

**NASM  
MEETING  
1979**

**PROCEEDINGS**

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NUMBER 68

APRIL 1980

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NATIONAL ASSOCIATION  
OF  
SCHOOLS OF MUSIC

**55<sup>th</sup>** PROCEEDINGS OF THE  
ANNUAL MEETING

PHILADELPHIA, PENNSYLVANIA

1979

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

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ISSN 0190-6615

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC  
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## OFFICERS 1979-80

*President:* \*Robert Bays, University of Illinois, Urbana, Illinois. (1982)

*Vice President:* \*Thomas Miller, Northwestern University, Evanston, Illinois. (1982)

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

*Secretary:* \*Donald Mattran, Hartt School of Music, Hartford, Connecticut. (1981)

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

*Immediate Past President:* \*Warner Imig, University of Colorado, Boulder, Colorado. (1982)

### REGIONAL CHAIRMEN

*Region 1—*\*Wayne Bohrnstedt, University of Redlands, Redlands, California. (1982)

*Region 2—*\*Morrette Rider, University of Oregon, Portland, Oregon. (1982)

*Region 3—*\*David Tomatz, University of Wyoming, Laramie, Wyoming. (1982)

*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 (1982)

## COMMUNITY/JUNIOR COLLEGE COMMISSION

- \*Jack Hendrix, *Chairman*, Odessa College (1981)
- Arno Drucker, Essex Community College (1980)
- Verne Collins, Shenandoah College and Conservatory of Music (1982)

## COMMISSION ON UNDERGRADUATE STUDIES

- \*Lawrence Hart, *Chairman*, University of North Carolina, Greensboro (1982)
- Harold Best, Wheaton College (1982)
- Paul Langston, Stetson University (1982)
- Barbara H. Noel, Texas Woman's University (1981)
- James Miller, University of Northern Colorado (1980)
- Charles Schwartz, California State University, Long Beach (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)
- Thomas Mastroianni, Catholic University (1981)
- William Moody, University of South Carolina (1980)
- Marceau Myers, North Texas State University (1981)
- Jerrold Ross, New York University (1980)

Robert Thayer, State University College, Potsdam (1982)

Robert Werner, University of Arizona (1982)

PUBLIC CONSULTANTS 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*

Timothy Rowe, *Staff Associate*

Willa Shaffer, *Staff Associate*

Michael Yaffe, *Staff Associate*

NATIONAL ASSOCIATION  
OF  
SCHOOLS OF MUSIC

**55<sup>th</sup>** ANNUAL  
MEETING

NOVEMBER 1979  
PHILADELPHIA, PENNSYLVANIA

# MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION

NOVEMBER 18, 1979

The meeting was called to order by President Warner Imig. The session began with the singing of the National Anthem and the Hymn of Thanksgiving.

President Imig then recognized representatives from other professional associations present at the meeting:

Chappell White, President, College Music Society  
Doris O'Connell, Executive Secretary, National Music Council  
Gene Wenner, President, American Music Conference  
Ben Dunham, Executive Director, Chamber Music America  
Marcy Horwitz, Executive Director, National Guild of  
Community Schools of the Arts  
Ed London, Chairman, American Society of University  
Composers  
Bobbi Wedlan, Program Director, Opera America

The President also introduced NASM staff members Willa Jenks, Timothy Rowe, and Michael Yaffe.

The President then reported on plans for the fifty-fifth annual meeting and reviewed the accomplishments of NASM in recent years. (The Report of the President may be found elsewhere in the *Proceedings*.)

President Imig then introduced Fred Calland, Senior Producer, National Public Radio, who addressed the membership.

The President then recognized the two Past Presidents of the Association attending the Annual Meeting—Robert Hargreaves and Everett Timm. He also announced the names of music executives who are retiring at the end of this year, as follows:

Robert Hargreaves, Ball State University  
Louis Burkel, Eastern New Mexico University  
Clyde Thompson, Ohio University  
Himie Voxman, University of Iowa

They were applauded by the membership.

President Imig then introduced Executive Director Samuel Hope. President Imig expressed thanks and appreciation from the entire membership to Mr. Hope for his dedication and outstanding accomplishments. Mr. Hope then made several announcements related to the Annual Meeting.

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**  
Milton Salkind, Chairman, presented the report of the commission, including accreditation actions recommended.

**MOTION—Salkind/Henderson: To adopt the report, PASSED.**

**REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION**

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

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

**REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES**

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

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

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

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

Samuel Hope then presented the proposed NASM Handbook amendments which had been reviewed by the various committees and commissions.

**MOTION—T. Miller/Ganz: To approve proposed changes in the Constitution, Article IV., as presented, PASSED.**

**MOTION—Minx/Cannon: To approve proposed changes in the Rules of Practice and Procedure, Article III., as presented, PASSED.**

**MOTION—Freeman/Cowden: To add the proposed Operational Standards for Proprietary Institutions as presented, PASSED.**

**MOTION—It was moved and seconded to approve proposed changes in the Standards and Guidelines for Music in General Education as presented, PASSED.**

**MOTION—It was moved and seconded to add the proposed Standards for Baccalaureate Curricula Combining Studies in Music and Electrical Engineering as presented, PASSED.**

President Imig then announced the recent death of Howard Rarig, and indicated that he would express sympathy to the Rarig family on behalf of the Association.

The session was adjourned at 2:30 P.M.

SECOND GENERAL SESSION  
11:30 A.M. - NOVEMBER 19, 1979

The meeting was convened by President Imig.

William Kurzban of the Cleveland Institute of Music presented the report of the Independent Schools Committee. (The Report of the Independent Schools Committee may be found elsewhere in the *Proceedings*.)

Virginia Hoogenakker of Belhaven College presented the Report of the Committee on Ethics. (The Report of the Committee on Ethics may be found elsewhere in the *Proceedings*.)

President Imig then introduced several individuals who were present at the meeting:

Pat Stenberg, National President, Sigma Alpha Iota  
Emile Surposs, President, Phi Mu Alpha  
Dan Beeman, Executive Director, Phi Mu Alpha  
Wilbur Rowand, Secretary, Pi Kappa Lambda  
Jonathan Brill, Council for the National Academic Awards,  
Great Britain  
Kenneth Barker, Assistant Director, Kingston Polytechnic  
Institute, Great Britain

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

Robert Glidden then asked for the floor and expressed thanks and appreciation on behalf of the Association to President Imig for his many contributions to the Association. Dean Glidden noted that this was Mr. Imig's 29th Annual Meeting, and that he had served as either a Commissioner or Officer for some 15 of these years. Dean Glidden congratulated Mr. Imig for extending the leadership of NASM to other organizations (e.g., the Assembly of National Arts Education Organizations and the Caucus on the Arts in Higher Education), for representing NASM at the National Music Council and at the International Society for Music Education. He mentioned Mr. Imig's role in presenting testimony before the Congress, and stated that Mr. Imig's leadership had been visionary, right for these times, and a major factor in the progress of NASM.

