate course enrollments in music throughout the country. In view of this, it is evident that the graduate student who is to assume the responsibilities of educator and representative of the art in college music programs requires the best possible training, one that prepares him for a positive role in education, as opposed to the passive orientation that has so often been adopted in the past.

I sincerely hope that this meeting will prove to be the beginning of significant and influential activities carried out by NASM in the area of graduate studies in music.

THE STRUCTURE OF GRADUATE EDUCATION IN MUSIC AND FUTURE NEEDS OF THE PROFESSION

ROBERT TROTTER
University of Oregon

This is going to be a series of assertions of various kinds related to graduate degree programs in music. Some are presumed to be fact and therefore can be proven right or wrong. Others are articles in a personal belief system and are therefore subject mainly to the criterion of relative usefulness for my personal aims. You might be tempted to think by what I say that I'm also speaking prescriptively, but except for a cluster of recommendations I've wanted to be free from being prescriptive. I'm going to speak to the nature of today's students, of teaching and administrative faculty, of undergraduate and graduate curricula, of the cultural context we're engaged with, and of the language we use to articulate our thoughts and feelings, our behaviors and attitudes. I offer this in the spirit of Sir Francis Bacon's venerable injunction: "not to contradict . . . nor to believe, . . . but to weigh and consider."

It's so clearly presumptuous to speak on this topic that a curious calm has descended on me. It's beyond mere risk-taking. If my words will almost surely fork no lightning, I still may say something potentially useful for reflection, debate and dialogue among us. Kierkegaard's "alarming possibility of being able" moves me, with its call to involvement rather than one or another brand of dropping out. I've been able to live with this same feeling of presumptuousness each year in a course I teach called "Musical Cultures of the World" by asking my students to assume a constantly blinking neon light on my chest, reading "as I understand it today..."

Like everything else in life, graduate music programs are an interplay of integrated circuits. Analyzing that interplay requires separating each one from others essential to its nature. Thus any analysis is likely to simplistic, leaving out essential features.

Whenever I reflect on my abstract image of today's university, I feel sadness and even a little nausea. Only by focusing on individual colleagues, individual students and individual activities, can I keep centered on the image that university teaching is an indecently luxurious way of earning a right livelihood. When it's related to the miracle of sound-as-music, it can be an almost unmatched vehicle for I-Thou dialogue with the world. But I'm wary of the kind of generalities that fol-

low. William Blake is my teacher, with his: "He who would do good to another must do it in Minute Particulars. General good is the plea of the scoundrel, hypocrite, and flatterer."¹ Nevertheless I want to speak at this general level. We desperately need to begin refining a conceptual framework within which debate and action regarding details can flourish. Perhaps these words can be a modest beginning.

One of my central images is of a curricular San Andreas fault in graduate music programs, a steadily mounting pressure between passionate calls for radical change and a blend of inertia, smugness, bureaucratic complexity and fear of fear. But as I reflect on that image I became aware that it would indeed be the devil's last trump to let it really defeat and thwart me. In relation to the healing professions a considerable body of opinion exists that the very nature of their certification programs is damaging to their essential aims. Since teaching can be a kind of healing, I ask myself if it too is subject to this difficulty. The German poet Rainer Maria Rilke said that an organism must become thoroughly sick before it can get well. Are we close to that in American graduate programs, or are we just beginning to taste the purging fires?

Without even aiming to cure our dis-ease, anybody seeking merely to diagnose it is like an emergency plumber called into a multi-level dwelling with all the pipes and fixtures transparently available to sight, so that the plumber can only ask herself in desperation, where do I begin.

Let's look first at the curriculum and teaching faculty in graduate music programs.

Within the curriculum a kind of compound provincialism is evident to me: graduate education is too often seen as exclusively subject-matter oriented; subject matter is too often seen exclusively as music; music is too often seen exclusively as the Euroamerican formal notated tradition; within that tradition the analytical stance is too often exclusively valued; and within analysis, superficial stylistic analysis of a type that ignores both feeling responses and cultural meaning, has taken over. Such compound provincialism, when coupled with the lingering central European image of the scholar, composer and performer as essentially heroic, with minimal self-doubt and maximum assertiveness, makes re-tooling a tough job.

¹Quoted by e. e. cummings in his: *SIX NONLECTURES*, Cambridge, Harvard University Press, 1953, page 32.

There've been some striking changes in the last decade in the teaching of what we call "lower-division theory." A lot of people have gone beyond the once prevalent primitive approach focusing on details of part-writing and on Roman numerals under little white eggs masquerading as Bach chorales. This improvement took place more quickly in theory courses partly because faculty members teaching them are often performers, composers, or both. Teachers of history courses are more likely to be those who focused on what we call "musicology" in their graduate education, products of similar faculty members. The present state of teaching what we call "music history" is about as primitive as was theory teaching ten years ago, both in its veneration of a pseudo-comfortable past and in its concern with detailed information to the point of overload, without a basis in aural experience in depth.

Those of you who are administrators after having been members of the teaching faculty are children, grandchildren or great-grandchildren of those venerated patriarchs from Europe who brought most of our musical scholarship to this country: Sachs, Kinkeldey, Lang, Bukofzer, Shrade and others. We're gradually shifting from the orbit of their paternal power and developing our own vernacular traditions. The most prestigious of our universities are still the most European in their orientation, and almost always apparently the least plagued by searching self-doubt. The power of that mid-European tradition, mostly Teutonic, is enormous. For example, all over this country, in courses we call "music history" at the introductory level, inherited ways of organizing information from the beautiful, narrow peninsula of our Euroamerican formal notated tradition are practically grouted into place. It seems so worthy an aim merely to expose students to the mass of virtuous detail in such a fine reference work as Donald Grout's book that an almost sacred, unbreakable orthodoxy has arisen. It's usually untouched by any sophisticated relationship to the best of current learning theory, leading to such a pedagogical self-examination question as: "What do I want my students to do with this information when nobody's looking; how do I want them to feel about doing it; and above all, *why?*"

Such introductory courses are often terminal for undergraduates. They resemble those tours of Europe typified by the phrase "if it's Tuesday it must be Strassburg," where the farmers force-feed corn to geese, making their livers enlarge for pate. Never time to begin intimate acquaintance with the spiritual energy and time-shaping of a piece; never time truly to analyze the sources of our response, using the best of today's style-analytical techniques; never time to reflect on the relation-

ship between musical style and cultural meaning. Above all, merely to get *through*, climaxing in two weeks, perhaps, for the twentieth century. After this disgraceful rat race we then expect our students as graduate degree candidates to respond cogently to music from all these styles, to want to analyze their responses and evaluate them in the light of some explicit value system, and above all, to care about doing these things.

Our European-based heritage of repertory, attitudes, language of analysis and evaluation, and institutions, is no longer satisfying to many young people, even to those among the best who seek to resonate with this heritage and who will probably be our graduate students and young colleagues. We're in a huge rhythm, having inherited a powerful image of the artist as heroic. Music in the Beethovenian tradition is a record of human struggle through the darkness to the light, and actually getting there. In this early phase of a post-Beethovenian tradition, an active image is emerging of the artist as crafter, as shaman, as clown or holy fool. Kurt Vonnegut has characterized artists these days quite poignantly as "canaries in a coal mine." Graduate education is inadequate when it focuses only on that earlier repertory, using analytical and evaluative tools derived almost exclusively from our roots in a Cartesian heritage. It might very well suffer near-fatal attrition of a sense of usefulness, of being confirmed by society.

There are those other repertories out there beyond the great Euro-american formal notated tradition. The audience music of high Asian cultures; current pathfinder or avant-garde music; current popular music; and the vernacular traditions, primarily oral, of Europe, Africa, Asia, and the Americas. People in positions of senior responsibility today have little or no involvement with these repertories, beginning with the involvement of the heart. Even to admit them to the world of music-worth-studying is to be threatened with a loss of face and a sense of having to be a new beginner. My image persists that one day the proper mix will be an equal allotting of our resources to each of these repertories.

As an example of one difficulty caused by this curricular corset, many young adults have responded deeply to contemporary songs and would surely grant them room in the grand tradition of lyric poetry and music. I take for granted a certain amount of shock, if not disgust, among honored colleagues involved in graduate teaching and research, at the opinion, for instance, that Joni Mitchell is right in there with Schubert, Brahms, and Hugo Wolf. When contemporary popular music is summarily dismissed by university music faculties a kind of short cir-

cuit takes place that is one central feature of our continuing dis-ease. Students are responding, often on an unconscious level, with a reciprocal prejudice against our values. This is particularly striking with jazz, that most potent, most intractable, most hybrid of the main branches of popular music. Thank God for the Charles Seegers and the Gunther Schullers, standing as exemplars to remind me that I'm judging the behavior of music faculties in terms of widespread abuses rather than of their essential nature.

Does anyone seriously believe that the resources of a music faculty are devoted as much to music from Gregorian chant to Bach as are devoted to music from Bach through Brahms and Mahler? I believe the repertory prior to Bach is seen either consciously or unconsciously as Venerable Historical Treasures rather than the central source of our roots for the present. I would have the repertory from Bach through Mahler become Venerable Historical Treasures, recognizing that its power still compels some to the exclusion of the present.

You may have experienced a piece by Pauline Oliveros called "Pieces of Eight," which includes in its instrumentation a cash register with a bust of Beethoven which has eyes that glow red each time you ring the cash register. Aside from commercial abuses of that repertory, I believe we often miss its main value, which is to help us understand the present and thus predict as well as shape the future. We court disaster when we focus on it only for its own sake and to the exclusion of these other repertories.

Compared to studies in analysis and criticism, in courses mostly called "music history" and "music literature," performance studies enjoy more popularity. However there are signs of ill health even there, of a cultural lag that can have delayed negative results. Studio instruction, in the first place, continues to be called "applied music," with clearly evident damage to budgetary, personnel and curricular negotiations across campus with people who misunderstand the term. In studio performance instruction itself there are several widespread flaws: very little of the repertory comes from living composers, or even the first half of this century for that matter; the inherited image of the performer-as-heroic leads to a flawed political relationship between teacher-as-dictatorial-guru and student-as-obedient-disciple; there is not enough encouraging of stylistic analysis as a source of blueprints-for-performance; and the search for virtuosic precision, by becoming overly competitive and fearful, is nearly fatal to the image of music as humane communication.

Conducted ensembles share these flaws with studio performance, with an even more strikingly outmoded repertory guaranteed by the packaged nature of the instrumentation, with even less self-determination guaranteed by the image of conductor as the source of all performance decisions, and with even less time for stylistic understanding guaranteed by the rush to answer the seductive call of public performance and the sound of many hands clapping.

Aside from a certain blandness, both of repertory and approach, that seems inadequate to the intensity of today's young people, courses we call "music education" suffer mainly from a lack of easy commerce with substantive courses in composition, performance, and analysis and criticism. These are the sources for their curriculum; the connections are strangulated as long as colleagues in those areas think of music education as a kind of demented cousin kept in the attic until the guests go home, fed with leftover crumbs from the table. "Music education" or "pedagogy of music" is cradle-to-the-grave, not K-through-12.

A corollary of our pressing need to refine graduate studies in performance, theory, analysis and criticism, and music education, is the call to be concerned with anthropology, sociology, psychology and public affairs, not to mention our kindred arts of dance and theater. Our graduate students gifted in one or more of these adjunct fields could be encouraged to incorporate them, almost without editorializing about it, into their graduate degree candidacy. There is a crying need for societal activists who have a highly developed sense of values in the arts, to be involved with government, arts councils, and the commercial world, just as a modest need continues for the hermitic scholar and the dedicated teacher coming out of our graduate degree programs.

Part of the damage to our curriculum lies in the prevalent ideal of the expert, the specialist in a particular topic in a single field of inquiry. Many such experts, some of them wise mentors and friends, have nourished my life with a great deal of whatever professional competence and useful attitudes I have. I honor them and what they stand for. Nevertheless, I believe the newest specialists, beyond the currently pervasive orthodoxy, need to be generalists, ready once again to be beginners in seeking new connections in the search for knowledge and wisdom. T.S. Eliot's words haunt me: "Where is the wisdom we have lost in knowledge? Where is the knowledge we have lost in information?"

Among such experts are those who become consumed by the image of being servants of the sacred, making some aspect of knowledge into

a simulation of God. These days their fitting punishment is to sense their knowledge turn to dust, not least because too little confirmation comes from the desirable cultural group of peers and disciples.

There seems to be a genuine division of opinion among us whether a graduate school teacher has any assignment to become involved in the personal well-being of students. Some of us see teaching as inevitably involving aspects of personal growth; others seem to see that involvement as optional. When teachers limit their exchanges with students to what are narrowly called “professional” concerns, they’re still contributing, mainly negatively, to a student’s personal growth. There’s no question but that teachers are engaged in moral education. By exemplification at least, they are moral teachers. The question is rather, how consciously refined and benevolent are their aims. Is their agenda actually “cut the competition down” or to seek I-Thou dialogue as copilgrims?

Personal belief systems exert much influence on what we call “academic objectivity,” calling the whole concept into question. Sometimes those beliefs are mainly unconscious, the result of undifferentiated cultural imprinting; sometimes they’re refined and highly conscious, relatively free of cultural bonds. The image of academic objectivity often becomes a vehicle for denying the existence of feeling-tone accompanying every idea. At times that feeling-tone can best be described as: “I’m going to repress feeling-tone in homage to objectivity,” or perhaps more precisely as: “I’m going to repress feeling-tone as a protection against intimacy.” I believe we have to recognize that “academic objectivity” is no longer a very useful term, since every thought carries feeling-tone and every measuring instrument changes the thing being measured.

As to our students: first of all, there’s an unprecedentedly broad diversity in their backgrounds, in graduate schools. From those varied backgrounds the best and luckiest go into careers without names: new hybrids from traditional careers, and indeed, those very traditional careers as they’ve become transformed. Coming from these backgrounds, heading for that unknown future, we send them through a narrow curricular funnel, based on an outmoded orthodoxy. I’ve been delighted to read NASM’s statements about the degrees in jazz, arts management, and other business hybrids. On the other hand, it concerns me that NASM calls the Bachelor of Music “*the* professional degree.” What’s the opposite of “professional” but “amateur”? The Bachelor of Music is the “concentrated” or “specialized” degree, in relation to others that are broader and more general.

For some time, I've experienced a good number of undergraduate students as actively resisting intellection. It's bewildering to me that they continue to be degree candidates. I can only sense it as evidence how few alternatives are open to them, and how they can continue in good academic standing because of mass education, with its anonymity, its possibilities for floating, for conning professors and for cheating of various kinds. Among graduate students presently in my life, some have consciously been through that period of resisting intellection, holding that feeling-responses are the point, and that because analysis and evaluation merely distance us from the spirit they are to be abhorred. In some of the best students who've lived by that image and then gone beyond it, there are two apparent effects. First, they seem to have a strengthened commitment to careful thought; and second, they are trigger-happy in the presence of someone who denies the relevance of feeling-responses, even their primacy.

I have the impression that with some people when I mention such a phrase as "spiritual energy" I get the same I-smell-a-dead-cat look as with another group when I mention the words "analyze and evaluate." Those who are cynical about the place of feeling-responses and of spiritual energy in formal advanced study, and those who are equally cynical about the place of intellection, simply have to see how their interplay is the only way. My personal position is that feeling-responses are indestructibly primary, so I'm ready to go to hell-and-back with that merely miraculous tool, the intellect. The mutual rejection related to this matter, between faculty and students, seems to be a destructive shadow side of their inordinate and mainly unconscious search, the faculty for disciples, and the students for a guru.

I'm encouraged by my belief that among the best of today's undergraduates, those who do indeed come to graduate school will probably be so passionate about their involvement that they will help gradually shift the image of graduate curricula, graduate aims, and appropriate relationships between graduate faculty and students.

Over the years, serving as a consultant to college music faculties, I've asked for various meetings to take place during my visits. Graduate students meeting alone have almost invariably seemed the most competitive and most fearful. As Fritz Perls says, they "live suspended between impatience and dread." They've had a great deal of potentially useful energy drained off in several directions: first, by the broken record of "willigetajob, willigetajob, willigetajob?"; second, by having to develop high competence in recalling a mass of sophisticated detail

about the raw chronicle of music history, in order to pass examinations demanding the lowest level of intellectual competence, mere recall; and third, in breech-delivering final projects in the inflated image of contributing to knowledge, instead of merely demonstrating that their tools are in good shape for long-range professional involvement.

A major difficulty between faculty and students is that some of each group operate with a hierarchy of values, in which X is clearly better or worse than Y, while others operate with a spectrum of values, in which the relative value of X and Y is a matter of timing and existential choice. Having been buffeted a bit in this division of opinion, my position has come to be that it's far more useful to move with *both* a hierarchy and a spectrum of values as seems most useful to my aim at a given time.

Adolescence has changed in our time: the process of becoming an adult starts now between ten and eleven, and often extends to around thirty instead of from around thirteen to twenty-one. Far from wanting to imply that we must therefore consider our graduate students less adult, I want only to call attention to this revised image as it calls forth mentorship in us, beyond mere instructing. Having personally defined "grown-up" as "death-bed," I find it now seems easier to define adulthood separately and more precisely. One part of being an adult is to have found a vehicle within a cultural group for balancing mutual needs and resources.

As to the cultural context of our graduate programs: there's clearly a poor job market and there are lots of schools offering graduate degree programs in music. Is anyone going to take on the task of saying which schools ought to quit because they don't have high enough standards, good enough resources, and appropriate enough aims in light of some generally accepted criterion? Or are we simply to let attrition take place naturally? Is it our duty to discourage students from coming for further advanced study because there's a poor job market? Or are we simply to track the relationship between their needs and resources interplaying with our resources and needs? The huge commitment in our society to developing a large-scale substantive musical culture is related to repertory almost totally ignored in our curriculum. That's one part of what we call the poor job market, plaguing our graduates and threatening our vitality.

We've stepped over the threshold of a shifting image of reality on a gigantic scale, so huge that we and our youngest students are in it

together. Only in the last few years have we gone beyond the state where there were no maps, no roads, no paths, and no sense of either roots or direction. We seem now to be like a strawberry plant that has sent out runners; if we aim along those runners toward the future, we can project future paths, roads, and maps. If we aim backwards into the past perhaps we can glimpse useful relationships between our present state and our roots.

Until recently our language has been geared essentially to handle mainly either-or images of reality, the kind leading to true-false questions on examinations that often serve as the only basis for marking a letter grade on a student's record. Those either-or images stem from an all-powerful monotheistic image of reality. We're in the early phase of a new polytheism, able to use language for both-and, and for neither-nor images. At several levels there's a kind of we-they split image of reality that thwarts re-tooling and debilitates our usefulness. There is *our* music and ethnic music, *our* musicology and ethno-musicology, serious music and commercial music, artistic activity and political activity out there.

The cultural context in which this is taking place is a *global community*, with a staggering structural lag between the needs and resources of that community and our language and institutions. For example, we've inherited the either-or image of moving directly through what has been termed initial education, from the age of about six through the baccalaureate, perhaps a year or two off, and then directly into a graduate degree program. One is either a student or a professional person in our terms; the image of intermittent, life-long education and the implications such an image has for our degree programs seem often to escape us.

All around us, people are making policies that effect our well-being and the well-being of our students and universities, with almost no help from either us or our graduates. The hero of Hermann Hesse's novel, *Das Glasperlenspiel*, finally goes away from the monastic center where he has been contemplating the beautiful relationships of all disciplines in a hermetically sealed environment, once again to be active in the world. He discovers it's too much for him. Having become so rarified in his concerns, and so divorced from passion, feeling, and exchange in I-Thou dialogue with his fellow human beings, he dies. Is that where we are in the cultural context of our time? Many people in positions of senior responsibility in universities today became adult and professional people in a very different era. For many of them, much of what is hap-

pening today seems like abdication of responsibility in what they call academic standards, and intrusion of feeling into what they call academic objectivity. I believe the interplay between death and re-birth today is so complex that constructive and destructive energies are unprecedentedly close; to sense which of them is mainly operating in any given context demands constant tracking. Such generalities as I am mentioning today leave unanswered the plumber's question, "What do I do first?" First of all, I believe the question is itself likely to be based on an image of a single, rational, orthodox, right answer. In your capacity as administrators, when you get back home, if you want a sense of continuing health at any level in your school, I urge you to encourage heterodoxy, not just tolerate it, but encourage and exemplify it yourselves, rather than looking at it too quickly as abdicating some kind of traditional responsibility. I believe furthermore that teaching faculty have to find their heterodoxy, acting on the basis of mutual coercion, mutually agreed upon. A painful process; we must embrace and go through the pain to reach health. One of the few persisting operational suggestions I carry is that of having near the center of collegial life a continuing, mutually respectful debate on all aspects of formal education. Not to provide such opportunities seems to me truly an abdication of responsibility. Even if debate doesn't resolve any issues, it can serve as a metaphor for what a university must be, encouraging the image of perpetual dance, a flowing river, a playful game, rather than that of rival Mt. Sinai's with mutually untouchable tablets of the law.

I sense in myself a conscious eclecticism, clearly flawed yet clearly useful in a pathfinding spirit. I want to be free from being the equivalent of the over-anxious gardener who keeps pulling up young plants to see how they're growing, but I want constantly to track my experience and my behavior, believing that rebirth is occurring all around me at a glacial tempo. These self-images have proven useful enough for my aims that I ask your special consideration of them, in seeking personally refined variants.

There seem to be two opposing heresies around: one is the idea that if you ignore crisis with business-as-usual the crisis will go away; the other is the image of stomp-out-the-devil. The image is far more useful of *transmuting* crisis, paying attention to it as a critical incident to help us do things which we might better have done on a philosophical basis.

I would have us strike from our vocabulary those two obscene words "should" and "should not." One can live with these words a long time,

like a low-grade infection. I would have us push any such parental energy into a mutually coercive “must” and “must not,” depending on what we genuinely want. We’re understaffed, underfunded, over-assigned, tired, frustrated and fearful; we’re hooked into rigid orthodoxy in a time of death and re-birth; we undervalue the spirit of playfulness, mystery, of prayer in the search for imaginative precision. Please note that I’ve not said we *over-value* the intellect, but we do under-value these deeper energies.

Much of what I’ve said today, I’ve said before. It’s at least consciously redundant, and to paraphrase Sir Donald Francis Tovey, repeating something five thousand times doesn’t make it a cliché; the only criterion is whether it is potentially useful in a given context. I am touched by Whitehead’s definition of the aged, which seemed to be free of any consideration of chronological age: “The aged are those who, before all things, desire not to make a mistake.” I thank you and ask again that you hear what I’ve said not to contradict nor to believe, but to weigh and consider.

REPORT OF THE RECORDER

MARCEAU MYERS
North Texas State University

SESSION I

The first session began with Dean Allen Britton, Chairman, presenting some general remarks concerning graduate music education. Dean Britton briefly discussed the background in which graduate degrees in music developed historically and he reviewed the major objectives of the various graduate music degree programs which are currently being offered in colleges and universities. Dean Britton then introduced the principal speaker, Cornelius J. Ping, Vice Provost of the California Institute of Technology, who presented the session's topic address—"A Survey of Current Policy Considerations In Graduate Education."

In keeping with the format of the conference the *Graduate Education Section* met in three sub-groups to review aspects of each presentation and then reconvened in plenary session for reporting and further discussion. The following text summarizes the comments and recommendations which were suggested in both the discussion groups and plenary section after each major topic presentation.

The specific subjects which were reviewed and discussed after Vice-Provost Ping's address were: "Decreasing Enrollments;" "Accreditation;" "Research Centers and Institutes;" and "Pressures for Accountability."

Decreasing Enrollments. Several problems related to declining enrollments in graduate schools were recognized as being critical for graduate music education. Of primary concern was the diminishing of opportunities for graduates to secure positions as teachers in colleges and universities. Due to the shortage of positions the standard of selection for an appointment is higher than it has ever been, and consequently it is extremely difficult for even very well prepared teachers with doctorates to secure positions in colleges and universities. Hence, many superior students are electing not to continue their education even with the aid of a graduate teaching assistantship or fellowship inasmuch as they cannot foresee any possibility of future employment. This problem has created the existence of the possibility that an entire generation of young minds will not be able to make their contributions toward the advance-

ment of higher education unless some method of continuing employment in our colleges and universities is devised for them. The paramount problem, obviously, is how to fund the employment of more college and university teachers. Securing funding will most certainly require that our constituency demand that elected officials become interested in this problem, and it was suggested that NASM should provide the leadership necessary to accomplish this task.

The issue of broadening the base of graduate music education to include many new areas as a means of offsetting decreasing enrollments was widely explored. Some questions which arose were: Should there be more specialized degree programs such as arts management, music business and commercial music? Should we turn our attention toward servicing general education and continuing education areas? Should we project to the twenty-first century and attempt to determine the kind of musical society which will exist and then develop our pedagogy and approach accordingly? Some of the conferees felt that all of these ideas deserved exploration as a possible means for offsetting decreasing enrollments and to increase vocational opportunities. However, others believed that we should not educate to meet the market-place, but that "we should provide our students with the best possible musical education and then let the course be determined by them."

Accreditation. The problem of the proliferation of accrediting agencies suggested by Professor Ping did not seem to be a particularly relevant one. However, it did bring about comments to reinforce the idea that music accreditation should remain "general" and under the NASM umbrella rather than to have specialized associations such as opera, theory or orchestra involved in accreditation. The fact that accrediting agencies in other disciplines (e.g., law and medicine) place great demands on institutions was not deemed to be detrimental to quality in graduate education. Securing the fiscal support necessary to meet accreditation demands for expanded library resources, higher faculty salaries and the like was recognized as a problem, however, many felt that it is incumbent upon institutions to provide these resources if they wished to conduct approved graduate programs. Also, it was stated that perhaps NASM should become more aggressive and demanding before granting approval for graduate music programs.

Conflicting viewpoints regarding the alteration or changing of the present accreditation standards for graduate music programs were expressed. Some believed that the present guidelines provide a creative framework for developing distinctive programs and that the diversity

of graduate music programs which exist are a strength. The fact that NASM permits an institution to define its own goals and then determine the extent to which these goals are met was viewed as an essential philosophy necessary to assure that there will continue to be a diversity of programs among institutions. The other point of view which was expressed was that the present guidelines are of little help to institutions developing graduate programs and that what is needed are more well defined and specific criteria for each graduate degree program.

Another aspect of "accreditation control" which was suggested was that NASM should determine the number of graduate students which can be accommodated at respective member institutions. Many schools are under extreme pressure to admit greater numbers of students into their graduate music programs even though they lack the resources needed to maintain high standards. It was stated that this idea was, perhaps, a "noble ideal," but highly impractical in our musical/institutional heterodoxy!

Research Centers and Institutes. The research institutes mentioned by Vice-Provost Ping did not appear to be too pertinent to graduate music education inasmuch as they are virtually non-existent in music or have little impact upon our programs. Several items, though, which are somewhat related to the topic were discussed. They were: the development of consortia; the utilization of institutions other than colleges or universities for graduate programs; and the role of state legislatures and coordinating boards in defining and specifying the scope of graduate music programs for institutions.

It was noted that from time to time several institutions have cooperated successfully in the development of a consortium in order to avoid duplication of programs and to combine their resources. In this manner each institution can make better use of limited funds. An analog to the research institute concept which was suggested was the use of professional/commercial institutions. For example, major recording studios, which possess "state-of-the-art" equipment which could never be owned by colleges and universities, could be utilized for offering graduate degree programs in that area. The fact that state legislatures and boards of control may begin to place greater restrictions upon what programs shall be permitted in respective institutions was also recognized, and the group was urged to review possibilities for developing good cooperative efforts among schools in each state and area to avoid the possible elimination of any important, essential program.

Pressures for Accountability. The concern of the speaker that there are too many strains on administrative procedures and that too many resources are squandered due to pressures for accountability had many implications for graduate music education.

There was a resistance expressed to the notion that our schools must of necessity be governed by “factory managers” and that chief administrators play the role of accountant. Also, it was noted that somehow we must get beyond the point of preoccupation with data especially when it is only a part of the total picture. We must attempt to look beyond data such as faculty/student ratios and credit hour generation and obtain a broader philosophical commitment on the part of the administrative hierarchy at our respective institutions. We must be accountable, but not necessarily in the “business” model of accountability. We need to develop our own model of accountability. Other forms of accountability appropriate to our own purposes must be proposed and then utilized to the advantage of our graduate music programs.

SESSION II

The presenter for this session was Professor Jerry Neil Smith, director of the School of Music at the University of Oklahoma. The topic of his presentation was: “The Objectives and Structure of Admissions and Placement Testing.”

Virtually all of the reaction/discussion to this presentation focused upon graduate music admission’s “three G’s!” That is: GPA (Grade Point Average); GRE (Graduate Record Examination); and GAE (Graduate Admissions Examinations).

The undergraduate grade point average (GPA) is, perhaps, the most universal of criteria established for admission to graduate school, and most of the participants in the *Graduate Education* discussion sessions agreed that it is a valid requirement. There are, however, a variety of GPA’s which are acceptable for admission to respective programs. The requirement ranges from a low of 2.0 to a high of 3.0 on a scale of 4.0 as the highest possible. The most frequent requirement seems to be 2.5, and there are many variants for computing the acceptable GPA (e.g., based only on the last 45 or 60 hours of undergraduate study). Even though the GPA is not a true standard of measurement inasmuch as there are so many variables—the quality of the undergraduate institution, variations in record-keeping practices, etc.—there was a general consensus that it is still one of the best predictors for determining stu-

dent potential for success in graduate music programs. However, it was noted that a student with a low GPA will not necessarily be incapable of or fail in the pursuit of graduate music education study. Hence, the group recognized the fact that exceptions are made—and should be made—to admit to graduate music study some students who do not possess the required GPA. (A wide variety of individual circumstances constitute the basis for recommending exceptions to the GPA requirement.)

The Graduate Record Examination (GRE) is apparently the most controversial, misunderstood and misused of all the admissions requirements. There seemed to be very little agreement about the manner in which the GRE is utilized to determine admissability, except to note that nearly all schools require it in some form. Schools of Music seem to have it imposed upon them by graduate schools, a point which seems to be substantiated by the fact that very few music schools required the GRE Advanced Music Test and prefer to administer their own music examinations. Very few schools have established fixed cut-off scores for any of the GRE sections, i.e. verbal, quantitative, critical analysis, or advanced music when required. Consequently, students are seemingly being required to take an examination which is virtually not counted for anything other than to note that they have done it. The reason most often expressed for not using the GRE as a specific criteria was that not enough is known about what it means as a standard of measurement or as a predictor of ability to pursue graduate music study. It was generally conceded that students who score very well on the GRE have no trouble being successful in graduate study pursuit, but that the opposite (low scorers will be unsuccessful) was definitely not true.

The GAE (Graduate Admission Examination) is a locally devised series of tests designed to provide the institution with specific information about the musical skill and background possessed by the student at the point of entry in a graduate program. Technically, these examinations do not enter into the considerations about whether or not a student is admitted to an institution for graduate study inasmuch as they are not taken by the student until after he or she arrives on the campus. GAE's generally consist of tests in theory, music history and performance areas, and they are used for diagnostic/counseling purposes and for determining admissability into specific courses and programs. Frequently, remedial or deficiency work is required as a result of the outcome of the GAE. It was noted that most GAE's do not test the writing ability of

a student, however, this skill is the one most needed to succeed in introductory required courses such as bibliography and research studies.

Several recommendations seemed to emerge from all of the discussions pertaining to the entire process of admissions and they were: 1) that there is a real need to disseminate and study all of the admissions data available and determine if there are measurable, valid criteria which should be utilized by all institutions to admit students to graduate music study; 2) that some form of provisional admission be established whereby a student without certain competencies could not continue in a program even though they were "passing-the-courses" in graduate school; 3) that a stronger counseling program be developed for advising students in graduate music education programs; and 4) that NASM review the statement on admission to graduate study in the *Handbook* and modify it to bring it in line with actual practices if necessary.

SESSION III

Two graduate music education topics were presented for reaction at the third session. They were: "Basic Competencies, the Comprehensive Examination, the Final Project," by Allen Forte, director of Graduate Studies at Yale University; and "Remarks Concerning the DMA," by Himie Voxman, director of the School of Music at the University of Iowa.

Several aspects of Professor Forte's presentation were reviewed and discussed in the small groups and plenary sessions. A large segment of the discussions centered on his statement that tonal music should be the focus of study in the basic competency areas. He stated that "the basic competencies should be directed toward the Western music that we know as the music of triadic tonality . . ." There were many expressions of the need for graduate students to broaden their horizons and that they should be encouraged to learn about all kinds of "musics" including non-Western, "new" music of the avant-garde and jazz, folk and popular music. Mr. Forte clarified his position by stating that he did not intend to *exclude* non-Western music and music since 1945 but that the basic competencies should be focused on tonal music. Some questioned the omission of aural study as a graduate level competency even though Mr. Forte considered that this skill should have been acquired at the undergraduate level.

The nature and meaning of *Specialization* was discussed and it was concluded that precise definitions of various specializations were needed.

For example, does in-depth specialization mean that the pianist would elect to study a limited style of repertoire—Brahms/Liszt, Avante-garde, etc.—or is piano study itself (including all styles) the specialization? (Mr. Forte stated in the plenary session that he favored the narrow-limited approach in his concept of specialization.) One group noted that in the preparation of specialists we should take great care not to create very narrow specialists who pay little heed to aesthetic and sociological considerations. The feeling was that we have the responsibility for preparing specialists who have a more global view of music. Additionally, this group believed that the musician of the future must possess greatly increased communication skills beyond those evidenced by most music students presently completing graduate studies.

Professor Forte's recommendation regarding foreign language study was discussed and several questions were raised about it. There was some quibbling about the distribution of requirements—three languages for musicologists, two for theorists, etc. (the omission of a requirement for conductors was noted, also), but the majority of the comments centered on whether or not there *must* be a requirement for all graduate students. Viewpoints which were expressed ranged from having no requirements or leaving it to be determined by the individual schools as in the present *Handbook* to support for Professor's Forte's position of specific requirements for each degree. Another aspect of this discussion focused upon the manner in which the foreign language competency should be achieved. A rhetorical question which was posed was: "If any degree of foreign language competency is expected can it be acquired during the course of study in a graduate degree program in music?" Hence, should there be entrance or admissions requirements and examinations in foreign language if such competencies are to be required?

There was only limited response to the recommendation pertaining to the *comprehensive examination*, but it should be noted that a feeling which seemed to be prevalent was that the comprehensive examination should remain general and encompass all musical areas rather than being aimed exclusively toward the area of specialization. Also, while there was a general consensus that the re-examination as a "final act" was, perhaps, redundant as Professor Forte believed, many felt it still has some merit if only for the psychological feeling it gives to the student in knowing that he had indeed concluded his formal study.