The Association membership responded with a standing ovation.

President Imig then introduced Peter Relic, Deputy Assistant Secretary for Education, United States Department of Health, Education, and Welfare, who addressed the Association. (His remarks may be found elsewhere in the *Proceedings*.)

Nominating Committee Chairman John Green then conducted the election of officers.

The meeting was adjourned at 12:00 noon.

**THIRD GENERAL SESSION**  
11:30 A.M. - NOVEMBER 20, 1979

President Imig 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:

President: Robert E. Bays

Vice President: Thomas W. Miller

Commission on Undergraduate Studies: Lawrence Hart,  
Chairman; Paul T. Langston and Harold M. Best, Members

Commission on Graduate Studies: William Moody, Jerrold Ross,  
Robert Thayer, and Robert Werner

Commission on Community/Junior Colleges: Verne Collins

Commission on Non-Degree-Granting Institutions: Helen  
Jackson

Committee on Ethics: Willia E. Daughtry

Nominating Committee: Dale Jorgenson, Chairman; Wilbur  
Fullbright, Robert House, David Shrader, and Robert  
Steinbauer, Members

Regional Chairmen: Wayne Bohrnstedt, Region One; Morrette  
Rider, Region Two; David Tomatz, Region Three

The meeting was adjourned at 12:00 P.M.

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

MILTON SALKIND, *Chairman*

After affirmative action by the Commission on Non-Degree-Granting Institutions, the following institutions were granted non-degree-granting institutional membership:

The Dick Grove Music Workshops, Studio City, California  
The Longy School of Music, Inc., Cambridge, Massachusetts.

Action was deferred on applications for membership from two institutions. Progress reports were accepted from two institutions

## **REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION**

*JACK HENDRIX, Chairman*

After affirmative action by the Community/Junior College Commission, renewal of community/junior college membership was granted to the following institutions:

Amarillo College  
Brevard College  
Cottey College  
Ricks College

Action was deferred on application for membership from one institution. A progress report was accepted from 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:

Carthage College  
Columbia Union College  
Curtis Institute of Music  
Dillard University  
Eastern Montana College  
East Texas Baptist College  
George Washington University  
Grambling State University  
Grand Valley State Colleges  
Humboldt State University  
Marshall University  
Morgan State University  
Newberry College  
Oregon State University  
The Pennsylvania State University  
Portland State University  
University of New Orleans  
Utah State University

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

Approved for FULL MEMBERSHIP were the following:

Anderson College (Indiana)  
Columbia College  
Delta State University  
Elizabethtown College  
Gordon College  
Minot State College  
Norfolk State University  
Philadelphia College of Bible  
Southern Oregon State College  
University of Alaska  
University of Lowell  
Vandercook College of Music

Action was deferred on applications from thirteen 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:

Albion College  
American Conservatory of Music  
The American University  
Augustana College  
Boston Conservatory of Music  
Carnegie-Mellon University  
Colorado College  
Cornell College  
Drake University  
Fort Hays State University  
Georgia State University  
Hartt School of Music  
Louisiana State University  
Mansfield State College  
Mississippi University for Women  
Mount Union College  
New Orleans Baptist Theological Seminary  
Northern State College  
Phillips University  
St. Louis Conservatory of Music  
University of Central Arkansas  
University of Missouri, Columbia  
University of Nebraska, Lincoln  
University of South Carolina  
Western Illinois University

Re-accreditation action was deferred in the case of thirty institutions. Progress reports were accepted from forty-two institutions.

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

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

Two institutions were removed from probation and four remain on probation.

## **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:

George Washington University  
Marshall University  
Morgan State University  
The Pennsylvania State University

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

Approved for FULL MEMBERSHIP were the following schools:

Delta State University  
Norfolk State University  
University of Alaska  
University of Lowell  
VanderCook College of Music

Action was deferred on applications from four schools.

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

American Conservatory of Music  
The American University  
Boston Conservatory of Music  
Carnegie-Mellon University  
Drake University  
Fort Hays State University  
Georgia State University  
Hart School of Music  
Louisiana State University  
Mansfield State College  
New Orleans Baptist Theological Seminary

Saint Louis Conservatory of Music  
University of Central Arkansas  
University of Missouri-Columbia  
University of Nebraska-Lincoln  
Western Illinois University

Probation was removed for one institution. Reaccreditation action was deferred in the cases of fifteen schools.

Progress Reports were accepted from ten schools, acknowledged from two schools and refused from one school.

Plan approval for new graduate curricula was granted in six instances, and deferred in eight instances.

Approval for listing of new graduate degree programs in the NASM Directory was granted for four institutions and deferred for three institutions.

## **COMPOSITE LIST OF INSTITUTIONS APPROVED IN NOVEMBER, 1979**

### **NON-DEGREE-GRANTING INSTITUTIONAL MEMBERSHIP**

The Dick Grove Music Workshops  
Longy School of Music, Inc.

### **RENEWAL OF MEMBERSHIP OF COMMUNITY/JUNIOR COLLEGES**

Amarillo College  
Brevard College

Cottey College  
Ricks College

### **ASSOCIATE MEMBERSHIP**

Carthage College  
Columbia Union College  
The Curtis Institute of Music  
Dillard University  
East Texas Baptist College  
Eastern Montana College  
George Washington University  
Grambling State University  
Grand Valley State Colleges

Humboldt State University  
Marshall University  
Morgan State University  
Newberry College  
Oregon State University  
The Pennsylvania State University  
Portland State University  
University of New Orleans  
Utah State University

### **FULL MEMBERSHIP**

Anderson College (Indiana)  
Columbia College

Delta State University  
Elizabethtown College

Gordon College  
Minot State College  
Norfolk State University  
Philadelphia College of Bible

Southern Oregon State College  
University of Alaska  
University of Lowell  
VanderCook College of Music

#### RE-ACCREDITED PROGRAMS

Albion College  
American Conservatory of Music  
The American University  
Augustana College  
Boston Conservatory of Music  
Carnegie-Mellon University  
Colorado College  
Cornell College  
Drake University  
Fort Hays State University  
Georgia State University  
Hartt School of Music  
Louisiana State University

Mansfield State College  
Mississippi University for Women  
Mount Union College  
New Orleans Baptist Theological  
Seminary  
Northern State College  
Phillips University  
Saint Louis Conservatory of Music  
University of Central Arkansas  
University of Missouri-Columbia  
University of Nebraska, Lincoln  
University of South Carolina  
Western Illinois University

## REPORT OF THE INDEPENDENT SCHOOLS COMMITTEE

WILLIAM KURZBAN, *Chairman*

At the meeting of Independent Schools of Music, held Sunday, November 18, 1979 a report was given of a joint meeting, held on Saturday, November 17, for an open discussion between the NASM Executive Committee and a small committee representing the Independent Schools of Music. This joint meeting, arranged by the Executive Director, was in response to a report delivered at a general session of the NASM Annual Meeting one year ago. At that November, 1978 session, some concern was expressed about the role of the Independent Schools within the framework of NASM.