Professor Forte's recommendation regarding the *Final Project* did not receive much attention during the discussion periods as most of the

conversations regarding the final project centered upon this requirement in conjunction with the DMA degree.

There was a general consensus feeling communicated that Professor Forte's statement regarding "The Environment for Graduate Study" was a meritorious one and that it very effectively articulated the essential needs of any institution involved in the graduate education of musicians.

The overview of the background and history of the DMA presented by Himie Voxman generated discussions about several aspects of this degree. Most of the discussion focused upon the need to achieve a proper balance between requirements in performance and scholarship for students in the DMA program. The predominant feeling regarding this matter is summarized—as succinctly as possible—in the following statement. Essentially, the DMA candidate is one who is preparing to enter the academy as a faculty member. If a student's sole objective is to prepare for a performance career the DMA would not be needed for this purpose. Thus, in admitting and developing DMA candidates, persons should have, or should achieve during the course of study, some integrity as a scholar who can communicate effectively in both verbal and written form. The artist diploma would appear to be an appropriate alternative for those students who are: 1) not interested in careers as teachers, or 2) are not qualified scholastically or do not possess the communicative skills necessary to successfully pursue the DMA degree.

Two statements articulated in the plenary session seemed to summarize what could be construed as recommendations: 1) that the doctoral program needs a well integrated set of requirements which lead through course-work (designed to meet basic competencies), the comprehensive examination and the final project rather than unrelated arbitrary requirements; and 2) that varied-diverse programs should exist among NASM schools inasmuch as the individual schools attract students with different goals.

SESSION IV

Robert Trotter, Professor of Music at the University of Oregon was the presenter for this session, and his topic was—"The Structure of Graduate Education in Music and Future Needs of the Profession."

In the discussions in the group meetings and the plenary session there was general agreement that the catholicity/heterodoxy which Professor Trotter posed an an essential component of graduate musical education was meritorious and that we need to look to the future and be

innovative in the development of our curricula. However, the question was raised as to whether or not our responsibility encompasses the incorporation of all of these concepts and ideas into our programs? If so, how should this be accomplished, and further, does it have any usefulness?

Much of the discussion centered around the view of the need for catholicity in our programs and specifically on whether or not the "five repertoires" recommended by Professor Trotter should be made available for in-depth study for graduate music students. It was noted that in many institutions opportunities are offered for a breadth of study in many of the areas such as ethnomusicology, jazz and commercial music and that even in our existing "European-oriented" programs the students can only cover a limited amount of information during the course of their studies. There was some comment about the acceptability of some of the "musics" not being worthy of intellectual/educational pursuit at the graduate level. Some participants believed that the "musics" introduced by Seeger and Schuller (Folk and Jazz) had more validity as subject matter than Pop-Rock and the like. Also, the problem of securing faculty members to teach the "Trotter" program was recognized as a very real problem. Can our "orthodox" faculties be re-tooled to make adequate contributions if these innovations were to be adopted?

Finally, there was a re-affirmation of the idea that diversity is something which has value for musical education, but in order to accomplish this goal perhaps we need to have diverse institutions—i.e., some specializing in each of the various areas of music.

Generally, the conferees found it difficult to respond in specifics to Professor Trotter's report. (Undoubtedly, the "last meeting" syndrome had set-in and participants were too concerned about the weather and departure times to take on this formidable task!) However, nearly everyone was in agreement with the fact that it was a very provocative, enlightening presentation which posed a philosophical viewpoint that will lead to many discussions related to altering or modifying many aspects of graduate musical studies.

SUMMARY

A majority of the music executives who attended the *Graduate Education of Musicians* program indicated that they considered it to be a very important one and that the opportunity of being able to participate in each of the sessions was a valuable experience.

A feeling which prevailed throughout the meetings was that the participants were generally satisfied with our graduate music programs in our institutions, and that there is no need to change drastically what is presently being done. It does not appear that major alterations or modifications are necessary in admissions procedures or to prescribe precise curriculum or degree requirements. What is needed, perhaps, is the defining of "quality" rather than attempting to regulate the specifics of graduate music programs for all institutions.

Another aspect of graduate music education which came to the fore was the belief that we need to retain diverse programs within and among our institutions. It was pointed out that both of the programs propounded by Professors Forte and Trotter were monolithic in nature and that the only difference was the type of stone from which they were constructed. However, neither program precludes having a variety of different graduate music programs which can blend very well into the musical landscape framed within the polarities of the "Forte/Trotter" structures! Another point which was made was that we really do not need all of the graduate music programs which are in existence today, and that those programs which do not, or cannot, meet standards of high quality should be eliminated. Also, it was suggested that now is not the time to allow a new program to be added unless it can truly be demonstrated that the proposed program will provide something which is unique and that it will not duplicate any existing program.

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MANAGEMENT IN AN ACADEMIC SETTING

Chairman: Wiley Housewright, Florida State University

Associate Chairmen: Warren Scharf, Baldwin-Wallace College; William Schempf, Central Michigan University; Otis Simmons, Alabama State University; Gordon Terwilliger, Wichita State University; Robert Thayer, State University of New York at Potsdam

Recorder: Paul Langston, Stetson University

Associate Recorders: Thomas Carpenter, State University of New York at Fredonia; Virginia Hoogenakker, Belhaven College; Richard Knab, Indiana University of Pennsylvania; Robert Steinbauer, Kansas State University; David Willoughby, Eastern New Mexico State University

Bibliographer: Rhoderick Key, Eastern Illinois University

Presenters: Eugene Bonelli, Southern Methodist University; Robert Fink, University of Colorado; H. Jerry Zoffer, University of Pittsburgh; Barry Brindley, University of Illinois Foundation

INTRODUCTION

RATIONALE

NASM has maintained a long-standing interest in the issues of management which influence the operation of music schools and departments. The last two annual meetings have included an introduction to management for new executives and various additional detailed sessions concerned with management. Two of these were conducted by the Business Committee for the Arts, Inc.

As academic life becomes more complex, there is increasing need for greater sophistication in all phases of management. Those new to administration as well as those with more experience seek to improve their skills and understanding. NASM is committed to serving this need to the extent possible and appropriate.

OBJECTIVES

- (1) To discuss in detail four issues basic to good management. The approach should combine the philosophical and the practical, and should focus on the administration of music units.
- (2) To begin developing a body of literature concerning management issues and problem solving for the music executive.

PROGRAM PLANNING AND TIME MANAGEMENT

EUGENE BONELLI

Southern Methodist University

As a prelude to our discussions of management in the academic setting, I would like to briefly outline some of the crucial factors which will influence and shape the work of all college and university administrators in the years ahead.

1. By the year 1990, there will be 19% fewer students in the 18 to 22 year age bracket than there are today.
2. Academic managers will continue to function in a less favorable economic and political environment for the foreseeable future.
3. We will experience continuing changes in the age mix and goals of students in higher education.
4. New emerging career opportunities, including many interdisciplinary possibilities, will shape and reshape our curricula and priorities.
5. We will be dealing with a more heavily tenured, less mobile faculty, particularly under the impact of continuing inflation and the tight housing market. Long-range fiscal planning at our university is now projecting an 8% annual inflation rate for the next decade. It is increasingly likely that the only truly mobile faculty will be those distinguished individuals who can command the highest salaries and endowed chairs, or new faculty at the entry level who are happy to accept any position in any location.
6. Collective bargaining, particularly in the public sector, will continue the gradual inroads it has made so dramatically into higher education over the last ten years. An increasing number of executives in higher education will find themselves working with a union contract.
7. Academic managers will increasingly function under the impact of systematic college or university-wide reallocation plans in order to operate with reduced budgets and enrollments. The absence of such plans may have even greater impact to our work. Of 106 campuses responding to a recent survey conducted by the National Association of State Universities and Land Grant College, 53, or 50%, had no systematic reallocation plans at the present time.
8. Arts administrators in higher education will continue to experience growing community interest in enrichment in the arts, with the accompanying pressures on our colleges and universities to meet these continuing education needs. We will confront these pressures with a faculty heavily oriented to the past and to traditional roles in training arts majors.

9. The growing federal and state government role in the arts in education will continue to shape many of our decisions and priorities.
10. We will all experience an expanding emphasis on private and foundation fund-raising to help offset inflation and the effects of shrinking economic resources. New sources of income will be necessary even to maintain the present quality levels of our programs. Fund-raising will become a more common activity for administrators in publicly supported institutions, as they join their colleagues in the private schools in competing for the same philanthropic dollars. There is also every likelihood that inflation will continue to outstrip the budget increases we achieve from all sources combined. We will confront mandated cost increases over which we have no control. As an example of this, our university has reduced energy consumption by 40% over the last four years. Nevertheless, during this same period, energy costs have still risen by 200% despite the lower usage.

All of these realities underline my thesis that a somewhat different kind of orientation is necessary in order to be successful as a manager in higher education during the coming decade of the 1980's. Abraham Maslow once said, "I have seen very few managers or writers on organization theory who have the courage to think in far terms, in broad-range terms, in utopian terms, in value terms." However, I believe there will have to be more people who do think in these terms if we are to maintain the quality and viability of higher education including a strong role for the arts. For an administrator in a discipline such as music, a primary qualification will continue to be musical knowledge and ability adequate to provide the necessary breadth for decision-making based on value judgements. A music administrator should still be first and foremost a musician. But this alone will not be enough to guarantee success in a management role.

In order to survive the conflicting pressures and constant change, we shall continue to confront in higher education, an arts executive must possess a fairly sophisticated knowledge of management theory and organizational behavior, as well as appropriate leadership skills. In maintaining and upholding program quality and in creating a reasonable and humane climate of human relations in an administrative unit, an arts executive today faces challenges far beyond those of past generations. I believe it is somewhat analogous to the problems of successfully raising children in today's society. One needs to bring to a conscious level some of the basic premises which underlie behavior and to take advantage of the creative thinking and experience of others.

Let me outline here some of the statements of the most influential figure in today's business world, Peter Drucker. Mr. Drucker has said:

“The only things that evolve by themselves in an organization are disorder, friction and malperformance.”

“So much of what we call management consists in making it difficult for people to work.”

“Management says the first job of the supervisor is human relations. But when promotion time comes, they promote the fellow who puts in his paperwork.”

“The most common cause of executive failure is unwillingness or inability to change with the demands of a new position.”

“Priorities are easy. ‘Posteriorsities’—what jobs not to tackle—are tough.”

“Decision making is the *specific* executive task.”

“Start with what is right rather than what is acceptable.”

“There is an enormous number of managers who have retired on the job.”

These short sayings underscore many of the realities we all face every day.

There are five basic functions of executive leadership which are referred to by a number of writers on the theory of management.

1. *Planning*: The determination of what is to be done to accomplish the purpose, the objective, or the mission of the school, department, or unit.
2. *Organizing*: The formal arranging or balancing of education resources and activities, the determination of who is to do what, the assigning of authority and responsibility so that which is being planned will be accomplished.
3. *Directing*: Commanding, ordering, telling, and instructing subordinates what to do—and perhaps how to do it—in order to accomplish the objectives.
4. *Co-ordinating*: The integrating (routing) and timing (scheduling) of activities, so that the plans will be carried out.
5. *Controlling*: Checking the progress of work against plans or standards to determine if activities are being carried out; making corrections and adjustments or even new plans in the event of new developments or unforeseen circumstances.

Many books and articles on management theory expand these principles into detailed lists of do’s and don’ts for managers. Such theories may be helpful in providing specific insights, but this surfeit of materials also has the potential to intimidate one into a much too calculated approach to management which may almost verge on manipulation. I am

convinced that we must strive to know ourselves as well as possible and capitalize on our strengths as we try to minimize our weaknesses. Each of us is an individual human being. Our personality traits and character are important and inseparable from our role as an arts executive. We cannot and should not try to completely re-make our personality and inclinations in order to assume an executive position. Sometimes, facing the truth about oneself may lead to a decision that executive management is not the field to enter. It is far better to recognize this from the beginning, rather than to frustrate oneself and others by trying to do something for which we are not temperamentally suited. This is not to argue that managers are born, but it is an appeal to carefully consider all the demands and requirements of administration before making a decision to seek such a career. If one is inclined toward administration, and has demonstrated basic ability and achievement in administrative assignments, then there are some principles and insights which can help you to become a more competent and successful manager.

A high priority for higher education today is the identification of goals and objectives which fully recognize the constraints and realities of the time in which we live. Let me define the difference between a goal and an objective. A goal is a broad and general statement of what you would like to accomplish, but not how you would accomplish it.

Objectives are precise, objective, operational statements which are observable, specific and unambiguous: they are statements of the knowledge, skills, and abilities which must be demonstrated in order for the goals of the program to be achieved. In order to maintain quality programs, an administrator must clearly articulate his goals and objectives both to those to whom he reports and to the constituency he serves. In doing this, we are really answering three questions: Where are we now? Where should we be? How do we get there? Unless this is done, program planning, and the resulting decision-making and resource allocation, tends to be short range in concept, and often only compounds the difficulties we face.

One way to establish goals and objectives is through the process which is called program evaluation or program review. We have probably all been subjected to some form of program review over the last several years. The process can be very complex and time consuming, and may lead to the creation of a mountain of paper. The tragedy is that often this entire effort is not really helpful in making key decisions.

Sometimes, the sheer volume of material generated is more than any one person can assimilate. There have been cases in which completed program reviews have been put on a shelf and those involved have never known if all the work actually benefited the institution. Administrators continue to fall back on time honored methods for decision making, with expediency often being the controlling factor. When handled in this way, program review is counter-productive, and does nothing to improve the quality of our institutions.

I have come to believe that comprehensive institutional evaluative processes rarely have lasting and substantive benefits which justify the time expended. In order to be effective and to help in reaching essential decisions, the data and insights generated must meet the specific needs and priorities of individual operating units within a university or college. Departments and programs must be involved in designing the process if it is to be helpful to them. Program review must recognize the realities and differences within the same institution. It can still be accomplished within the framework of some kind of coordinated and standardized approach to gathering data, but I believe program review is usually most effective when initiated and primarily used at a departmental or school level. When approached in this way, program review can be a real asset to an administrator in setting goals and priorities. It can insure the essential involvement of the various constituencies which will be affected, and it can provide some hard data for a department chairman or dean to use in combating the kinds of emotional appeals to which we are all subjected.

We desperately need hard information and insights which can help us from always being put in a reactive position.

My basic point is that in order to confront the realities of higher education as we move into the 1980's, it is increasingly going to be necessary to analyze and question many of the assumptions which have guided us in the past.

We must make the best possible use of every resource that is available to us. When necessary, executive managers at every level should be prepared to eliminate or change traditional curricula or programs in order to reallocate resources to support new or higher priorities. This can be a painful process, but it can also be an opportunity to chart some new directions by determining what each particular unit can do best in serving its constituency.

Strong and visible programs are necessary to compete for the shrinking number of students in the years ahead. We must face the fact that higher education is a declining industry, at least in regard to the traditional college age population. We will all be managing decline in the decade ahead, in contrast to the expansionism of the 1960's.

I would like to submit the following for any program review process:

1. Get all the hard data you can on:
 - a) cost effectiveness for individual programs and units
 - b) enrollment trends over a period of at least the past five years
 - c) faculty-student ratios and the relationship of faculty size to credit hours generated
 - d) realistic projections of future enrollment patterns
 - e) a careful analysis of faculty loads.

Gathering this kind of data does not mean that one automatically adopts a mechanical cost-accountant's approach to making decisions. You will know the relative cost of each program and be better able to relate program expense to program quality and priority. This kind of information can be very helpful to an arts manager in presenting a case to the central administration or to trustees. The absence of such information or of a coordinated master plan can lead to the imposition of decisions from outside the school and department. Such decisions are often made on very rigid formulas, such as the desire for a certain specific faculty-student ratio.

2. Find an appropriate means to solicit opinions of faculty, students and alumni of the unit being evaluated. Offering the opportunity for input is important even if individuals choose not to take advantage of it.
3. Appoint whatever ad-hoc committees seem important to your particular situation. Such groups can help clarify goals and objectives and set program priorities and determine policy for resource allocation in the future. It is particularly important that these decisions be carefully related to the realities of each institution and the over-all community it serves. The NASM Self-Survey for accreditation purposes can be helpful in program review as can the material generated for its annual reports.
4. Set a time limit for completion of the process. To the greatest extent possible, use faculty in productive ways which foster greater individual understanding of broad problems, concerns and possibilities. Achieving a fairly well articulated five year plan for the development of a particular unit is no small achievement. In all probability, any planning beyond this time period will eventually be modified because of unforeseen changes. But remember that even within a five

year time frame, appropriate modifications are easy when a basic master plan is in existence and is well understood by all.

In summary, I believe the proper kind of program review can be an important asset to any administrator in making hard decisions on program priorities and resource allocation.

Another important function of executive leadership in higher education today is to establish careful principles of control which will insure that key decisions are implemented and budgets are not exceeded or discarded without appropriate procedures being followed. A good financial officer can be an invaluable asset in this era of scarce resources. I believe every administrator should try to find some way to have such assistance in controlling and monitoring program developments and budget expenditures. The position can be either full or part-time, as appropriate to the size and scope of the unit being administered. If an administrator must be responsible for budget control entirely on his own, then I believe the time implications of this function must be considered in determining load allocation for administrative purposes.

Collective bargaining for faculty is another factor which has changed the face of higher education in many institutions in this country. Some collective bargaining contracts establish a rigidity of personnel policies and procedures which can transform an executive manager into a conduit through which certain kinds of information flow. An arts administrator in an institution with a unionized faculty has no choice but to work through the policies and procedures established by the collective bargaining contract, and to use the bargaining process to promote quality in the teaching and learning activities. All administrators should place high priority on establishing wise and clearly understood policies on all matters relating to appointments, re-appointments, promotion and tenure. Faculty evaluation should be tied to a commitment on the part of the university to faculty development. We all know of tragic cases where individuals are hired by an institution and then forgotten until they come up for tenure. Sometimes these tenure decisions have been made in a back room by a small group of people. They can be based on very inaccurate or incomplete information, often more related to personality than substance. In this time of reallocation of resources, we must work to provide some funds to support faculty development. In addition to the traditional sabbaticals, other kinds of short term assistance are possible, including travel money and small research grants for curriculum development. It can be argued that nothing is more important to the future quality of an institution than a successful, achiev-

ing, highly motivated faculty. A manager should find ways to improve morale by helping to keep faculty growing and excited about what they are doing, rather than sitting back and waiting for unhappiness with salary increases or program support to lead to either rigid unionized prescriptions or a lethargic, demoralized faculty group.

Let me turn now to the matter of priorities for time management, both for the individual executive and for the administrative unit for which one has responsibility. In a book entitled *The Future Executive* by Harlen Cleveland, President of the University of Hawaii, he stated that "The core problem of the administrator in a complex organization is to make the best possible choice about (1) whom to bring together (2) in what type of organization committee, etc. (3) to make what happen and (4) in whose interpretation of the public interest." This cogent analysis underlines the care with which one must plan the use of available time. There are four basic activities which compete for our attention:

1. Our own personal teaching, research, performance or creative activities
2. Professional activities of a local, state or national nature
3. Our private work on the reports, studies and analyses which go with the job
4. Our public time for being available to the people with whom we work, particularly those in the unit for which we have administrative responsibility. This involves time to observe what they are doing, to be available to listen to problems, complaints and suggestions, to work together as colleagues on curricular matters, or in general, to be someone who listens and cares.

The importance of this last item can not be over estimated; I think we should all regularly ask ourselves the question, "How much do I deal with people and how much with administrative convenience?" It is very difficult to achieve the proper balance in the use of our time. I am convinced we have to have time for people, and we must view this use of our time with optimism and enthusiasm if we are serious about being an arts executive. But, we must also set aside enough time to get our essential work done and to insure that we grow in our own disciplines.

I do not believe there are any magic formulas for time management, but I do believe a key to success in administration is to carefully plan and periodically re-evaluate the way we go about allocating our time. Each of us has a different basic administrative style, and we need to find out what works best for us in the particular situation in which we

are now working. Some people find it very effective to leave certain times of the day for private work and to set aside definite hours for being available for conferences, meetings, etc. If one does not have a plan such as this, what often happens is that our days are completely taken up by the demands others place on our time. We find our own private time relegated to evenings and weekends, and therefore, taken away from our families or our own personal interests. I do not believe this is a good situation for any administrator. Since many evenings are filled with programs an arts executive must attend, it is all the more important that the five day work week hours between 8:00 a.m. and 5:00 p.m. be carefully planned to allow for private time without interruptions. This does not have to automatically make one seem inaccessible. A perceptive and skillful secretary can be one of your greatest assets in time management. Such an individual can arrange for people to see you in a way which will be satisfying to them and which will also work into your time priorities. A good secretary will also learn to discriminate between the times when it is really important to interrupt you so that a person can see you immediately, and when it will work just as well to diplomatically arrange for a later time together. It is impossible to over-emphasize the importance of one's secretary in creating an atmosphere of accessibility and in contributing to good faculty and student morale. You must also consider your own morale, and avoid that frustration which comes from never being able to get the essential paper work done during the day. This can lead to becoming a workaholic, with no real life outside the job. There is always going to be more work to be done than is possible within the available time. A manager must set priorities for himself and for others in the administrative unit to insure that emphasis is placed on those things which have highest priority. A simple principle, but one often overlooked, is that the most important thing should be done first. This most important thing is sometimes painful or distasteful and it is only human for us to want to put it off or to undertake some easier activity first. This is not a wise use of time. It is far better to do the thing which you have consciously determined to be most important on that particular day or for a particular week, semester or year.

I would like to suggest a specific tool which I have found useful in time management. This is the Pocket Day-Timer which allows an individual to carry a personal calendar with him at all times. The "Day Timer" comes in different sizes for one month, two months or six months, and can be selected according to each individual's preference. They are organized in such a way that you can easily keep track of appointments and scheduled events. There is space for a diary record in

which you may indicate necessary actions or record things you have agreed to do. This helps insure that you do not forget anything that you have promised you would undertake. There is a section at the bottom of each page for itemizing the things to be done that day in a priority order. It is amazing how effective this kind of small record book can be in helping you get things done and in insuring that the most important things are done first. Regardless of what system is used, every administrator must find that appropriate balance of public and private time which fits his or her personality and which works best in promoting the goals and objectives of the administrative unit for which one has responsibility.

It is no easy job to be an executive manager in higher education today. But if it fits your personality and individual traits, such a position can provide a stimulating and challenging career opportunity which allows you the great satisfaction of encouraging and supporting the achievements of others. Your success as an arts executive will be directly related to the quality of the teaching and learning environment in your institution. A good executive must have moral and intellectual honesty, and believe in something with conviction and intensity, must bring a sense of joy to his or her work and be able to avoid holding grudges or having an exalted sense of one's own position and value, must be willing to listen to others and be truly open to new ideas and suggestions. It is also vital to keep our own growth alive and healthy. We have an infinite capacity to confirm one another as human beings through sharing in true dialogue with our colleagues. This is the real challenge of executive leadership today, and one in which I wish the very best for all of you who are engaged in this endeavor. It would be good if we could all join Peter Drucker in this one final saying which I want to quote in closing. He said, "I am lucky. When God rained manna from heaven, I had a spoon."

THE BUDGET

ROBERT R. FINK
University of Colorado

CASE STUDIES

In order to introduce the topic of budgeting in as practical and interesting a manner as possible, case studies have been prepared that describe the financial planning and accounting systems of two completely fictitious music schools. A comparison of the two vastly different approaches to budgeting should set the stage for a more detailed examination of the issues involved.

Music School A.

The music executive receives notification of an allocation of operating funds for the new fiscal year. Faculty members are expected to submit requests for the funds necessary to run their programs as needs arise. Separate requests are continuously made for music, travel expenses, guest artists, equipment, instrument repair, etc. Requests that appear to go beyond those that were funded the previous year are usually denied. Faculty members are frequently informed that money is tight and consequently requests should be kept to a minimum.

An institutional accounting system that usually runs far behind actual business transactions provides incomplete information to the music executive periodically. Toward the end of the fiscal year one of two things usually happens at Music School A. Either some funds go unspent and are swept away by the institution or funds run out making it necessary to deny legitimate requests. If the music accounts go very far in the red the music executive is reprimanded with sufficient force to give incentive to underspend in the future in order to be on the safe side.

Faculty members at Music School A are generally unhappy with the way funds are allocated and tired of being told over and over that something can't be done because money is not available only to find that is still being spent for other things. They blame the music executive for ineffectiveness in getting funds from the administration. They feel that priorities are wrong and that quite possibly secret deals have been made with favorite people.

Music School B.

The music executive receives notification of an allocation of operating funds for the new fiscal year. On hand is a file of requests from faculty members based on the previous year's experience and projected for the new year. A budget from the previous year and a final accounting of all funds spent is also available. The music executive drafts a budget allocating the available funds. Priorities are based on the previous year's experience, recommendations made by a faculty advisory committee the preceding spring, and the music executive's perceptions regarding the needs of the school.

Letters are sent to faculty members notifying them that a tentative budget has been established, informing them that a tentative allocation has been made in response to their request, and authorizing them to spend up to 50% of their allocated funds immediately. A meeting of the faculty advisory committee is held as soon as possible. The tentative budget is discussed and final recommendations are made regarding the distribution of funds. The music executive makes adjustments in the tentative budget, sends letters to faculty members who have requested funds notifying them of their final allocation, and publishes a summarized final budget breakdown that is distributed to all faculty.

An institutional accounting system that usually runs far behind actual business transactions provides incomplete information to the music executive periodically. These reports are reconciled with the budget accounts kept by a secretary/assistant in the music school. Toward the end of the year the music executive retrieves any unspent funds and reassigns them where needed. Funds are rarely swept away by the institution. Instead, needs are shown which qualify for year-end allocations from the unspent funds of other units.

Faculty members at Music School B are generally happy with the way funds are allocated. Even though all of their requests cannot be fulfilled completely they understand that the financial situation is tight. They feel that they have at least been treated fairly and that priorities recommended by the faculty have been considered. The responsibility is felt by individual faculty members and the advisory committee to furnish the music executive with strong documentation of needs to prepare the best possible budget request for the next year.

Conclusions.

The executive of Music School A uses the terms budget and budgeting on occasion. However, no real budgeting is taking place. The executive of Music School B uses budgeting to plan and control the use of funds, to involve the faculty in the governance of the unit, and to mutually work toward accomplishing the goals of the music school through the establishment of priorities that will allow the various parts of the program to function adequately. It seems apparent that the executive of Music School B has a better chance for continuation or reappointment than the executive of Music School A. However, there may be a difference of opinion as to whether this would be considered a blessing or a curse these days.

DEFINITION OF BUDGETING

The two case studies noted here point out the fact that budgeting can be more than simply having a sheet of paper with some figures on it given to you and trying not to spend more than the amount indicated. Successful management in the business world depends on careful and detailed financial planning and control and we can learn much of benefit by studying the systems and procedures used in this field.

But first the term budgeting should be clarified. While many definitions are possible all assume the involvement of at least four elements: planning, receiving funds, spending funds and evaluating results.¹ And all of these elements function within an established time frame. Following are a number of specific definitions from various sources:

"A budget may be defined as a specific plan for implementing organizational objectives, policies and programs for a given period of time. It embodies (a) descriptions of organizational activities and services requisite to attainment of organizational goals; (b) estimates of expenditures and their allocations; and (c) forecasts of fiscal resources available to support the plan."²

"Budgeting generally denotes that process by which the financial policy of a public agency is formulated, enacted, and carried out. A budget is a systematic method of gathering information from the past and present, of formulating plans for the future on the basis of this, and of reporting subsequently how these plans have been carried out."³

"A budget can be regarded as primarily a plan or goal or objective, and we know of no better definition of budgeting than to say it is primarily a planning and control system."⁴

"The three major purposes for having a budget are planning, coordinating and controlling enterprise activity to achieve its goals."⁵

"The budget is a financial plan which, when formally adopted, expresses the kind of music program the institution is willing to support. It also provides an instrument by which day to day control of expenditures may be exercised."⁶

"Effective budgeting is the uniform distribution of dissatisfaction."⁷

¹Percy E. Burrup, *Financing Education in a Climate of Change* (Boston: Allyn and Bacon, Inc., 1974), p. 229.

²Warren E. Gauerke and Jack R. Childress, eds., *The Theory and Practice of School Finance* (Chicago: Rand McNally and Co., 1967), p. 209.

³Leon Osview and William B. Castetter, *Budgeting for Better Schools* (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1960), p. 10.

⁴H. George Trentin and Reginald L. Jones, *Budgeting General and Administrative Expenses* (New York: American Management Association, 1966), p. 1.

⁵David J. Cherrington and J. Owen Cherrington, "The Role of Budgeting in Organizational Improvement," in *University of Michigan Business Review* (July, 1975), p. 13.

⁶Robert W. House, *Administration in Music Education* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1973), p. 117.

⁷Lawrence M. Matthews, *Practical Operating Budgeting* (New York: McGraw-Hill Book Company, Inc., 1977), p. 17.

HISTORY OF BUDGETING

Historians have written that budgetary practices originated in England over 250 years ago and developed as a result of Parliament's interest in securing control over the King in financial matters.⁸ The British government was practicing full-fledged budgeting by 1822 but the United States did not pass a law providing for a national budget until 1921.⁹ Budgetary practices developed in business and industry before being adopted in education. Then gradually the various states enacted laws that established budgetary guidelines for public educational institutions. Today most public institutions of higher education have very complex budgetary systems mandated by governing boards and state legislatures.

KINDS OF BUDGETING

The terminology of budgeting has grown quite rapidly in the past twenty years. While it probably is not appropriate or feasible to explore it in depth at this time, interested people can refer to the bibliography for further investigation.

It does seem appropriate, however, to explain some of the general terms that apply to budgeting. These can be divided into two groups—terms that refer to a specific budgetary process or system and terms that identify the function to which financial planning and control can be applied.

Budgetary Processes and Systems.

Fixed Budget. A budget that is prepared for the fiscal year on a monthly basis with the assumption that income and expenditures can be accurately predicted for each month of the year.¹⁰

Flexible or Variable Budget. A budget that is prepared for the fiscal year and adjusted monthly to reflect actual income and expenditures. The adjustments are based on ratios developed from an analysis of historical data and standards developed by management.¹¹

Formula Budgeting. The development of a budget or parts of a budget based on specific ratios or formulas. For example, \$10 per student for library acquisitions or \$25 per faculty member for office supplies.

⁸Percy E. Burrup, *op. cit.*, p. 227.

⁹*Ibid.*

¹⁰H. George Trentin and Reginald L. Jones, *op. cit.*, p. 2

¹¹*Ibid.*

Participatory Budgeting. The involvement of people directly affected by the budgetary process in the development of the budget.

Performance Budgeting. The development of a budget that specifies a certain standard of efficiency or result that is to be achieved by the end of the fiscal year.¹²

Program Budgeting. A decision system involving "planning, assessing and providing for resource allocations to support alternative programs that an institution may offer to reach its specific objectives."¹³ Program budgeting is derived from the study of organizational activities which is known as "systems analysis" and is based on the logic of economics.¹⁴

Zero-base Budgeting. The basic concept of reevaluating all programs and expenditures every year and building a budget based on objectives, alternative courses of action, measures of performance, priorities, and benefits.¹⁵

Budgetary Functions

Such terms as capital budget, current budget, departmental budget, long-term budget, operating budget, and personnel budget simply designate the function for which the budget is developed.

BUDGET PREPARATION

In preparing a budget it must be remembered that first and foremost a budget is a financial plan that is intended to accomplish certain objectives. Changes can be made and priorities rearranged from year to year depending on the needs of the organization. Of course, these changes are not always easy because of the expectations of various faculty and staff members based on the experience of the previous year. We all know how much more pleasant it is to increase someone's allocation rather than to decrease it. But if no new funding is available or only a small percentage of increase has been assigned, it may be necessary to take money from one place and move it to another in order to accomplish something important.

For example, if the music executive feels that bringing a guest artist to campus would stimulate the faculty and students and that this would

¹²Percy E. Burrup, *op. cit.*, p. 243.

¹³*Ibid.*, p. 242.

¹⁴Stephen J. Knezevich, *Program Budgeting* (Berkeley, Cal.: McCutchan Publishing Corporation, 1973), p. 10.

¹⁵Peter A. Pyhrr, *Zero-base Budgeting* (New York: John Wiley and Sons, 1973), p. xi.

be a very important objective to fulfill, and if no funding is available outside the assigned operating budget, it may be necessary to reduce spending to a sacrificial level in some areas in order to make the visit possible.

So the first thing that is needed is a plan. Without this very little that is new and exciting can be introduced. The planning process should take into account the income and expenditures of the preceding year, requests from the faculty and staff, ideas and priorities from a representative faculty advisory committee, and the music executive's own imagination and objectives.

Some institutions ask for request budgets where all of the plans, objectives, and needs of the music school must be listed along with an estimate of the number of dollars necessary for the program to operate. Other institutions simply assign the same amount of money each year to the music program and the music executive hopes that there will be some kind of an incremental adjustment to help fight the inroads of inflation.

It should be noted that some institutions allocate faculty positions as a part of the overall operating budget of the music unit while others handle this most sensitive area separately. The budgeting of faculty resources is a critical matter, especially in times of enrollment decline, and careful long range planning and extensive documentation are necessary if even a request for a replacement position is to be successful.

After the music program has received an allocation of funds, the planning process described above can be put into action through the development of a final budget document. How much flexibility there will be in assigning funds for specific purposes and how much of this has already been done at a higher administrative level will vary from institution to institution. But in any case the final budget document should list areas where expenditures will be necessary, such as equipment, music, office supplies, maintenance, printing, travel, etc. along with the number of dollars assigned to meet the need.

Usually there isn't sufficient funding to fulfill all requests and accomplish all objectives so compromises must be made and priorities set with the realization that everyone won't be happy with the results. And, as much as we might like to avoid the disappointments and even confrontations that may stem from final budget decisions we are always painfully aware that this responsibility "comes with the territory" and is one of the reasons that music executives receive higher salaries than

faculty members—unless of course, the salaries are figured on an hourly basis.

FACULTY PARTICIPATION IN THE BUDGETARY PROCESS

As was implied in the case studies described earlier in this presentation, it is my belief that faculty involvement in the budgetary process is highly desirable. All faculty should be encouraged to make requests through the appropriate organizational channels. These requests should be solicited by the music executive early enough in the planning process so that they can be used to document need to the higher administration.

An elected faculty advisory committee can also be very helpful in recommending priorities and refining statements of need. As these faculty members struggle with the tough realities of limited funding and seemingly unlimited needs they usually develop a more understanding attitude regarding the decision-making processes necessary to the successful functioning of a school of music.