At the joint meeting, the committee representing the Independent Schools, consisting of Milton Salkind, David Simon, and William Kurzban, expressed to the Executive Committee its appreciation for the efforts made by the officers and the Executive Director of NASM during the past year, to increase the effective participation of the Independent Schools in the processes of this organization. Larger numbers of representatives from the Independent institutions have been invited to serve as evaluators, as chairman of interest groups, as participants in workshops, and as members of drafting committees. This increased involvement of

the Independent Schools is clearly a recognition of their role within NASM and an acknowledgment of their wish to contribute more significantly to the programs administered by the Association.

Continuation of such constructive measures will unquestionably lead to a closer and more productive affiliation between NASM and the membership of the Independent Schools. The Independent Schools Committee applauds, with sincere thanks, the receptive attitude and supportive efforts on their behalf of the NASM officers and Executive Director.

The Independent Schools Committee meeting closed with the unanimous re-election of William Kurzban as Chairman.

## **REPORT OF THE ETHICS COMMITTEE**

VIRGINIA HOOGENAKKER, *Chairman*

Five complaints of violation of the NASM Code of Ethics, Article II, have been reported. The President, Vice President, Secretary and Treasurer of NASM, the Ethics Committee, and the representatives of schools involved in the complaints met for discussion of the policies contained in this Article at 9 A.M., Nov. 18th, in Philadelphia, Pa. The institutions withdrew the complaints after these discussions. However, the Executive Committee of NASM and the Ethics Committee will continue further discussions involving this particular article for further consideration and action. It was agreed there should be more communication concerning Article 2 the NASM Code of Ethics, and it was agreed that a reminder should be mailed yearly to each music executive.

# REPORTS OF REGIONAL CHAIRMEN

## REGION 1

Region I conducted a short business meeting with the following action taken:

- I. New Officers were elected.
  - A. Wayne Bohrnstedt of the University of Redlands was elected chairman.
  - B. Alfred Loeffler of California State University at Chico was elected Secretary.
- II. Various topics were suggested for the 1980 meeting in Chicago and forwarded to the Board of Directors for their consideration. They were as follows:
  1. The Place of Music in Aesthetic Education
  2. Advocacy for Arts and Arts Education
  3. Music in General Education, Interdisciplinary Approaches
  4. Music as a Focus for a Liberal Arts Major
  5. Instruction through Media

The program for the meeting presented Bennett Reimer of Northwestern University, who gave a session entitled "Current Issues in Aesthetic Education."

CLARENCE WIGGINS  
*Chairman*

## REGION 2

The annual meeting of Region Two was held Monday, November 17, 1979 in the Tecumseh Room of the Fairmont Hotel in Philadelphia. The first order of business was the election of officers. The nominating committee composed of Don Simmons, University of Montana, Chairman; Jerry Luedders, Lewis and Clark College; and Richard Evans, Whitworth College, presented a slate of officers composed of Morrette Rider, University of Oregon, Chairman; James Sorenson, University of Puget Sound, Vice-Chairman; and Alan Stanek, Idaho State University, Secretary. After additional nominations from the floor, the membership of Region Two elected the slate as presented.

Considerable discussion followed on the selection of national convention sites, and the membership unanimously passed a motion urging the officers and board of NASM to schedule a national convention in the near future in a northwest region location. The possibility of a 1982 site in Seattle was enthusiastically supported.

Two other items were discussed and informal recommendations made to the officers of NASM: 1) that more representation of Region Two be included in the membership of the various commissions and other official bodies of the association, and 2) that the nominating committee of the association provide more nominations for the various offices than has been the custom in recent years so that the membership may have a broader range of choice at the time of voting.

Following the decision of the Region made at last year's Colorado Springs meeting, the remaining portion of the session was devoted to the examination of several topics selected by the membership last spring in a mail ballot. In each, three discussion leaders were selected. The topics of the discussion leaders were:

“How to Better Service the Non-Major”

William Maxson, Eastern Washington University

Donald Simmons, University of Montana

Jerry Luedders, Lewis and Clark College

“Audience Development”

Wilber Elliott, Boise State University

Richard Evans, Whitworth College

Joseph Haruda, Central Washington University

“Computing Faculty Loads”

Ronald Wynn, Oregon College of Education

Harold Lickey, Walla Walla College

Paul Palombo, University of Washington

These discussions provided many ideas for consideration by the individual institutions.

MORRETTE RIDER

*Acting Chairman*

#### REGION 4

Lloyd Ultan of the University of Minnesota called the meeting to order in the North Cameo Room of the Fairmont Hotel in Philadelphia at 3:30 p.m.

New members and returning members were welcomed.

Minutes from last year's meeting were accepted without a reading of the same.

Several announcements were made by the chairman:

1. Members are requested to carefully consider the proposed standards for graduate degree programs and convey ideas and thoughts on the same to the NASM Committee or to Mr. Ultan.

2. Members are alerted to the increased need for greater political activity on the part of music administrators. There is need for coordination in this effort. Members are asked to follow closely any communications from the national office concerning this matter.

In response to a call for topics to be considered at next year's annual meeting, the following were suggested:

1. Newly created Department of Education—what are implications for the future in Music Education
2. Faculty development
3. Music and Higher Education in the year 2000
4. Future of Music in America

The election of the regional vice-chairman was the next order of business. Thomas Miller nominated Julius Erlenbach. The nomination was seconded by Dale Gilbert. Julius Erlenbach was elected vice-chairman.

Concerning a special regional meeting next spring, Emmanuel Rubin moved and Felix Ganz seconded that no meeting be held unless the chairman sees a real need for one. Motion was unanimously approved.