The faculty advisory committee should be involved in at least two of the phases of the budgeting sequence—planning and final allocation within the music school. The recommendations of this body can be very useful and should not be ignored unless very persuasive reasons can be furnished. In order for this committee to review final allocations effectively and efficiently it is desirable to have the music executive prepare a tentative budget document for the committee to review. Developing a budget document by committee can be extremely frustrating and time consuming.

The axiom of the business world regarding the involvement of employees at various levels in management processes such as budgeting is that “participation increases acceptability.” This same principle applies in higher education and can be a positive factor in the relationship between the music faculty and the music executive.

BUDGET CONTROL

Once the budget has been established control mechanisms must be adopted. All persons who have requested funds or had them assigned should be notified of the amounts for which they will be responsible and any constraints or procedures that are associated with the expenditure of the funds. They should receive monthly notification of where they stand in relation to the funds assigned. Most of the responsibility for

the overall control of the budget can be assigned to a secretary/assistant once the budget document has been adopted leaving only exceptions to come to the music executive along with monthly accounting reports.

In order to be sure that all funds are spent by the end of the fiscal year so that no money will be lost when the books are closed, it may be desirable to freeze spending after a certain date. A good time for this is approximately mid-way through the second semester. Funds not expended or encumbered by this time may not be needed as much where they were originally assigned as they are in some other area where their programmatic effect would be much greater during the current fiscal year. Reassignment or release of funds caught in a freeze would have to be made by the music executive after a careful review of needs and priorities.

THE RELATIONSHIP BETWEEN THE MUSIC BUDGET AND THE OVERALL BUDGET OF THE INSTITUTION

Relationships between the overall institutional budget and the budget of the music school go in two directions. Input and requests from the music unit hopefully rise through various administrative levels and become a part of the institutional budget request and finally the institutional budget. When this happens funds will flow from the upper administration down to the music school. With the funds will come budgetary controls that will be exerted through accounting procedures and spending restrictions which must be learned and adhered to in order for the music program to function effectively. An important point to remember is that the budget of the music school is only one part of a larger budgetary system. The music executive must be continually aware of the need to interface smoothly with other units and the administrative structure above.

A vital factor in the relationship between institutional and music school budgets is equitable treatment compared to other programs within the institution and music programs of similar scope and complexity at other institutions. It is always difficult to determine with any precision whether or not the music school is receiving its fair share of institutional funding but the NASM annual publication *Music in Higher Education* can furnish useful statistics. Another source of comparative figures can be an exchange of information with similar schools in your state or region. Certainly one of the music executive's most important responsibilities is to continually strive for budgetary equity in salaries and operational expenses.

PROBLEMS WITH INFLATION

One of the most difficult problems confronting music schools today is inflation. Music library materials and binding costs are increasing 15% to 20% a year, the rental and purchase prices for orchestral, band, and choral music are increasing at almost the same rate. Equipment costs, especially for pianos and organs, telephone service, student wages, postage and many other areas of the budget are subject to inflationary increases that are accelerating at a faster rate than the increments that most institutions are able to give to supply, service, and equipment budgets. Some institutions have not been able to increase operating budget levels at all for a number of years. These circumstances result in a decided reduction in the ability of an institution to provide adequate support for its instructional program. And each year that operational budgets are not increased in proportion to actual costs the problem is compounded. Unfortunately for those institutions caught in this situation, and that probably includes most of us, a solution does not appear to be in sight.

Possibly the only way that the music executive can have any effect on this problem is to: (1) identify the areas of the music budget that are subject to inflationary increases well beyond the norm, (2) furnish hard data to the upper administration regarding the problems in these areas, and (3) submit reasonable proposals for additional funding to counteract the losses caused by inflation in these areas that, at least to some degree, will address the problems on a 3 to 5 year basis.

THE BUDGETING OF FUNDS FROM OUTSIDE THE INSTITUTION: GIFTS, GRANTS, BENEFIT CONCERTS, ETC.

There is no question but that many music schools will have to rely more and more on outside funding as tuition monies and general fund budgets that feed upon tax dollars react to the pinch of diminishing enrollments. Fortunately, we are living in an age where there is genuine interest in the arts and many alumni and friends have the means to give annual gifts of at least \$10 to \$25. Also, tax laws encourage gifts to educational institutions.

While there is some risk in depending on income from gifts, grants, and benefit concerts to support the basic music program, many institutions allow undesignated funds of this type to be treated more flexibly than general funds and the resultant benefits are equally as important as the additional money. For example, at many state institutions un-

spent money cannot be carried over and used in a new fiscal year. However, undesignated gift or grant funds can be carried indefinitely. Consequently, depending on the controlling procedures of the institution, risks can be taken and budgeted funds expended to the last penny with the knowledge that any deficits considered too large by the upper administration can be covered by outside funds. So in addition to soliciting gifts designated for scholarships and specific projects it is wise to also ask for contributions that can be used "where the need is greatest."

Hopefully your institution will allow the establishment of a music school development fund to receive these gifts and will also allow some flexibility in the way they are used. A good argument to insure this kind of situation is based on that important aspect of the business world known as incentive. No music executive will spend the many hours necessary to raise outside funding unless there is some direct return to the music program.

If a protected development fund can be set up and controlled by the music school it can be used to provide many enriching experiences for students and faculty that would be impossible within the normal budget. And it is probably wiser to use gift and grant monies in this way rather than to support the basic instructional program.

How outside funds can be raised is not the subject of this paper but personal experience has indicated that a minimum of \$2,000 to \$3,000 annually is within the reach of almost any music school regardless of size. If your institution does not allow fund raising by individual colleges, schools or departments you might inform the appropriate people that development officers are finding that constituency fund raising is very productive and that the personalized instruction and almost family atmosphere of most music schools have created a responsive constituency among music alumni. Concert goers can also serve as an excellent resource. They are generally appreciative of the cultural opportunities that the music school provides and are usually willing to support the school in return for the concerts presented for their enjoyment.

HOW TO FIND ADDITIONAL FUNDS WHEN NONE SEEM TO BE AVAILABLE

This will probably be the shortest section of this presentation. The topic was included to stimulate your interest and to help provide an audience at this session. However, a few ideas will be presented which hopefully will open some avenues for further exploration.

First there should be an explanation of what "additional funds" really means in this context. At least three general categories can be identified: (1) funds from outside the institution, (2) funds from within the institution but outside the normal music budget, and (3) funds from within the music unit.

Funds from outside the institution, as has been mentioned earlier in this paper, can be secured through such activities as benefit concerts, annual fund drives, special dinners and receptions, personal contacts with patrons, grants, etc. All of these take time, work and imagination but the results can be gratifying. It should be noted that outside funding is usually easier to obtain if the activities involved are focused toward a specific goal such as special scholarships, a new harpsichord, the underwriting of a recital series, or the building of a new facility.

Funds from within the institution but outside the music budget may reside with a Dean, a Vice President, the President, the Alumni Office, or the Development Office. Even in the worst of years there is usually money within the institution to support a special request if it is timely, well-documented, of importance to the institution, and reasonable in amount.

A shotgun approach should be avoided. Long talks with, and memoranda to, the central administration regarding the thousands of dollars necessary to run an adequate program won't produce nearly as well as a thoughtful, focused, clearly-defined proposal.

It can be very advantageous to have a number of proposals on file with the central administration at all times in case unexpected funds should become available. The administration should always be aware that the music unit can spend quickly and efficiently virtually any amount of money sent its way.

While it may not seem possible at first glance, some funds can usually be gathered from within the music unit. At the beginning of the fiscal year this can be done by assigning slightly smaller amounts to various accounts and then holding the spending back under tight control. Or money can be made available simply by not funding parts of the program that were funded in the past. This may be a difficult decision to make, but it may be the only possible way to fund a new idea or program. Later in the year unspent funds allocated to various music activities can be frozen and all spending that can possibly wait until the new fiscal year can be delayed. This may produce some funds that can be used to purchase needed supplies and equipment.

BUDGET GAMES THAT INSTITUTIONS PLAY

All too often institutions appear to play games with the budget. When music executives get together and stories about budgeting problems are traded, head nodding and the exchange of knowing smiles are common. Budgeting procedures and practices have all of the ingredients of games being played with the music executive pitted against someone in the higher administration. Unfortunately, both usually lose. By pointing out some of these games it is hoped that the mistakes represented can be recognized and that a more direct and open way of doing business can be developed. The games will be listed alphabetically rather than in the order of frustration generated:

“Circles”

This is a game that is particularly popular as summer nears. It is played in the following way: The central administration allocates a specific dollar amount to the music program for summer session salaries. This amount is smaller than the previous year's allocation due to the financial situation of the institution. Because of the decrease in funding fewer sections can be scheduled and fewer credit hours will result. This will mean that the summer school allocation for the following year will be smaller because it is based on credit hour production. Consequently, fewer sections will be scheduled resulting in a decrease in student credit hours. This game may be continued until the summer music program ceases to exist. It takes ingenious planning and powerful persuasion for the music executive to gain a playing advantage in “Circles” and it is extremely difficult to win. Be prepared to settle for no more than a draw.

“Computer Jeopardy”

This game is relatively new and all of the rules have not been established yet. It is quite discouraging for the music executive to play because no method of winning has yet been devised. While the game has a number of versions based on such topics as personnel actions, payroll records, and registration, the one involving the institution's financial accounting system will be noted here. The game begins when the administration installs a data processing computer to “speed up and make more accurate” financial reporting on campus. New forms are devised and given numbers and acronyms. Spaces are provided for information and for many people to sign. Secretaries must be trained to fill out the new forms and to read computer print-outs that appear regularly. They find that they must continue to use the ledgers that they used in the past in order to have correct information to check against the print-outs. Much time is spent communicating and fixing differences. The new computerized accounting system is found to be slower, less understandable and more costly in staff time than the old system. The music executive reports this to the administration. The administration indicates that the system is new and will function more smoothly with experience and, besides, the equipment has been purchased and must be used.

Whether the music executive will ever be able to win this game will depend on: (a) improvements in computer programming, (b) the development of a readable and up-to-date monthly accounting report, (c) additional secretarial help, or (d) none of the above.

“Cut the Budget”

This game is gaining nationwide recognition. Very few music executives have been denied the opportunity to participate. Those who have played the game seem to find the one percent version considerably more enjoyable than the ten percent version. In both cases the administration allocates to the music program less funding than the previous year with the expectation that all past services will be provided. This game can be particularly challenging when little notice is given of the impending cut.

While it is possible for the music executive to win this game in the eyes of the higher administration by ending the year with a balanced budget, it is most unusual for the faculty to agree either that the game has been played fairly or that there was a winner.

“Hold Back”

This is a very clever variation on the previously described game, “Cut the Budget.” The first move is made by the upper administration. A memorandum is sent to the music executive indicating that the operating budget for the music program will be the same as the previous year but that a small percentage will be held back for distribution at a later date. The interesting part of this game is attempting to predict when the funds that have been held back will appear. Sometimes they never do. When this is the case the outcome of “Hold Back” is the same as that of “Cut the Budget” with one exception. Points are accumulated by the administration for sneakiness.

“Percentages”

In this game the music executive takes the initiative. Money for scholarships and special projects is solicited from alumni and friends. The gifts are sent to the institution’s development office. Here a percentage is removed as a charge for operations. The only operation usually noticed by the music executive is surgery of the principal. The only way that this game can be won or drawn is if the development office can be made to provide service equal to its percentage. While this is not an impossibility, another game may be necessary in order to accomplish it. This game is called “Applying Pressure.” It can be played either with the help of the President or a few irate donors. A win is most likely to occur when the latter stimulate the former.

“Sweep”

This game, which is a favorite with many central administrations, can be played with good results only a limited number of times unless the music executive is especially slow-witted or gullible. It goes this way: the operational budget is allocated. Spending goes ahead at its normal pace until after the beginning of the second semester. At that time a memorandum is sent to the music executive with the information that all spending

must stop and unspent funds must be returned to the central administration. The rationale is that the second semester is well underway and that necessary materials and services should have been encumbered for the remainder of the fiscal year. Consequently, anything remaining must be surplus. Music executives of average or higher intelligence or skepticism have found that they can beat the administration at "Sweep" by playing another game known as "Spend Quick."

Many more games could be included if time permitted. Perhaps your favorite has not even been mentioned. Or possibly you have learned how to play a few new games. In any case, I wish you well as we all continue to struggle with the complexities and challenges of budgeting.

THE BIONIC FACULTY PERSON

H. J. ZOFFER
University of Pittsburgh

INTRODUCTION

In earlier years the streaking of Superman through the environment represented the ultimate in strength and capacity and evoked jealousy and respect from an awed constituency. The milieu has changed in recent years. Now the Six Million Dollar Man and Woman and the Bionic Boy represent the epitomy of our aspirations to develop capacity beyond that of mere humans. However, the concept remains the same. It is man's nature to aspire to perfection, to postulate ideal positions, and to be enraptured by the strength and power of those with more drive or energy or power.

In considering the issue of faculty development, one might easily suggest that the same phenomenon is pursued. We seek to idealize, to enhance, and to develop a model of perfection. Perhaps it would be profitable to simulate the development of the faculty person equivalent to the Six Million Dollar person. Perhaps it would be helpful to determine toward what ends we are seeking faculty development. Perhaps it would be helpful to sit back and question what we would do if we could build a faculty person limb by limb, brain cell by brain cell, and attitude by attitude. What are we really seeking? What are the attitudes, the knowledges and cognitive skills, the personal characteristics, the aptitudes, the capacities, and the sensitivities?

One can only answer that question in terms of who is doing the building. If the faculty person is shaping the model, it would take on one form; if the provost of a university were to be the developer of the design, it would look altogether different; and if the faculty person's dean were involved, the shape that might emerge might be radically different than the other two. My purpose today is to play architect and lay out in front of you the building blocks leading to the emergence of the Bionic Faculty Person. Leaping over mountains and magnifying glass eyesight pale into insignificance as we warm to the task of developing an answer to the query: Faculty development towards what end and with what results?

It is appropriate for a dean to tackle that assignment because one of the responsibilities of the decanal mind is to provide the kind of supportive environment which accelerates the development of the individual

faculty member. Too often that concept remains "in pectore", agreed upon as a goal but never analyzed as an operating concept. Does development mean teaching better as measured on student rating scales? Does it mean several more pounds of journal articles per year or several more new symphonies written? Does it mean an incremental increase in the number of committees served or the number of papers delivered at professional meetings? Does it mean an increase in national reputation, a decrease in "orneryness", the emergence of a lacking sense of perspective or sense of humor, or what?

A major problem is that all paths of faculty development do not lead to Rome or Bethel or anywhere for that matter. We are not necessarily all moving towards the same goals in the same way and on the same time-line. In fact, there may be wide divergences of opinion as to where an individual institution is headed and how people should be developed to help the institution meet those goals. Further, it is not even clear that individual faculty development should be geared towards meeting institutional goals, but rather towards individually determined goals of that particular faculty member. It is even quite possible that there are no answers to the questions we have posed, because individual differences in goals, capabilities, and perceptions do and should color the way the development process is carried out.

Thus, this is no plea for a holy model, writ in olive oil, and anointed with the blessing of peer group approval. It is no prescription for a normative model of behavior. It is no statement of perfection setting a forever objective that we never can meet but always keep moving towards. What it is will depend upon how much one agrees with it. A rule of thumb in this business, not yet characterized as a principle of management, is that faculty people can only be developed who want to be developed and towards goals they agree with and see in their best interests. My only plea is that faculty should and must, if they are to be successful, demand to be developed and insist on the time for developing as an absolute requisite of their very being. Development is a growth process and if there is any profession which demands growth as an essential ingredient for success, it is the professorate.

Thus, our attempt is to sensitize the faculty mind to the need for growth and development, the obligation to seek it actively, and the need to decide what the end results should look like, or at least what the goals sought may be. All that I can say is that if I had a full faculty representing objectives to now be articulated, it would make one dean's heart beat more proudly, more easily and with less strain. Maximizing deans'

heart rhythm has rarely been a goal of faculty, but here is a case where this is a chance, though just a chance, that the development process as a shared goal can prove a catalyst for all kinds of other results synergistically resulting from the process of growth.

THE MATRIX OF FACULTY DEVELOPMENT

It would obviously be possible to construct a "matrix" of infinite complexity detailing all of the desirable characteristics of a faculty person who possessed the wisdom of Solomon, the negotiating skills of Kissinger, and the salving balm of the snake charmers. This degree of idealism is of interest in an analytical and theoretical sense, but from the pragmatic point of view suggests an irrelevance that is already clogging the journals in astonishing quantity. As most deans are, I am a satisficer, prepared to speculate on ideal situations, but convinced that dealing in the here and now is far more effective and rewarding than preparing for Nirvana.

For this reason, I am prepared to suggest a less dramatic model. It is to be considered a speculative model, an indicative model, and a sample model, rather than a comprehensive program. However, it does represent a series of traits and qualities and attributes which I would be pleased to settle for. With a faculty possessing these characteristics, I am prepared to do battle with the best which the world has to offer. And while I cannot promise that such a faculty would automatically become number one, I believe that they would represent, in addition to a blessing for all deans, a resource which is beyond compare.

More importantly, the suggestions made, many of which may appear facetious (but which I assure you are deadly serious), represent an attempt to suggest that faculty development needs an organized approach. It requires, particularly on the part of the faculty member, a commitment and dedication to the concept. Further, it requires an effective analysis of what the current situation is, what the desired goals are, and what the implementation process should be. Faculty development is not an abstract concept which is carried on in a vacuum. It is, in its most productive form, an organized approach to progress which relates itself to individual and organizational goals in a way which recognizes their diversity, their complexity, and their interaction.