Mark Lammers from Gustavus Adolphus chaired the panel presentation on "New Trends in Music Curricula: What Do We Want." Panelists were:

Felix Ganz: New Trends in Music Curricula: *What Do They Want?*

Harold Best: New Trends in Music Curricula: *What Do We Want?*

Sister Mary Hueller: The Educational Process—Today/Tomorrow

Arthur Swift: Report on 4 year music project Ames, Iowa

A short exchange of ideas ensued.

The meeting adjourned at 4:40 p.m.

SISTER MARY HUELLER  
*Secretary*

## REGION 5

Dennis Monk of Central Michigan University presented a paper entitled "Power, Politics and the Music Executive." Mr. Monk dealt with the topics of why the chairmanship has lost its power, where power comes from, and the routes to power in addition to observations about how a chairman exercises the power he has. "By empowering others, a leader does not decrease his power or authority—he actually increases it," said Mr. Monk.

Respondents to the paper included John Cantelon, the Provost at Central Michigan University, Dale Bengston of Anderson College, and Lawrence DeWitt of Miami University.

A suggestion was made from the floor that the Monk paper be available in quantity for use by NASM institutions. The suggestion was warmly endorsed by those present.

ROBERT L. COWDEN  
*Vice Chairman*

## REGION 6

The Region 6 Meeting was attended by a large number of institutional representatives who actively participated in its deliberations. A short business meeting was held to solicit topics for the 1980 Annual Meeting and to select a date and site the Region 6 Spring Meeting. The date approved was March 29, and the host institution, Syracuse University.

Following the business meeting, reports were presented by four Task Force chairmen on the deliberations and conclusions of the April 28 Regional Meeting at Yale University. Areas covered by the Task Forces were:

1. The Development of Early Childhood Music Programs as Agents of Cultural Change
2. Higher Education and the Media
3. Strategies for Improving Public School Music Programs
4. The Enrichment of Music Programs Through Consortial Arrangements for Artists and Ensembles

After some discussion, Task Force Reports were approved by the body.

The featured presentation dealt with "The Design of a Music Industry Curriculum", and was presented by Stephen Marcone and Douglas Soyers of Syracuse University. This effective presentation stimulated many questions and comments and was followed by adjournment.

EUGENE T. SIMPSON  
*Chairman*

## REGION 7

Region Seven's meeting in the Tecumseh Room of the Fairmont Hotel consisted of a very short business meeting and two excellent panel presentations, one dealing with "Faculty Development" chaired by Steven Winick of Georgia State University with panel members James Baker, Mary Washington College; George Cribb, Gardner-Webb College; Henry Janiec, Converse College and Budd Udell, University of Florida.

“Careers in Music” was the subject of the second panel with Willia Daughtry of Hampton Institute serving as moderator. Assisting her were Georgia Ryder, Norfolk State University; Perry Carroll, Anderson College and George Walter, Pembroke State University. Unfortunately, both groups offered so much information that time ran out before any real discussions could take place. The contribution of the panelists may be found elsewhere in the *Proceedings*.

Members of the region were informed of communications from the Board of Directors and suggestions for the 1980 Chicago meeting were invited.

Robert Wolfersteig of Georgia College was commended for initiating the idea last year of a *Directory of Performing Artists in Region Seven* available at reasonable fees to other institutions and community services. This *Directory* was distributed several weeks ago and is a credit to the region.

Since no elections were held this year, Jack Broucek, Georgia Southern College, and Grier Williams, University of West Florida, continue to serve as Chairman and Vice-Chairman/Secretary respectively.

JACK W. BROUCEK  
*Chairman*

## REGION 8

- I. Call to order—Welcome
- II. Business
  - A. Election of Officers will take place next year, a nominating Committee was designated:
    - Jerry Ball—University of Louisville
    - James Cobb—Mississippi College for Women
    - Peter Gerschefski—University of Tennessee at Chattanooga
    - Otis Simmons—Alabama State University
  - B. Ideas for 1980 Broadmoor Format
    - General Education, Multicultural Programs, Policy Development
  - C. Federal Legislation
    1. Thank you to those who wrote about the Band Instrument issue, PL 95-561, Title IV.B
    2. Bill HR 5569—please write
    3. Political clout—gaining, but still lack; depends on individual response
  - D. Performer Exchange list
    - Professor Jerry Warren of Belmont College

### III. Program

- A. J. Robert Wills, University of Kentucky—"The University and Its Community, Partners in the Arts" (This presentation may be found elsewhere in the *Proceedings*)
- B. Larry Peterson, George Peabody College of Vanderbilt University—"The Lincoln Center Institute Concept: Cooperation Among the University, Artists, and Public/Private Schools" (This presentation may be found elsewhere in the *Proceedings*)
- C. Information Exchange

JOE B. BUTTRAM  
*Chairman*

### REGION 9

The Region IX meeting for the states of Arkansas, Louisiana, Oklahoma, and Texas was called to order at 2:05 p.m. Monday, November 19, 1979. Chairman Worthington introduced the members by states and noted the meeting of the Texas Association of Music Schools which will be held in Austin, Texas in April.

Professor William Hipp of Southern Methodist University and Vice-Chairman of Region IX was introduced. Professor Hipp presented his topic "Evaluation of Music Faculty in Higher Education—A Survey of Current Practices." (This report may be found elsewhere in the *Proceedings*) This was followed by a half-hour of discussion. Many of the members present felt that a continuation of the exploration of Faculty Evaluation would be an excellent topic for the 1980 Annual Meeting in Chicago.

RICHARD WORTHINGTON  
*Chairman*

# **REPORT OF THE EXECUTIVE DIRECTOR**

SAMUEL HOPE

This year has been marked by increased activity in a number of areas with which NASM is concerned. The Association has continued to provide leadership to national policy development efforts on behalf of the arts and education in the arts. Outlined below is a capsule description of NASM activity in several of the major areas.

## **NASM ACCREDITATION: Standards, Policies and Procedures**

At the 1978 Annual Meeting several important adjustments and clarifications were made to the NASM Standards for accreditation. All of these have improved the work of the Association and provided greater public understanding of our policies. Especially important has been clarification of the meanings of various degree titles at the baccalaureate level.

The NASM Handbook 1979 is being requested by an increasing number of policy makers outside the music community and numerous consultations about the standards have been given by telephone.

During the 1978-79 academic year, the Association engaged in a number of standards revision and development efforts.