In order to qualify this as a research paper, I will suggest a model that involves a nine by five matrix, and then I will remind you that I am only half serious. It would be easy to construct any other size matrix,

but in my infinite deany wisdom, I have felt that such a model, for illustrative purposes only, should be confined to a 9 x 5 mode. I am prepared to defend this to the death, but in view of the fact that this is a sample model, I hope you will permit me the luxury of defining my own parameters.

The scene takes place in a human resource development laboratory many miles from any relevant university facility. In a large cornfield are stacked the building blocks upon which we shall construct the bionic faculty person of tomorrow. Stacked in one corner are a series of resource blocks called attitudes. In another corner is a pile with a sign identifying the materials contained therein as "personal characteristics". To the right of that there is a set of "sensitivities". Just to the right and behind that there is a mound of what can only be called "skills". The large stack of items in the center of the field are designated as "cognitive abilities". Located close to the road and serving as an interface between the field and the rest of the world is an amorphous group of resources called "community services". To the far right and partially hidden by a sign that says "office hours" is another set of materials known as "teaching abilities". And set off a bit from the entire operation is a resource grouping surrounded by a fence covered by what can only be described as a halo, and having neon lights which blink the sacred word "research" on and off every 30 seconds.

It is thus with eager anticipation that we begin our building program. Like a child in a candy store, we grab an attitude here, a personal characteristic there, some sensitivities, a bunch of skills, some aptitudes, some research ability, some teaching ability, some community service capacity, and some cognitive skills. And shortly thereafter emerges the bionic faculty person, one for all seasons, for all reasons, and one possible model for consideration by faculty of the world. But let us raise our microscope, and in the few minutes we have, try to characterize this stunning achievement by looking at its parts, examining our matrix with some intensity, and yet with a broad brush. We are, if nothing else, merely trying to get the feel for the construction, a summary of the attributes, and an understanding of how all the parts are put together.

ATTITUDES

The attitude module is among the most rigid in the construct. Arising from the multitude of conflicts and biases and positions, we are able to make out the five following shiny new ones, emerging as all encompassing.

(A) A bionic faculty person feels that students are people, adult people at that, and that they are entitled to opinions which ought to be respected, while at the same time recognizing the formative stages they are going through. Nothing is more difficult than to deal with a child/adult, changing in physical formation and mental prowess, who acts like a child in one instance and an adult in another. The father knows best syndrome is so easy to engage in, and yet so much of education takes place when the participants in the process are not guinea pigs, and participative democracy is not an amorphous concept.

(B) The bionic faculty person would have the attitude that administrators are mostly dedicated, hard working people, making difficult decisions with limited resources on the basis of values originally developed, in most cases, when they were faculty people themselves. Those schools where administrators and faculty can work together as a team, and where the "we—they" mentality is eliminated, can develop new programs, modify old ones, and take pride in their progress.

I am reminded of the faculty member who paid me the ultimate compliment by saying "For an administrator, a breed which I have hated ever since I was offered \$5,000 to start as an Assistant Professor 20 years ago, you do not exhibit typical characteristics." The typical administrator is no more devious than the typical faculty member, though political considerations may require that he act somewhat differently than faculty people.

(C) The academic mind is not the only mind with capacity. An attitude of great relevance to contemporary schools is the need to recognize the input which is possible from external constituencies and which is not only relevant but crucial to the academic process. For example, the input which practitioners can provide and the advantages of experiential learning are inputs into the educational process that provide additive advantages to the educational process, even though they do not emanate from the academic mind.

(D) Another attitude of value suggests that education is a terribly inefficient process, nowhere near its ultimate zenith, and one that must be changed constantly to make it better. The process of change in education must be continuous. The devotion to renewal and modification in both personal and corporate activities in the educational process must not only be endemic to the environment, but must be accepted as a necessary price to pay the piper. The concern with time spent in modifying carefully delineated papers and processes and approaches must

be viewed as a necessary and even desirable obligation of the faculty person.

(E) A more subtle attitude is in evidence which suggests that our bionic faculty person is not threatened by superb students and colleagues whose intellectual prowess exceeds his own. This attitude embodies the concept that the faculty person must learn from students and encourage their environment to be as full as possible to both the faculty person and the environment's benefit. I am appalled at the reports I have from many environments where faculty responsiveness in class to students questioning both basic values and content is not only defensive but hostile, and where faculty recruiting attitudes are colored by the threats which new people pose. The confidence which permits one to be challenged and questioned and to deliberately surround oneself with the best people possible to stimulate and excite is a prerequisite for an attitudinal environment of value.

SKILLS

Every faculty person comes equipped with skills of infinite variety and design. But a few catch the eye as particularly helpful in contemporary educational circles.

(A) Our bionic faculty people have the skill to ask perceptive and tough questions in a non-confrontational way. They can evaluate programs, colleagues, ideas and theories with concise, clear minded statements which are constructively presented. They can zero in on issues rather than personalities. They rarely offend because they operate with basic dignity and understanding of the rules of the game. They display an unwillingness to deliberately hurt others. Further, no one is confused as to the willingness of such a person to confront, to face the issues head on, and to recognize the increasing responsibility, as one goes up the ranks, to confront issues and solve problems on objective and rational bases.

(B) A skill which we find unique in our model is the ability to conduct monthly exercises in using a straight pin to pierce the ego balloon. Such approaches should be used even more often if it is necessary to make possible a modicum of modesty. There is nothing that disturbs an environment or creates more upsettedness than the overseriousness with which some faculty take their capacity to contribute and their inability to err. Our faculty person is confident without being overbearing, is assured without being condescending, and is perhaps even falsely

modest where necessary to create comfortableness in students and cooperation in colleagues.

(C) We notice also a skill to listen, and to listen carefully, to what others say before questioning their motivation for saying it. Deans often say that they are the captain of a Noah's Ark, suggesting the diversity of opinions and ideas and attitudes which prevail in their environment. It is true that they also characterize themselves as the keeper of the zoo, but this is only at less charitable moments. What is most helpful is a willingness to suggest that not all colleagues and students are wielding knives designed to destroy the satrapy so carefully built up by the faculty person over long years of travail.

(D) As a final skill, we find our faculty member has the capacity to deliver an opinion which does not take 50 minutes to organize and delineate. The succinct delivery of opinions as this model is marketed throughout the country will cut time spent in faculty meetings and committee meetings in half, releasing unbelievable amounts of time for research and community service. The embellishment of core material is overwhelming to view. The grasping of intellectual niceties, complexities and nuances is stunning, but the cost benefit relationship is hard to justify.

RESEARCH ABILITY

The whole gamut of research ability characteristics can probably be summed up in the term "an organized approach to the process". Without regard to the creativity and the brilliance of concept, which cannot be built into the model because we have not discovered the building block, the following research characteristics *have* been built in to insure the process is sufficient and effective.

(A) Our model comes equipped with the willingness to seek out the tools that are necessary to conduct research which is contributory and not merely "journal-filling". The analysis includes a willingness to "tool up", whether that means taking summer time off, doing so on weekends or evenings, or otherwise developing new skills and capacities which will, on a regular basis, enhance the capacity of the faculty person to address issues, to test hypotheses, and to grow in intellectual capacity and awareness so as to make research a process of discovery and newness rather than one of comfortableness and sameness.

(B) Our faculty person recognizes the non-residual nature of research. Research is not something, if one expects to make contributions,

that is accomplished when all other activities are finished. Research which is undertaken only when all other activities have ceased to be demanding will never get done, or will get done in quantity and quality which is less than desired. Research, if it is to be an integral part of the environment in which the faculty person works, must be considered as a full partner, as an activity which demands its own share of time and which must be as organized and carefully structured as is the lecture given to the class or the report to the faculty from the committee work. Research, in our model, is built into the planning system.

(C) Our bionic faculty person had developed a production-line concept of the research process. There is not just a single idea which is being created. There is no fear that on-going research is sullied by thinking of other ideas until the one being articulated is published in a journal, and the reviews are in. Our model has research in finished goods inventory, but also has other material in process, and even has some raw material inventory of ideas, concepts and possibilities being talked about, paraphrased, and proposed to colleagues and all others who are listening. The research person who is making contributions is already working on the next article when the first one is in draft stage, and is thinking as he waits at traffic jams about ideas for a new composition.

(D) An innovative characteristic of our research matrix is an understanding of the need to communicate great wisdom and thoughts to those members of the intellectual community who can benefit by sharing the wisdom being created. This is done in journals, primarily peer reviewed journals, but certainly in other formats depending upon the nature of the material, recognizing that the very essence of the educational research process is to find ways of adding to the store of knowledge. The societally accepted way of impacting upon the knowledge base is to find a vehicle through which others can use ideas to build further. The frequent comment that we have no time from other duties to communicate the research which has been done, or there are no media vehicles available which recognize the worth of this material and other such debilitating concepts have been totally eliminated from our faculty person.

(E) Finally, among the other research dimensions, is a willingness to consider the question of research relevance. The question is not one of pure and applied research, but of suggesting that research be directed toward problems of significance, of importance and interest, and of potential value to the community. The publish or perish syndrome is at fault for encouraging faculty to develop running of the pen in the "sorcerer's apprentice" mode. Our model is resistant to this strain of in-

fection, and considers problem areas of importance as a prerequisite for considering the kind of research to be undertaken.

SENSITIVITIES

There is an "in-joke" among some deans which suggests that insensitivity is at its height among behavioral faculty, and moves to its ultimate in faculties that know nothing about the matter of sensitivity! Whether that facetious comment is accurate or not, we are pleased to note certain sensitivities in our model that are particularly rewarding to not only the administrative but the professorial group as well.

(A) This year's model of faculty person is sensitive to the fact that nothing is as fragile as the ego of a fellow faculty person. The concept and sensitivity that one's colleagues are just as vulnerable as oneself to the slings and arrows of outrageous fortune will go a long way toward creating a harmonious and supportive environment. It is more than a matter of good manners; it is a question of understanding that research attempted is not research successfully completed; that teaching undertaken in experimental modes is not necessarily teaching readily accepted by the client group; and that ideas and concepts can be totally wrong even though well thought out. How great it is for an environment when colleagues are sensitive to the needs of their fellow toilers in the vineyard.

(B) This model comes equipped with the sensitivity that there is always someone more terrified than they about the problems ahead, and that is the group one rank below. Those with large egos, and all in academic life seem to fall within that category, are innately frightened that someone will find out they are not the world's greatest researcher, the most magnificent teacher since Socrates, or the most creative and challenging committee chairperson.

(C) Decisions made in a university environment are often poor decisions because those making the decisions are harried and the information is incomplete. Sensitivity to this issue and an awareness of the fact that a certain number of the decisions made in any environment always begin with the word "no", and a reasonable number will always turn out to be wrong in retrospect, leads to tolerance from which environmental progress can develop.

(D) An important sensitivity selected for this model is the understanding that the use of money is closely tied to an opportunity cost concept. Money is not a free good particularly as it is represented in items

such as reproduction, telephone and similar resource debilitators. What we are seeking is an understanding of the truth that there is in any environment a finite number of resource bytes in the computer resource base and use of such units for one purpose restricts their use for another.

(E) A final sensitivity is the awareness that the faculty person's memorandum, carefully polished, brilliantly articulated, and finely typed, is not the only memorandum that arrived that day. While it may be deserving of immediate response, it may occasionally cause such consternation in the recipient, be it a request to a colleague to evaluate a paper or to a dean to consider a fully paid trip to Afghanistan to deliver a paper on the impact of rock music on our culture, that some days or even some weeks may pass before a response can be expected. In fact, the sensitivity to the fact that some colleagues will never respond to an idea or a concept or a request and that this must be tolerated, adjusted to, or otherwise managed, will reduce tension levels in academic organizations by measurable amounts.

TEACHING ABILITY

No basic capacity is more maligned in academic settings than the characteristics associated with good teaching. Students are convinced that they are merely the price which faculty pay to gain research time and are treated accordingly. Faculty are often convinced that students are unintellectual, unmotivated, and prepared to accept the highest possible grade with the least amount of work. Administrators are convinced that faculty are determined to use the prior year's yellow notes and to create significant confusion in the classroom, while at the same time scheduling as many outside meetings that conflict with class as possible. Our faculty model is developed with certain teaching abilities and designed to improve his or her teaching process and the ubiquitous ratings whose effectiveness is constantly questioned, but whose results are uniformly attended to.

(A) Our model is constantly aware of the most boring teachers he or she has ever had in prior educational experiences and has a memory bank which constantly flashes on the screen the characteristics which said faculty person liked least about his own educational experience. Equipped with constant feedback, an aversion approach is taken whereby repetition of such characteristics such as monotonic voice, continual reading of lecture notes, repeating of relatively simplistic material already more effectively stated in the textbook, or disorganized rambling

approaches automatically create a personal shock factor which brings back the faculty person to his original goals.

(B) This model never goes into a class unprepared, never attempts to wing it, and is firmly convinced that shoddy lectures are the one cardinal sin which no teacher need ever be accused of.

(C) Our simulated model has a built in flashing light that reminds the teacher that education is a two-way process, including the faculty member, and that it is not necessary for all instructors to be consummate actors qualifying for an Oscar. Our model realizes it is important that students be involved in the process, that they have opportunities to talk and respond, that they are made to feel they are helping to educate their fellow students and occasionally even the instructor, and that participation in the setting of goals and opportunities for feedback during the classroom experience are all ways of improving the teaching dimension.

(D) There is a fail-safe device built into our faculty system which has developed an unwillingness to respond favorably to the oft-voiced statement that "Education isn't entertainment. Do you want them educated or entertained?" This faculty person understands that the answer to such a question is obvious, but having agreed that no one is prepared to entertain the student for the sake of entertainment, nevertheless the success of the educational process is often related to whether the students find the information "entertaining" in the broad sense that it is attractive intellectually and compelling in its presentation.

(E) A final indication of this set of characteristics is that a red light flashes twice during each class period, which reads "Challenge them". The name of the game is to keep the students feeling that the course is challenging them, reaching out to them, and requiring them to respond, not because the name of the game is challenge but because the issues are relevant and well considered, the solution alternatives are well organized, and the answers are presented with clarity, documented with justification, and presented with enthusiasm.

COGNITIVE SKILL ABILITIES

A major goal of the development process is obviously to improve the cognitive skills of the faculty person. The store of knowledge represents the fuel from which the rest of the process can be fired. The needs in this area are extensive, but our bionic faculty person exhibits a set of cognitive characteristics which differentiates that person from the pack.

(A) The model works to remain current and knowledgeable in the field. A certain quality of the model is that he is hooked on the need to have a hypodermic needle of knowledge each day, with reading or listening as the vehicle for addiction. The awareness of what the field is providing through the reading of current journal articles and books is an absolute requirement.

(B) A prevalent characteristic in the person we are creating is a need for continual dialogue with colleagues, students, researchers, and those at other institutions, many from other disciplines, to provide an opportunity to supplement reading with awareness of the ideas of others, perhaps some not even yet reduced to writing.

(C) Our bionic faculty person is constantly attempting to position his discipline in comparison with the others within the general field in which he is teaching. Particularly in areas where the material draws upon many disciplines, the virtue of perspective can hardly be denied.

(D) This model requires the mastery of a new set of materials every 36 months. Whether this is merely for individual growth and development or whether it translates into a proposal for a new elective or a new section in an existing course is less important than that the program is changing. The excitement of change is paralleled in the modifications made in materials being covered or demonstrated or the methods in which such materials are demonstrated.

(E) Finally, our model is surrounded by cognitive data inputs, whether through increasing numbers of volumes in the library on topics related to his field, personal library collections, of books for reference and referral, cases being developed by others, cassettes and copies of papers from other scholars in the field or whatever. The feeling of continuing intellectual development and stimulation on an organized basis in terms of ways of developing such information is an integral part of the consummate faculty person.

APTITUDES

Our bionic person has certain aptitudes or capacities for learning which augur well for a growth and development pattern that is meaningful. Aptitudes are difficult to develop, but they are not nearly as impossible as some may suggest.

(A) Our faculty person is able to live in the normal academic environment of uncertainty without developing paranoia. There is a reali-

zation that someone is out to destroy his empire only on Mondays, Wednesdays, and Fridays, and not all week long!

(B) The model is capable of a growth curve in all dimensions, suggesting a capacity for learning that is clear to discern. Last year's model is different than this year's model because of what has happened during the year. The same mistakes are not repeated, and the same inefficiencies are not displayed. There is steady progress made as a result of experiential learning.

(C) We find this person able to make a decision and stick to it, unless convinced otherwise by factual material, and then is willing to change. The aptitude of being able to come to a conclusion, defend it, even in the view of pressure from colleagues, but retaining a basic flexibility in terms of the facts of the situation, is an important dimension of learning and understanding.

(D) Our faculty person possesses an archaic virtue, often disregarded in today's environment, called loyalty to the institution, to allocate a certain amount of energy for the common good, to repair the common passageways, and to support the institution's goal to develop itself into its best possible form.

(E) One of the most significant attributes in the aptitude area, and perhaps one that should be stated first rather than last, is that we have chosen that characteristic which resists the negativisms put forth by the nay-sayers in any environment. Nothing is more important than the aptitude to respond with positivism to the negatives and with new alternatives to the impossible situation.

PERSONAL CHARACTERISTICS

One advantage of building our model from scratch is that we can build in personal characteristics which may be difficult to set as goals in any development process. Nevertheless, we cannot leave the subject without pointing out those individual characteristics which are crucial to a successful faculty person.

(A) A sense of humor comes built in. The ability to laugh at oneself and at others and to recognize the hilarious situation in which we all find ourselves is probably one of the most important attributes we can include.

(B) Energy level is crucial to meeting the multitudinous responsibilities incumbent upon a faculty member. Our model may not do tree-

leaping exercises each morning, but it seeks to maximize energies available in a way which will permit maximum output in a given period. I am reminded of the comment I recently read in an outside review of one of my colleague's publications which said about a recent book of his "I am appalled and jealous that you are able, within the normal 24 hour living period, to get everything else done and still come out with a steady flow of books which make sense. What is your secret?"

(C) Our model comes equipped with a built in modesty which may be simulated, but is nevertheless comfortable to live with. The awareness that all wisdom is not forthcoming from the fount of knowledge which that faculty member has accumulated is among the most valuable characteristics we can build in.

(D) And old fashioned characteristic of loyalty goes a long way. Loyalty is to the students, colleagues, the school, the profession, and oneself. It breeds an innate sense of responsibility with regard to the environment which faculty is partially responsible for developing.

(E) And finally, our bionic faculty person views all problems as challenges. The problem does not debilitate or negativize the environment, but merely creates an opportunity for problem solving or utilization of the decision-making capacities.

COMMUNITY SERVICE CAPACITIES

Finally, our bionic faculty person has an outward looking viewpoint which relates to the multitudinous communities, internal and external, with which association is desirable.

(A) Our friend, and by this time we are privileged to call our model such, is known in professional circles, not only permitting interchange with colleagues, but contacts for the development of future colleagues and access to information and materials which would otherwise not be available.

(B) Our faculty person periodically delivers papers to professional organizations, exhibits scholarly behavior in visiting such gatherings of scholars, and takes advantage of the times when colleagues from widespread geographical locations may join together in common cause.

(C) Within the internal environment, our bionic faculty person undertakes his committee assignments with initiative, verve, and independence. There is no waiting for exact directions to be given. There is initia-

tory action taken where appropriate, and the committees are viewed as more than a necessary evil.

(D) Our faculty person has a built-in measuring device which permits him or her to undertake a full share of school responsibilities, but is able to say no before such responsibilities become an excuse for non-performance of other duties.

(E) Our model recognizes the need for the undertaking of responsibility in the development of a supportive environment for others. Whether this means responding to colleagues in need, or developing younger colleagues toward their ultimate potential, it suggests that community service has to do with how others are responded to in the environment.

CONCLUSION

And there it is. It could obviously be built in different ways. It could be found with short fenders or long fenders. It could be programmed in different fashions. Priorities could be established with regard to the various characteristics. But, most importantly, it suggests an organized and conscious model.

It may seem impersonal to build a faculty person in this way. It may seem undesirable to even look at the process of development as meeting predetermined and specified goals. But if we are to develop; if we are to create the opportunity for change and modification; if our purpose is to improve; if we seek to contribute as faculty people in an environment of intellectual stimulation and collegiality; if we hope to complete our assigned tasks and go beyond that to even more exciting and creative opportunities, we will need to develop our capacities to the ultimate.

Whether one can be a bionic faculty person or not, the pattern of development is clear. It must be organized and directed. It must be meaningful and individual. Welcome to the world of bionic faculty people. In the days to come, perhaps our androids can lead us to Nirvana. In any event, there may still be some hope for Superman.

MANAGING ALUMNI RELATIONS, FUND RAISING AND PUBLIC RELATIONS

J. BARRY BRINDLEY

The University of Illinois Foundation

INTRODUCTION

This presentation comes from a fund raiser. I make no claim to any substantial expertise at managing a School or College of Music. On the other hand, it is my job to work with people like you who have this responsibility, so I have over the years, developed some strong convictions about the kinds of things you could be doing to improve the results of your alumni relations, fund raising and public relations programs. Moreover, I welcome this opportunity to learn more of your opinions and attitudes concerning these most important activities. In a very real sense, more effective use of alumni and better public relations will enable us to reach our fund raising objectives and thereby ensure the future quality of our academic programs.

I believe that fund raising is both a specific function and a broad concept. I also believe that most academic administrators and most faculty see fund raising as a very specific activity and do not realize that successful fund raising only occurs within the context of the broad concept. What I mean here is that virtually everything we do in the areas of public relations, alumni relations, and even internal relations with our own faculty, staff and student body, has a direct and often crucial impact on our ability to raise money.

I have made the assumption that most of this audience represents individuals who have administrative responsibilities for the management of a school, college or department of music *within* a larger institution. My apologies to those of you who do not occupy such a role or perhaps represent a completely autonomous institution. I believe, however, that my comments will be useful to you, but will require a slight adjustment of perspective.

My experiences over the last fifteen years, first at a small, but high quality private liberal arts college, then at two major state universities, have led me to the following convictions:

1. Alumni, fund raising and public relations programs require consistent, coherent and active planning both at the institutional level and at the college or departmental level.

2. Even though your institution may have a first rate development/ alumni staff, you should not leave it all up to them. I am committed to the idea that a decentralized approach to fund raising and alumni work is best. By encouraging the schools and colleges to work with their own natural constituencies, fund raising can be vastly improved.
3. These activities should be approached in the same way you approach any of your other full time responsibilities . . . with professionalism, sophistication and commitment of your time, talents and your school's resources.
4. Ideally, there should be a full-time person on your staff who has the responsibility for coordinating this important function under your direction and providing close liaison with your institution's development staff. If, because of size, lack of resources or policy, you cannot do this, then you must devote some of your own personal time to seeing that the proper job gets done. Indeed, you should be involved in these matters anyway.
5. This function cannot be delegated in the same way you might delegate other activities under your general supervision. While it is a lot better to have a staff person handling details, you must be *personally* involved in face-to-face meetings with alumni, other friends, potential donors, etc.
6. It is vital that you stay in touch with faculty, staff and students in all matters pertaining to fund raising, public relations and alumni affairs. These jobs require a total team effort. You must communicate regularly and well with your staff so they can be in a position to help you accomplish your objectives.
7. Finally, since success in these areas requires getting other people to act . . . to volunteer, to change their minds, to make a gift, etc. . . it is often much more important to do the right *things* rather than do things *right*. What I mean is that the *sequence* of our actions, or *who* accomplishes a specific task is very often much more important than the actual technical *way* something is done. I think you can get caught up in trying to do the whole job yourself and lose sight of the fact that you may not be the person to do the job at all.

Much of what I am going to say will not be new to many of you. From personal experience, however, I know that some things need to be repeated and repeated. The necessity to understand and employ basic principles is just as important in fund raising, public relations and alumni work as it is in teaching, or composing or directing or performing.

I admit freely that I represent *central administration* and as a result might be held somewhat suspect by deans, directors, and faculty members. I must emphasize, however, that successful management of an

institution's alumni, fund raising and public relations programs requires understanding, support and cooperation between and among all of those persons whose job it is to manage the institution.

This presentation will be divided into three broad segments. For want of any better terminology . . . or maybe lack of imagination on my part . . . I have decided to label them:

- . . . Some Trends
- . . . Some Patterns
- . . . Some Strategies

Under the heading "Some Trends", I will discuss the development of the concept of institutional advancement and what it means. Additionally, I will attempt to review, briefly, other trends which I believe have had or are having a significant impact in this field.

Next, under the heading "Some Patterns" I will discuss some recent patterns in voluntary giving which will, I hope, show us where we can best spend our time.

And finally, a quick review of some tried, tested and proven strategies and techniques for helping us do the right things as well as things right. In this section I want to look at some approaches which will help us work more effectively with the president and development staff, the importance of faculty and student involvement, and the crucial importance of identifying, cultivating and involving volunteers.

SOME TRENDS

Perhaps the most important trend over the last twenty years in the organization and management of fund raising, alumni affairs and public relations programs in higher education has been the development of the total marketing concept. Actually this idea was first given credibility in 1958 at a conference held at the Greenbrier Hotel and cosponsored by the American College Public Relations Association and the American Alumni Council. This meeting was attended by college and university presidents as well as alumni, development and public relations directors from some of the nation's leading institutions. The proceedings of this landmark event are contained in a publication entitled: *The Advancement of Understanding and Support of Higher Education*. The majority of the participants in this meeting favored the grouping of alumni affairs, public relations and fund raising under one manager

with that individual reporting directly to the president (or chief executive) of the institution. It was reported that while only twenty percent of the institutions represented at this conference actually had their programs organized in this manner, eighty-six and four tenths percent (86.4%) favored such an arrangement. A 1969 study of 407 institutions revealed that in 1967-68 (ten years after the Greenbrier Conference) 47% had a single manager for all three areas. Today I believe this type of organization is predominant but certainly not universal. There are, of course, many variations of the centralized approach . . . some of which also include student recruiting and admissions. However, there still are many examples of loosely coordinated, and I believe much less effective, organizational approaches.

As you might suspect, I am convinced that the trend toward centralization and much closer coordination of fund raising, alumni affairs and public relations programs is not only proper, it is essential if the institution is to succeed in the competitive environment which exists today.

Perhaps another way to describe this approach is to say simply that, in order to achieve the best results in one's fund raising/PR/alumni efforts, they must be considered as closely related parts of one functional area . . . a currently popular term is Advancement . . . and this "Advancement" function must be integrated into the permanent, ongoing management responsibilities of the president or chief executive of the institution. I believe that this concept can and should be applied below the institutional level . . . wherever size and resources will permit. Deans, directors or heads of schools, colleges or similar units should, in my view, approach the advancement function with exactly the same degree of commitment, relative allocation of resources and management time as is given to the other important duties which occupy their time and talents: faculty recruitment, development and retention, curriculum planning and development, budget planning, etc. Moreover, it is not reasonable to expect good results from the advancement effort if we are not willing to devote at least as much time and effort to them as we expect from our institution's president or chief executive. In other words, the job won't get done if you expect your president and his development staff to do it all for you. On the other hand, you won't achieve the best results if you try to do the whole job yourself. The simple fact is that many of your top prospective donors will give up to their potential only when approached or solicited by the President or the Chairman of the Board of Trustees or some other person they perceive to be the most in-

fluent or most important person associated with the institution. This principle can be applied to student recruitment with equal success. Often the right person to present the proposal is a key alumnus or other volunteer. Sometimes it is the highly respected, and perhaps famous, faculty member who should be asked to solicit the gift. Another, perhaps more obvious reason, for working closely with the president and his development staff is to avoid duplicate or conflicting solicitation of the same prospect. I intend to go into more detail on these points later. For now my only point is that the currently accepted, and I believe, quite encouraging trend toward greater centralization of the advancement functions at the *institutional* level can and should be applied at the college, school or departmental level as well.

I would now like to move to some other trends which I believe are significant. The knowledge and understanding of them will also help us as we try to set priorities for our individual and organizational efforts.

First of all, the publicly supported or tax-assisted colleges and universities are becoming increasingly more aggressive in their attempts to raise funds from the private sector. As you know, the private institutions have always found it necessary to assign top priority to such activity. Of course, many public institutions have also been "at it" for a long time, but it is clear that many more of these public institutions are moving aggressively into the fund raising arena. The distinction between "public" and "private" is much less clear today than it once was because many so-called "privates" now receive substantial sums of what is essentially public, tax-generated support. On the other hand, as I have already indicated, the "publics" have, for the most part, never been 100% totally supported by public funds. Tuition income, gifts and bequests, corporate-sponsored research, auxiliary services, etc., have played, and will play in the future, an even more important part in the life of our public colleges and universities. This competitive environment in higher education is a uniquely American phenomenon and I believe it should be encouraged because such a situation provides the opportunity for all of us to grow and become better and more useful.

Another trend of importance has to do with the constant interest in and attempts to reform the personal income tax laws. I am not an expert in this field, so I cannot speak with precision about specific details, but I do try to stay abreast of the broad issues. The attempt to simplify preparation of one's federal income tax return by raising the standard deduction so many more will not find it useful to itemize their deductions has had the effect of reducing the number of charitable and

educational gifts. A study has revealed that the raising of the standard deduction resulted in a cumulative loss to *all* charitable and educational institutions and agencies of over five billion dollars between 1969 and 1976. It has been proven that the income tax deduction encourages gifts and, therefore, makes possible a vast array of social, religious and educational benefits to society which would not be possible otherwise. Some of our political leaders today feel that providing these social and educational benefits (and yes, cultural and artistic ones as well) is more properly the responsibility of government, and, not surprisingly, therefore feel that the charitable income tax deduction actually represents a "tax-expenditure". Another aspect of this very complex subject involves the thinking by some that the charitable deduction is nothing more than a "loophole" with which many wealthy persons are able to escape paying any tax at all. If such philosophies were to be accepted by the majority, it would, in my opinion, signal a truly earth shattering change in our society . . . a change which I believe would be totally negative. For an excellent presentation of this and other aspects of philanthropy I suggest that you study *Giving in America: Toward a Stronger Voluntary Sector* which is the report of the Filer Commission on Private Philanthropy and Public Needs.

The increase in the intensity of competition for private gifts, which I mentioned earlier, can be seen as the cause for some other important trends:

For one, it is becoming increasingly difficult to enlist and retain first-rate volunteer leadership. I will say something more about the importance of volunteers later, but the point here is that it is getting harder and harder to get good ones. One of the reasons for this is just simply the increasing number of institutions and causes which vie for their time. I am sure a sociologist could identify many more reasons . . . perhaps the increasing emphasis on self-fulfillment through leisure-time activities and the pressures of a complex society which has driven more and more of us to want to simplify our lives by reducing our involvements rather than seeking more involvement. Whatever the reasons, it seems to be well established that good volunteers are increasingly more difficult to capture and hold.

Another trend, which could be either a result of the problem of fewer volunteers or a cause of it, is the growth in the size of full-time staffs devoted to alumni, PR and fund raising work. On the whole, I favor this development because I think it reflects the fact that practitioners in my field are becoming more sophisticated, more specialized

and as a result are able to justify increased budget support on the basis of fund raising *performance* as well as sheer *need*. I am, however, cautious about this trend to the extent that it represents an attempt or desire to substitute staff work for work which could be done better by a volunteer. We must be careful to always provide ways in which our volunteers can perform useful and necessary services. I am convinced that a carefully selected and well informed volunteer is very often much more effective than professional staff.

One other trend which is continually reinforced by campaign statistics is the increasing importance of the big gift. Fifteen years ago we used to say that in any sort of successful fund raising effort about 80-85% of the money would come from about 10-15% of the donors. We now know that most campaigns (for annual or capital needs) must have one gift for 10-15-20% of the total goal if success is to be realized. Some campaigns actually get 90-95% of the total amount raised from 2-5% of the donors. This situation underlines the importance of thorough prospect research, more sophistication in our solicitation techniques and the necessity for longer periods of cultivation before a gift can be realized.

SOME PATTERNS

Having now looked at some important trends, I think it would be useful to consider current gift patterns to help us determine ways in which we can best spend the limited time we have for fund raising, alumni affairs and public relations. All of the information I will refer to comes from two sources: "Giving USA", the annual report for calendar year 1977, published by the American Association of Fund Raising Council, Inc., and the most recent survey of the Council for Financial Aid to Education entitled "Voluntary Support of Education" which covers gifts for the fiscal year 1976-77.

On an overall basis, it is estimated that charitable giving in 1977 totalled approximately \$35.20 billion. Individuals gave almost 90% of this total either in outright gifts (83.8%) or through bequests (6.0%), foundations gave 5.7% of this total and corporations gave 4.5%.

47% of all this philanthropy went to religious causes; 13.6% went to health and hospitals; 13.2% went to education (all levels); 9.8% to social welfare; arts and humanities received 6.3%; civic and public causes got 3.1% and "other" received 7.0%

I must emphasize, of course, that this data refers to *all* giving and, while our primary interest is education, I believe it is very useful to see

where education fits into the philanthropic priorities of the total giving public.

We all contributed something on the order of \$4.6 billion to education in 1977 with about \$2.7 billion of that going to higher education. Of this \$2.7 billion, alumni gave 23.9% of this total and non-alumni gave a little more—about 24.2%. So you see, about half of all the private, voluntary support for higher education came from individuals. I think it is significant that more was given by non-alumni than by alumni. Support from corporations accounted for about 17% of the total with foundations accounting for about 21%. The remainder comes from religious groups (5%) and “other” (9%).

When comparisons are made to the previous year, we see that corporations led all donors in percentage of increase in support of higher education (about 17%). Non-alumni individuals had the next largest percentage increase (13½%) and the largest dollar increase (\$77 million).

While *private* four-year colleges and universities received almost three-fourths of all voluntary support (a continuation of a well established pattern), the largest *percentage* gain by *type* of institution was experienced by the *public* institutions of higher education.

Giving for capital purposes rose about 15%, but accounted for less than 42% of total support, with gifts for current operations taking 58%. This pattern, also, has been fairly well established for some time now.

Unrestricted giving amounted to almost one-third of total giving to higher education. Gifts for student aid (while increasing about 6%) continued to decline in relation to other donor interests.

Slightly more than three out of every four dollars contributed by living individuals, corporations and foundations went for *current* needs. Bequests, on the other hand, were used in the opposite way. Four of every five dollars willed to institutions were applied to capital needs, while the remainder was spent for a variety of current needs.

None of us will remember all those “numbers” very long, but what we should work to remember is:

- ... that individuals represent our greatest potential for support—not only our alumni, but non-alumni individuals as well.
- ... that corporations represent an increasingly important constituency for higher education, one which will support the performing arts as well as the traditional programs of business and engineering.