The Association was joined by representatives of the Engineers Council for Professional Development in drafting standards for degrees which combine curricula in music and electrical engineering. These standards are applicable to programs which prepare individuals for work in the various technical aspects of the recording industry. NASM is grateful for the kind assistance of the National Academy of Recording Arts and Sciences Institute and the Recording Industry Association of America in this project.

A major effort was undertaken to develop a revised standard for Music in General Education. This work was based upon the seminars held on this topic at the 1978 Annual Meeting. Guidelines concerning Music in General Education have been drafted to serve as a basis for future discussion and development.

Drafting efforts are also underway on the Standards for Graduate Study in Music and an agenda of comment periods has been structured until November 1980 beginning with mark-up sessions at the 1979 Annual Meeting.

A parallel effort is underway concerning Standards for libraries in baccalaureate and graduate degree granting institutions.

The Commissions on Undergraduate and Graduate Studies have worked to improve the NASM Self-Survey Report and the Outline for

Reports of Visiting Evaluators. Their actions result in a common order of presentation among the Standards, the Self-Survey, and the Visitor's Report. This will result in improved efficiency and service to all member institutions and will facilitate the work of the Commissions. J. Dayton Smith, Chairman of the Commission on Undergraduate Studies, deserves special commendation for his work on this project.

## **NATIONAL ACCREDITATION ISSUES**

NASM continues to be involved in accreditation issues at the national level. The Executive Director has attended numerous meetings of the Council on Postsecondary Accreditation and the U.S. Office of Education concerned with a wide range of accreditation issues.

The Treasurer of the Association holds Board and Executive Committee membership in COPA; The Executive Director is Chairman of the COPA Assembly of Specialized Accrediting Bodies.

Major questions concerning the future relationship of institutional accreditation to federal student loan and other eligibility programs have been raised during the hearings which will lead to the re-authorization of the Higher Education Act during 1980. A COPA/Higher Education Association Task Force has been formed to develop a proposal on behalf of higher education. The Executive Director is a member of this Task Force.

The joint project of NASM and the National Association of Schools of Art to provide interim accreditation service to independent, non-degree-granting, professional training institutions in dance and theater has been extremely successful. Budding efforts are now underway to establish autonomous accrediting bodies for the respective fields of dance and theater and both NASM and NASA are assisting.

NASM's leadership in developing standards in cooperation with other specialized agencies has received increasing attention within the accreditation community. Our work with the American Assembly of Collegiate Schools of Business and the Engineer's Council for Professional Development has served as an example of cooperation to other agencies in other fields.

The Association's involvement in national accreditation policy development continues to grow increasingly important each year. In these times of tension and economic insecurity tremendous pressures begin to assert themselves into many aspects of our work. The principal effort always is to maintain the service role of accreditation with respect to educational quality. The continuance of such a focus is the central issue of policy development in the immediate future.

## **GOVERNMENT RELATIONS: Arts and Arts Education Policy**

We have informed the membership of various Federal matters by means of the monthly newsletter. At the head of a list of changes in progress is the establishment of a Cabinet Department of Education. NASM worked with colleague education organizations during the legislative phase and is now monitoring the transition phase through participation in various coalition activities.

The Association is participating in the re-authorization process for the Higher Education Act and the Arts and Humanities Act. President Imig forwarded testimony to the Senate on this latter issue on June 26, 1979.

The Association is also monitoring the progress of various tax legislation which has potential influence on the financial context for the arts. These measures range from individual income tax policy to concepts which would affect non-profit organizations.

The Executive Director has participated in several meetings at the National Endowment for the Arts held pursuant to publication of its Task Force Report on the Education and Training of Professional Artists and Arts Educators. Ezra Laderman, the new Director of the NEA Music Program, has personal concerns about the needs of education in music. The Association continues to be available for advice and comment as requested by the Endowment. NASM continues to testify in favor of increased funding for the Endowment.

Activity in the Office of Education has focused on adjustments to the existing program at the elementary/secondary level. We have expressed concern about these adjustments since the net result is to provide for a limited number of showcase activities where formerly small grants were available for local planning activities throughout the nation.

NASM participates in the Assembly of National Arts Education Organizations (legislation) and the Caucus on the Arts in Higher Education (policy and agency contact). A primary goal of both these organizations in their respective spheres of interest is clarification of federal responsibility for education in the arts. Efforts have been made during the past year in preparation for promulgating proposals during the re-authorization of the Arts and Humanities Act during this Congress.

In addition, the Association is correspondent with a wide range of advocacy and policy activities in the arts and arts education. These include efforts by The National Music Council, the American Arts Alliance, The American Council on the Arts and many other groups.

We ask representatives of member institutions to contact us about legislative concerns they may have, and to forward comment on issues under discussion.

## **PERFORMING RIGHTS LICENSES**

The higher education community, under the co-chairmanship of The American Council on Education and the National Association of College and University Business Officers, is once again negotiating sample contracts with ASCAP, BMI and SESAC. NASM is represented on the negotiating team by the Executive Director. Progress is being made on various improvements to the recent contract. A release will be forthcoming from the negotiating team once its efforts are concluded.

## **NATIONAL OFFICE**

Without the efforts of our excellent national office staff, the work of the Association could not go forward. Michael Yaffe, Willa Jenks, and Timothy Rowe do an outstanding job dealing with the many facets of NASM activity.

We handle an increasing volume of business each year—approximately 15,000 pieces of mail and 7,500 telephone calls during 1978–79. From September 1, 1978 to August 31, 1979, we received 120 inquiries concerning accreditation; 88 were from four-year institutions, 15 were from two-year institutions and 17 were from non-degree-granting institutions.

The office also processed applications for Commission action in various categories for some 280 institutions.

We have continued to develop relationships with colleague arts and arts education organizations. National Public Radio and the National Assembly of State Arts Agencies have worked with us on various projects this year.

NASM members visiting the national capital area are most welcome at the National Office. We ask that you write or telephone before coming. Reston is near the Dulles airport, about 25 miles from downtown Washington.

The kind consideration and cooperation of this entire NASM membership is an essential ingredient in the work of the National Office. The Association owes much to its Board, commission, and committee members who volunteer their time, energy, and expertise to its various operations. Special thanks is due outgoing President Warner Imig under whose leadership the Association has flourished and gained strength.

We look forward to the forthcoming year and its opportunities to be of service to member institutions; to this end, we seek your comments and suggestions.

# REPORT OF THE PRESIDENT

WARNER IMIG

Salve Magister! Quid Agis Hodie—or translated, Salutations, Professor, how goes the battle? Fifty five years old (or young) and welcome to Philadelphia for our 55th Annual Meeting. I hope for a memorable and significant follow-up to our great meeting at the Broadmoor. Not incidentally, your reactions and comments to the new format at the Broadmoor have been most gratifying to me. That plan will be re-instituted for next year's meeting in Chicago.

Here in Philadelphia we return to our usual pattern. It is my hope that the sessions will be stimulating and provocative to all of you.

We meet in this great city for the first time in our history. From Bookbinders to the Liberty Bell is a long walk—but this is a great seat of our history and a city that gives us a great sense of personal pride in our country.

This meeting is the conclusion of my three years as President of the Association. I ask your pardon for this personal note, but I do have some license if for no other reason than the fact that this is my twenty-ninth consecutive meeting with NASM. Over the years, the friendships, and the personal and professional experiences given to me by this organization are not measureable. Suffice it to say that Sol Hurok's statement has never applied to this group or its development. Hurok's classic line was, "If people don't want to come, you can't stop them". The professional growth of NASM speaks for itself.

Growth, whether it is of size or quality of programs, always presents its challenges. I feel that the growth and development of our interests and programs in the past few years have been a challenge not only to ourselves but to the society we serve. We are first and foremost an accrediting agency and we serve that purpose well. By its very nature, accreditation demands services which are continually being recognized, as is evidenced by our reports to you. Some of these activities merit recall here:

1. The new guidelines concerning Music in General Education.
2. The new standards for Baccalaureate curricula combining studies in Music and Electrical Engineering.
3. The new draft Standards for Graduate Programs in Music.
4. The new draft Standards for Libraries in Baccalaureate and Graduate Degree-Granting institutions.
5. The establishment of the dance and theatre accreditation program for professional training institutions that have no other access to accreditation.
6. Leadership responsibilities with the Assembly of National Arts Education Organizations.

7. Testimony for the National Endowment for the Arts before various Senate and House committees.
8. Meetings with the Caucus on the Arts in Higher Education.

These, among others, are expansions of our work and services to higher education in music, but there is an obligation to continue. As Goethe said, "you start the web, God will provide the thread"

In the United States our programs in higher education in the arts are at the forefront of the world, but there is a period of considerable danger to these programs—if just alone by the stresses of inflation and the energy crises. May I speak to some of my concerns.

A little girl at her evening prayers said—"Please, Lord take care of Daddy, Mommy and Grandma; and be sure to take care of yourself or else we're all sunk."

Sometimes it is rather difficult to identify who the "yourself" is that we music administrators are praying to. Is it the vice-president of our College or University, the government agency, the donor, or just who is it? We all know Daddy and Mommy and Grandma—they are established facts, or in other words, the parts of our academic society. They are the structure in which we exist and continue our work. But the "yourself" to me is the "super-being" or "the reason to be", or "the why" that we exist. It is that alterable unalterable that surrounds so many lives in music. It is the unlimited limitedness of our art that touches so many and in such varied ways. It is that road not taken that we are constantly taking. It is as spiritual as the improvisations that Dupré set to Claudel's "Stations of the Cross." It is as happy as children chortling and singing at Christmas or as tortured as the lacerated spirit that Fiesca sings of in "Simon Boccanegro."

That child's prayer that "yourself" should take care of "yourself" is well put. She says that if something happens to "yourself", we're all sunk. That puts us in the role of caretaker-guardian of the grail and royal host to certain angels. Let me assure you that this is not an easy job and it really has to be our sense of life.

How well are we doing? How have we progressed? What's new on the scene? Have we stored up some acorns? Are the ducks in a row? Are we closing the door after the filly has been filched? Are the rock hounds barking so close to our heels that we've lost our drummer? Is the Harvard shift making our Model T a wee bit shaky and showing signs of being a fumbled buck lateral? Are we hoping to acquire and store NEA acorns in the arts education cellar, and do we really think that acorns will descend on us because a D.C. Doyen can make blood out of bricks, when they probably don't have mud and straw in their heaven?

If you think I'm flippant, you're wrong. If you think, I'm depressed, you're wrong. If you know me, you know that I place continuing optimism in "yourself" and great faith in that body; and the ability of you and me, the hosts, to continue to create a great sense of life in our profession.

It's a funny thing, but we are always thought of as the new boy on the block in spite of the long tradition of our profession. Recall, if you will, that the first Bachelor of Music was awarded by Oxford University over four hundred years ago. Recall in our country the so called Boston Break-through that occurred in 1838, about the time of Wagner's failure with "Das Liebesverbot" and six years before Berlioz's treatise on instrumentation. The American new boy on the block is no infant, but he does not have the status that he merits in our society.

In our country, we have huge budgets for defense, agriculture, and government services. We bail out municipal governments and on occasion, corporations. We devote great sums to education but comparatively little for arts education. Did you know that HEW spends 3 billion for educationally disadvantaged students, 800 million for handicapped, and 150 million for bilingual education? For me that is well and proper, but do you remember that the National Endowment for the Arts has a budget of only about \$140 million? That to me is embarrassing and demeaning. So if we are to become a force in arts education, we must act in order to secure recognition for "yourself" and the new boy on the block.

Norman Cousins stated that "The place of the fine arts in education is being attacked on practical grounds, but it may be that education in the arts is the most practical function of education today."<sup>1</sup>

I believe he is right, but his saying it and your neighbor's smiling acquiescence will not make it so. "Yourself" is our problem. And for my money, the sooner we who are in arts education organize and provide a united front, the better off we will be.

I would like to recommend to you that the arts education community should work together for the establishment of a vigorous and dynamic organization to promote "yourself."

Walt Whitman said "all architecture is what you do to it when you look upon it."

The architecture I would like to suggest is to continue on beyond the Assembly and the Caucus. The former organization should receive great credit for the initiatory impact it has made in Washington, but we must move beyond that horizon.

Let me suggest that NASM's pre-eminant purpose is accreditation and we do it well. Let me further strongly suggest that the avenue of lobbying must be of greater concern to all of us in arts education.

United action in arts education is the avenue on which we must act as one of the parents.

Before I continue, let me make sure that my position is clearly understood. The National Endowment is doing a valiant job in the area that has been sketched out for it. But let us not confuse the issue. The Endowment's principal concern is not arts education in our sense—and I do not think it will be or should be.

And that is the whole scenario up to now; but we haven't written the third act.

So what is the third act, you ask.

Remember the Assembly of National Arts Education Organizations involves approximately thirty organizations, such as MENC, NASM, CMS, ACDA, MTNA, ATA, NASA,—and other dance, theatre and art societies and groups. The greatest potential in the U.S. for support from practically our whole society is here on our front step.