- ... that most people would rather support current, on-going, needs so we should never forget the importance of an annual giving program coupled with special efforts aimed at large one-time gifts.
- ... that unrestricted giving is increasingly difficult to secure so we must do a much better job of identifying attractive, specific gift opportunities.
- ... that the increased competition for the private, voluntary dollar demands more sophistication and professionalism from those in an institution whose job it is to manage. Clearly, the job of securing the support which is required, of holding and attracting the alumni in greater numbers, the job of working with your public demands more full-time attention and effort.

SOME STRATEGIES

In considering effective strategies for working with your president (or chancellor, etc.) and the chief development officer, it will be useful to remember that there should be, and often is, a more directly personal relationship between them than exists between the president and other members of the immediate presidential staff. "Direct relationship" in the sense that the development or advancement function to a very large degree is an *extension* of the president's office . . . his personality . . . his priorities . . . his *personal* involvement. As I have said, this is as it should be because the success in obtaining necessary gift support, necessary public awareness of needs, problems and opportunities is usually in direct proportion to the degree that the alumni, other friends, public at large, trustees, etc., perceive these objectives to be the president's own desires for the institution. So the development function is indeed the "property" of the president. No other functional area under his direction can make this claim. Relationships with students and faculty, with departments or colleges are of a totally different character. In these cases, while the president is expected to lead, motivate, manage, etc., there are usually several layers of management between the president and the people actually involved in the program. A great deal of diversity is expected and indeed encouraged. The different disciplines have their own special problems, their own unique constituencies, and fields of support. Ultimately, it is the president who must assign priorities to the needs of these component units. It is the business of setting priorities for the fund raising program which places the president in one of his most difficult roles . . . for he must decide which program or department or college to single out for top priority status.

The first suggestion I make, then, is that you recognize this fact and be prepared to document why your particular project of need should be

given priority. To do so will require you to have your own long range plan for your school or department, because the best way to sell your current needs is to show how meeting them will help you achieve your long range goals . . . which should help your institution achieve its long range goals as well.

The second suggestion I have is that you must recognize the indisputable fact that *people* are your best prospects for gifts . . . especially those who have already given or demonstrated an interest. You will have a much better chance of getting support and encouragement from the president and the development staff if you have a reasonably good idea of the likely sources of support. I very strongly urge you to maintain a list of your top 25-50 prospects. They could be alumni of your school or department or they could be somebody else's alumni, but they should be bona-fide prospects not just suspects. You should have a formal cultivation plan for each of these prospects which has been worked out with the involvement of your institution's development officer to accommodate possible conflicts. I can guarantee you that you will get all kinds of attention from the development director when you show him all those wealthy people you plan to cultivate. The point, of course, is that in doing this you will not only be helping yourself, you will also be helping the development officer do the job the president expects of him.

Another strategy suggestion I have is that you take your development director to lunch and get him to talk about fund raising principles and practice. My hope is that he will mention some or all of the following:

1. People usually give to people, not necessarily worthy causes. What is meant here is that "who does the asking?" is vitally important.
2. You can't raise money in a vacuum, meaning that the prospects you plan to solicit must first be sold on you, your program, your institution and, ideally, there should be an environment of respect and appreciation around the institution.
3. Requests for fund raising assistance should "go through channels", i.e., from department head to dean to vice president for academic affairs (or other title) to president so that all appropriate persons within the university know about the need or project, and, therefore, are in a position to endorse, support, reject, assign or re-assign a priority rating *before* the development staff sees it.
4. You will never reach your goal if you expect to raise it all by writing a letter to your alumni asking them all to make a gift of \$100 each. If you need \$10,000 for a specific project and you think you can raise this amount by asking 100 people to give \$100 each, you're in trouble.

le. The math is sound, the fund raising strategy isn't. Remember what I said earlier—in almost any kind of successful fund raising effort 90% of the money will come from 5-10% of the donors. The exception to this rule is so rare that you just can't plan on it happening. What this means, of course, is that in order for you to successfully raise \$50,000 for that new Bosendorfer concert grand, you better have three or four prospects in the ten to twenty thousand dollar range . . . better still: a prospect for the whole thing.

I know there are many more strategies which we could discuss relative to working with your president and development officer. I hope we will have time to discuss some of them in the discussion period which follows this presentation.

Let's now turn our attention to some strategies for working with faculty and students:

I believe that the advancement program of any educational institution is successful to the extent that it is supported and *promoted* by the faculty. Faculty understanding and support of the advancement program are absolutely essential. It has been my experience, however, that many institutions have a need for better understanding between the faculty and the development office. This problem is especially acute on the very large campuses, but even smaller institutions' development efforts suffer from a lack of understanding by faculty. Often, I think, many faculty people feel that the fund raising efforts of the institution do not and should not involve them individually. An organized effort to gain faculty involvement in and understanding of the advancement program should be a major objective of every dean or director, president and development officer.

If you have bought the idea that a successful advancement program is not merely fund raising but is, in fact, a *total marketing plan* involving a coalescence of educational objectives, alumni activities, internal and external communications, long range plans and needs and all the rest, then you have to agree that the faculty member must be involved in important ways. The faculty member is often in the best position of anyone to explain the educational activities, objectives and possible benefits to parents, alumni, other friends and prospects. Another way to look at it is that the advancement program exists to support the faculty's educational program. I believe, if given the opportunity to do so, faculty members can and will contribute productively to the advancement program.

There are many practical ways in which faculty members can assist in the promotion and development of the advancement program:

1. One of the most important strategies for gaining genuine faculty support of the advancement program is to involve them in the preparation and development of the statement of priority fund raising needs, which, as I have already said is nothing more than involving them in the on-going long range planning process.
2. Faculty members ought to be encouraged to appear occasionally before alumni groups, schools, clubs, etc., to explain their own work and discuss the needs and goals of their institution. From my experience I know that some won't need any encouragement at all! However, many times it is the one who really needs encouragement who can do the best job.
3. Faculty members also should be encouraged to keep you and the development staff advised of prospective donors with whom they are acquainted. Many faculty members are invaluable sources of information concerning important prospective donors but never volunteer—or get asked for—this information which could lead directly to financial support.
4. Another strategy which works almost every time, but which is seldom approached with any enthusiasm, is simply to ask faculty members to support the program with their own gifts. I think you will see a remarkable improvement in faculty morale and involvement, if, indeed, you need such improvement, after the implementation of an annual giving program for your faculty.
5. A final idea, which is really just a logical extension of the previous suggestion, is to insist that the president of your institution and his/her development staff treat your faculty as they would any group of bona fide gift prospects. What I mean here is that the faculty should be carefully screened for major gift possibilities, cultivation plans should be formulated . . . and implemented . . . and ways should be devised to involve them in alumni association activities, boards of associates, development councils, special dinners, etc., etc. This may sound like a very simple, obvious thing, but I know from experience that it just doesn't happen very often. If faculty are treated this way, the results can be spectacular.

By now it will be no secret that I believe students should also be involved in the advancement program and that the best way to accomplish this is to let them know what's going on. The development staff, the president and faculty are often so preoccupied with reacting to the press or soliciting and cultivating corporations and foundations that the students rarely find out anything at all about the advancement program, its strategies and objectives. Really, student understanding of your institution's long range program and financial requirements greatly affects

acceptance of the program on the part of many key groups such as parents, the local community and other friends. Some specific strategies which can and should be employed to gain the understanding and support of students would include:

1. Insist that, when the president and the development staff plan meetings and special events for support groups, big donors, trustees, etc., attractive, talented students be involved both in performance and as guests so that these VIP types will have plenty of opportunities to become acquainted with them. This will produce results both ways—the volunteers will learn more about our students and the students will develop a greater appreciation of the ways in which important people are attracted to the institution and of the importance of the advancement function.
2. An excellent means for communicating the details of your advancement program to the students is to involve student leaders in the work of appropriate faculty committees, alumni committees and even administrative committees.
3. If students are brought into the advancement program in this way, they can become very effective representatives of our institutions as speakers, recruiters and ambassadors. They will also become loyal, dedicated alumni.

I have mentioned the use of volunteers many times in these remarks with the assumption that everyone would agree that volunteers are an indispensable part of a successful advancement program. The role of the volunteer is so important that I must not leave the subject as an assumption.

Someone once said that important sums are received by a college by having important people ask important prospects for support of important projects. It is my view that an advancement program simply won't work if it doesn't involve dedicated and highly motivated volunteers. The simple fact is that we will never be able to hire enough staff to do the whole job even if we wanted to do so. Those of us in full-time fund raising, alumni affairs and public relations spend an incredible amount of time simply trying to identify, cultivate and enlist volunteers for all sorts of jobs. Colleges are perhaps like a business in many ways. However, one of the important differences is that colleges and universities have available to them . . . if approached in the proper way . . . many dollars worth of assistance and advice from the best talent in the country. It is just waiting to be tapped. Some strategies for doing this are:

1. If you don't already have one, start an associates program. This certainly is not a new idea, but it has been used with success at many

institutions in many different forms. Basically, the idea involves bringing together carefully selected leaders from various elements of your constituency and, over a period of time, creating among them an understanding and commitment to higher education in general and your institution and college in particular.

You will find groups like this with many different names—associates, development councils, advisory boards, friends—whatever the name, I think there are at least three elements which must be present to expect any degree of success:

A. The program's foundation must be "friend-raising" for your college or department . . . not "fund-raising". The funds you need will come almost as a by-product of the closer relationships, better understanding, and greater acceptance developed by the use and involvement of volunteers through this kind of program.

B. Each member of the group must be given some specific responsibilities so they are made to feel that they are involved in a valuable and worthwhile effort.

C. The most important aspect has got to be a *highly selective* membership. The premise for the whole idea is that organizing *selected influential people* will gradually influence your total constituency—and most importantly—will attract other influential people to your cause.

A well run associates program can provide leadership, direction and support for almost any element of the advancement program—public relations, fund raising, student recruitment. (At my institution we are currently conducting a comprehensive public relations and image study of enormous proportions with the professional guidance of two of our board members who happen to be chief executives of two of the nation's largest and most successful advertising and public relations firms. The time of these two men, as well as members of their staffs, have been contributed as a gift.)

2. Good volunteers want to be involved and, indeed, expect to be given challenging assignments. Few are really attracted by the promise, "we just want to use your name" (I would be very dubious of those who would agree to this). Volunteers do, however, have a right to expect support from you and your staff. Some important details which you should consider in working with volunteers are:

A. A carefully thought-out and concise written description of the volunteer's specific duties and how they relate to the overall project is absolutely essential if the volunteer is to do his best.

B. It is very important that a volunteer be given simple, attractive and effective printed materials, instructions, etc.

C. Personal and timely follow-up activity, especially frequent progress reports, telephone calls, letters, etc., are essential.

D. Prompt acknowledgement of gifts and of jobs well done is crucial. You cannot say "thank-you" too often. Again this sounds like simple, easy and obvious things to do, but, from my own observation, they are often overlooked or ignored.

I have tried to cover a variety of topics . . . all of which I feel are important to a better understanding of the management of alumni affairs, fund raising and public relations. I know that in my attempt to cover so large an area, I have left out important items, have been guilty of gross generalization and have been less than specific in applying my comments to your particular situation.

In closing, I would like to repeat for emphasis what I said at the beginning:

1. Alumni relations, fund raising and public relations demand consistent, coherent planning.
2. You can't afford to leave it up to your institution's development/alumni staff—you've got to be involved as a partner in the effort.
3. These things require just as much professionalism as anything else you do.
4. If you can afford it, and policy permits, you should have a full-time person on your staff for this function and this person should work closely with the development staff.
5. You won't get good results unless you are personally involved in the program.
6. Good internal communication is a must.
7. Concentrate on doing the right things rather than things right.

REPORT OF THE RECORDER

PAUL LANGSTON
Stetson University

OPENING REMARKS BY CHAIRMAN WILEY HOUSEWRIGHT:

My dear colleagues,

These sessions on management need to be held so that we can consider policies of administrative procedures suited to our own settings in our own times. We need to come to terms with aesthetic and academic ideology, not with the expectation of agreement, but because we can benefit from knowing the diversity of thought among us. At these general sessions in the next three days, you will be hearing presentations on several management problems. In the discussion sessions which follow, you will have an opportunity for clarification, affirmation or controversy. It is our hope that the recorders will report the yearnings, the confusions, the earnestness of the profession and that we can come to terms with them in the summary sessions.

You will hear comments on the *size* of the enterprise, that small units can be run by incompetents or tyrants, that large units can be anonymous, i.e., impersonal and overstructured. But whatever the size we develop our own gifts and styles for achieving goals without creating bureaucratic monsters.

You will also hear comments on control. It is not irrelevant who controls the academic enterprise, but it is more important how the enterprise is run. The release of intellectual and creative vitality needs discipline and direction. The value of the problem and the time constraints determine whether it is more appropriate to be facile or thoughtful.

We work with other human beings on problems large and small and human beings are not as predictable as molecules. If you've seen one molecule, you've seen them all. Human reactions are the result of the need that we all have for human understanding, intuition and judgment. It is the interaction of all of these that places the individual above the process and matures the judgment that we must bring to our positions as administrative leaders in the profession.

TOPIC I—Time Management and Program Planning

The five discussion groups designated to deal with the two major items addressed in Dean Bonelli's paper would have done well to in-

corporate his suggestions concerning efficient use of limited time. Topics discussed by the groups ranged far and wide of the mark. Some common threads of concern, however, are woven into the reports of the associate recorders. Some of these are:

- 1 - A common agreement with Dean Bonelli's assertion that comprehensive evaluative processes rarely justify the time required from faculty and administrative personnel.
- 2 - A proper response by music units to the projected nation-wide decline in student enrollments.
- 3 - A reference to Alan Lakein's book, *How to Get Control of Your Time*.

A number of salient points made by the five groups separately are worthy of inclusion in the record:

- 1 - The need for administrators to exercise economy in use of the time of others, as well as their own.
- 2 - The value of "retreats" or similar gatherings where personnel may plan and exchange ideas without distraction.
- 3 - That long-range planning should be done with assigned time spans—e.g. 5-year plans.

In all five seminar groups it was apparent that, despite the "timeliness" (no pun intended) of the topic, participants were eager to discuss any problems of mutual interest which might arise. Some of these looked forward to papers scheduled for delivery in later sessions: for example, faculty development and evaluation, fund raising and budget management—all were pervasive topics of interest in all sessions.

TOPIC II—The Budget

Dean Fink's evocative topic sparked varied points of interest in the five seminars. These had one common focal point, however. The problems in budget management encountered by music executives are determined in nature by the method of funding employed by the institution. This variation in method, moreover, occurs in either of two categories: 1—types of formula budgeting used by public institutions and 2—allocation of funds administratively within the institution—that method most often employed by private institutions. Seminar discussions seemed to veer away from budget management and more toward quick and practical solutions to problems caused by inflation and increased costs during the course of the fiscal year.

A common concern for handling forced retrenchment in funding, and consequently in programs, was expressed. Some short-term solutions were shared by participants, but little optimism for the financial security of music programs in the future was shown. One positive response to Dean Fink's presentation was in agreement with his characterization of some aspects of budget management and control as "game playing". Sad as such bemused unanimity may have been, it was clear that Dean Fink spoke to a condition well known by an experienced audience.

TOPIC III—Faculty Development

From the outset of these sessions on management, it became obvious that Faculty Development was to be a favorite topic. Dean Zoffer's paper provided an impetus for the veritable explosion of ideas which was to occur in the five seminar groups. It is perhaps a reflection on the fact that interpersonal relationships are a crucial factor in education, and no one in the educational community is more involved in these relationships than the music executive. Dean Zoffer's Bionic Faculty Person, paragon of virtue though he or she be, probably would encounter some difficulty relating to the more "human" qualities with which the rest of us are endowed.

There appeared to be general agreement that the increased emphasis on faculty development stems in part from an increased stability in faculties in general—that there is less mobility in the profession in recent years due to a somewhat glutted market in available college level teachers.

Another item of general concern was faculty evaluations, methods of securing data, methods of using the data to the best interests of all parties, and methods of properly relaying results of evaluations to all parties.

Seminar participants exchanged ideas regarding the efficacy of decreased specialization in faculty hiring, sabbatical leaves, awards for unusual achievement and other means of encouraging maximum performance in teaching and/or other duties assigned to faculty members.

While Dean Zoffer's paper seemed to emphasize the inordinate expectations sometimes attached to the job descriptions of faculty persons, especially those personal qualities which make for smoother relationships, the response of the seminar participants reflected the well-

known administrator's frustration in achieving maximum results from what always seem to be limited resources. Dean Zoffer's model, however, provided an excellent standard against which administrators and faculty persons alike might compute a sobering measure.

TOPIC IV—Managing Alumni Relations, Fund Raising and Public Relations

A clear consensus emerged among the seminar participants that music executives are automatically fund-raisers. Mr. Brindley's paper provoked useful discussion concerning ways in which administrators might sharpen fund-raising skills.

Little attention was given in the seminars to public relations and alumni relations as separate entities from fund-raising. There was agreement that Mr. Brindley had given an excellent synopsis of development in higher education today, and especially its application to music units. Seminar participants exchanged ideas, comments and problems. Among those matters cited by the recorders were:

- 1 - The need for frequent and explicit exchange between the development officer and the music executive regarding the nature of the music unit, its peculiar needs, and resources for fund-raising.
- 2 - The value of an association of advisors, counselors, trustees or some such organization to promote and support the music unit.
- 3 - The superiority of annual gift programs over sporadic capital fund drives.
- 4 - The value of "long range" planning in soliciting friends and gifts—especially deferred giving, as in bequests.

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