The only way the potential will be effective is to work for a united coalition of these and additional arts education groups.

My suggestion is on the surface simplistic, but the scenario is complicated. We are the answer.

- A. We need to establish a formal coalition of these groups.
- B. The purpose of the coalition would be to lobby and promote governmental and private support for arts education on all levels and all ages.
- C. The initial coalition would be funded by the founding groups for a period of at least two or three years in order to establish credibility and support from foundations and private sources.
- D. The staff would be under a control panel from arts education organizations. Their sole intent would be to act in a staff context such as our present NASM staff.
- E. Some primary concerns would deal with the causes and projects that we are aware of—among them, program development in arts education, scholarships, grants, research, fellowships, cooperative planning in arts education, etc.

We all know that we dream and dawdle about arts education needs, but what we need are spokespersons—we need projection. The above is not just a dream, it is a hard reality with all the problems, hazards, and possibilities of trying to make something go.

The arts education community is a fumbling but powerful body—democracy by its very nature demands that arts education continue to be a salient feature of our society. But if we continue with our syndrome of the \$3 piano lesson, we face the possibility of trudging along when it is necessary to run in order to remain even.

Goethe said “You start the web—God will provide the thread”, but my preacher said, “If you don’t answer your own prayers, why bother God with them.”

#### **FOOTNOTE**

<sup>1</sup>*Saturday Review*, September 16, 1978, page 56

# A CHALLENGE TO SCHOOLS OF MUSIC

PETER D. RELIC

*Deputy Assistant Secretary for Education  
Department of Health, Education, and Welfare*

I am honored and pleased to be invited to address the National Association of Schools of Music. While I thank you for being so gracious, I question your political acumen in asking someone whose office will be eliminated when the Department of Education is fully established. The reorganization of federal education finally has elevated education to cabinet status, and no longer will the highest official be an assistant secretary; the presence of a Secretary for Education will make our office unnecessary.

I would like to mention six topics to you: the under-served; your role in new legislation; the new Department; sincerity of leadership; elementary/secondary education; and your involvement in non-traditional settings.

This is a promising era in which we live when, as a society, we are saying, "No second class citizenship." Starting with *Brown v. Board of Education* in 1954, we have said through our laws and some of our actions that there will be equal opportunity and access for minorities, women, the handicapped, the aged. But to realize completely the promise of American life through education we need to act with resolve. I congratulate you who are providing opportunities for the under-served; I urge all of you to increase your efforts in providing information, counseling and recruiting, in all kinds of outreach, to serve those whose potential contributions to society still are limited.

Of course the challenge to reach the under-served is not easy. You do not have the millions of dollars, for example, to make your facilities available to the handicapped. Probably no programs are more difficult to provide to the handicapped than the fine and performing arts, but if you cannot build special elevators, build ramps; if programs on the second floor are inaccessible to the physically handicapped, bring the programs to the people on the first floor.

I am asking you to lead, to do all you can, through your institutions and NASM, to serve the under-served of this society.

Second, you are becoming a force in Washington, a vested interest, making your views heard by Congress, the people in the White House, and federal officials in education and the arts. Some of you do not like to think of your association officers as lobbyists, but in reality when you open a Washington area office, develop an agenda, become visible to

Congress and policymakers, and begin to exert pressure on legislation and the amount and flow of money, you have become a lobby.

The key now is to become an increasingly effective force, disagreeing among yourselves on federal legislation and appropriations until you arrive at a consensus so that you can speak as one voice to influence policy and to achieve your objectives.

If you are receiving a grant from the Fund for the Improvement of Post-secondary Education but are concerned about additional grants for yourself and other schools of music, do something about the appropriation level.

If you think that funds in the National Endowment for the Arts should be earmarked to address issues of professional training, take a stand with your representatives in Congress.

If you believe that an Institute for Arts Education in the new Department of Education will serve your interests, you need to work together toward that result. The Assembly of National Arts Education Organizations has taken a strong position for an Institute; the Assembly and its member associations have a great deal of work to do to enact legislation and to receive appropriations which will be sufficient to make a difference.

Third, I want to mention the Department of Education. NASM took a strong stand, helping to elevate education to cabinet status. We congratulate you for your effectiveness and thank you for your support. But you should remain involved, vigilant, creative, and demanding as the Department takes shape. You need to learn how best to encourage officials in the Department to support your programs. What are the attitudes of the Secretary, the Undersecretary, and the several assistant secretaries concerning the Arts? Are your appropriations going to expand to meet increased needs? How high are the priorities for arts education, gifted and talented, and increases in post-secondary student financial assistance? What about an Institute for Arts Education? Once the Department is well established, will there again be interest to include the National Endowment for the Arts? Will your interests be represented on the citizens' Intergovernmental Advisory Council to the President and the Secretary? On these and other issues you must be involved.

Fourth, closely related to the Department, I think that you should challenge federal officials who extol your virtues and seem to support your programs, as I am today. You should question the sincerity and commitment of federal officials, particularly if we give the same speech today that you heard two years ago. Listen carefully to the fine words of support, but secretaries, assistant secretaries, commissioners, and deputies ought to back up what we say. If we claim that arts education and

professional training are high priorities, and we rank your programs in the top ten or top fifty in the budgeting process, we are sincere. But if a leader says that gifted and talented and arts education are top priorities, then recommends level funding or minuscule increases, behind two hundred other programs, the words should not be met with much confidence and enthusiasm.

If emergency federal aid is required to meet a crisis, and we always turn to arts and gifted programs to take the funds, we cannot be serious about the high priority in the arts. Any time we claim that everything is a priority, we are saying that all priorities are tied for last place, as well as first place.

Fifth, your vitality, perhaps even your survival, depends on the skills, knowledge, and attitudes of young people coming from the nation's elementary and secondary schools. Your awareness of trends in American elementary and secondary education may become crucial as you gauge the impact of local decisions and activities upon your institutions and programs. The back to basics and competency testing boom may be necessary, healthy, and well-advised, but the effort could constitute a threat to the arts. If basics do not include creativity and communication, if the entire emphasis is on reading, writing, and computation to the exclusion of art, music, dance, and drama in the curriculum of the schools, you need to be aware and involved.

Also, your direct participation as professionals is essential: helping school districts to design comprehensive kindergarten through grade twelve curriculum in the arts; designing a learning continuum for teachers for pre-service and in-service education; creating networks for communication of model arts programs, at all levels, so that we can learn from each other's successes; urging federal regional office dissemination personnel to place a priority on information in the arts; conducting research on how people learn and what constitutes effective teaching; helping to revitalize interdisciplinary teacher training programs so that reading and math teachers can improve their skills to incorporate music and art.

I doubt that local policies ever will permit the arts to move into a position of major influence in the curriculum of the schools, with costs or competency testing or basics always the excuse to keep the arts relegated in minor status—unless you decide to assume an active role in local education politics. Few of you in NASM are members of local or county school boards; you should be. No one will carry the banner of the arts for you. I hope that soon many of you will become candidates for the school board. The job is demanding, with little or no pay, often thankless, but the arts can gain in the schools only if we who are concerned are willing to work together to enact the right policies, programs, and administrative procedures.

Finally, I want to mention your involvement in non-traditional settings, such as with secondary school dropouts and in the prisons. I think I should be personal with you to make my point. I have taught superb high school seniors in college advanced placement courses in American and European history. The students were alert and motivated, highly intelligent, many with 750 college board scores, ready to gain admission to their first choice colleges and universities. They were not just outstanding academically; most were talented in the arts, student government leaders, and involved with athletics.

I also have taught dropouts who agreed to drop back in for one English course to find out if they could readjust to schooling, and I have taught inmates in a prison who enrolled in courses because there was not much else to do.

At first, my dropouts and prisoners seemed totally emasculated in spirit, their creativity crushed, their self-respect destroyed. I assure you, once we together established trust and confidence and the desire to learn, there was as much talent and intelligence among the hopeless and lost as among the advanced placement whiz kids.

Some of you could make a difference in the non-traditional settings of this society. Your willingness to participate and to lead could be the catalyst for new hope to people with great potential. A school of music program in a prison? A college dean or faculty member involved with junior high music curriculum development or teaching high school dropouts? I hope the answers are yes.

There is another setting which, unfortunately, is becoming non-traditional for your involvement: the inner cities; however, some of you, if for no reason other than geography, have the opportunity to have major impact on the people and programs of the inner cities.

I will use Cleveland as an example, because I was born and raised there. What a splendid place it was to grow up. The cultural foundation was there: the superb Cleveland Orchestra, under Artur Rodzinsky, then George Szell; the Art Museum and the remarkable Chinese collection of Sherman Lee; the natural history and automotive museums; Karamu House and the brilliant drama and dance of the city's black people; the influence on music of Baldwin-Wallace and the Cleveland Institute of Music and nearby Oberlin; the Emerald Necklace of parks; the great melting pot of Irish, Germans, Italians, Slavs and central European Jews.

The foundation of Cleveland was built in other ways, too: its industrial might, its cars and tanks and steel mills and brick yards, its refineries, the fifth largest city and third largest corporate center in the United States; an expanding tax base and clean lake; a school system with individualized instruction for the gifted, a leader in mathematics curriculum reform; the first home of the Community Chest and Red Feather, and the

national model for youth recreation programs; harmony among the people, business leaders, and city hall; the Browns who rarely lost and the Indians who were the second best team in baseball, and sometimes first.

Today part of the foundation is crumbling. The last time I looked at the statistics, the city of Cleveland was 17th in size in the nation and still going down; the lake is dying; the tax base is not expanding, and public confidence wanes each time the schools close as teachers strike; the most recent city administration's hallmark was its emphasis that business leaders and the people were enemies; the Browns struggle and the Indians rarely win.

What is left of what I describe as the foundation? My answer is that the culture and arts of the city are as vigorous as ever.

The orchestra continues to influence music throughout the nation and world; the museums and Karamu, the colleges and schools of music are greater than ever; the parks still ring the city; and the new melting pot of people with their talents and vision are black and Hispanic and Appalachian white; and now the ballet adds to the artistic beauty of the metropolitan center.

Part of the foundation of the core cities remains. You are that foundation. The arts comprise the foundation. For the cities once again to thrive, it will take your involvement, your ideas and leadership and willingness to take some chances. The new decade is not filled with hope for the cities, but the hope will be rekindled, must be born again, for the good of the entire nation. You are essential to that hope; I know that you will respond and lead.

# THE NEWSPAPER WORLD

IRVING LOWENS

*Peabody Institute of Johns Hopkins University*

As some of you may perhaps know, I come to the world of music education via a somewhat circuitous route which included an eighteen-year stint as the chief music critic of a large metropolitan newspaper, and I can assure you that the newspaper organism is just as complex as is that of the average school of music. There is a point at which these two worlds collide, and that occurs when you, as representatives of the world of music, want to get something into, or keep something out of, the newspaper.

I have been frequently asked how you can make sure that an announcement of a musical event of some consequence, taking place on a college campus, will be printed on the music page. Well, there is one sure way—you can put in an advertisement. If you are willing to pay for the space, the space is yours. But that is not really what you are asking. What you want to know is how you can get that space without paying for it, and that is a horse of a somewhat different color. Since the criteria by which you judge importance and the criteria by which an editor judges importance are quite different, there is a problem, and it is a problem which does not always have a satisfactory solution for the music educator. There are, however, certain things you can do which might help.

One very simple thing you can do which is often overlooked is to get your announcement into the hands of the right person on the newspaper. This is just a little more complicated than it may seem. Obviously, you say, you want it to get to the music critic. Right? Wrong. The music critic does not have the last word as to what appears in the space allotted to music. Indeed, he is told how much space he has to fill with his review, or his story, and in ordinary circumstances, if he exceeds his quota, some of his deathless prose stands an excellent chance of winding up on the cutting room floor. He is, in point of fact, your competitor for a very limited amount of space, and most music critics would rather see their own prose in print than somebody else's. The key person is not the music critic, but the music editor, and they are not by any means always one and the same individual.

Ah, you may say, that may be so, but there is only one person responsible for music with my newspaper. Wouldn't that have to be the music editor? It could be so, of course, but it doesn't have to be so, and it is really up to you to find out if it is so. In most instances where a newspaper has only a single individual on the music beat, the responsibility for what appears on the pages (or in the section) devoted to the arts

belongs to an arts editor, and not to an individual critic. It is the arts editor who decides that on Monday, the movie review should lead the page, with the music review being kept as short as possible, and the advance about that important art exhibition opening later in the week should be held over until tomorrow. Chances are that your crucially important announcement of the great musical event will end up in the hands of an editorial clerk whose responsibility it is to prepare what are called fillers—that is, little items an inch or so long which can be slipped onto a page in the event a featured story happens to run a bit short. To the arts editor, these fillers are essentially devoid of content—they are used interchangeably, and whether they are used or not depends not on the information they convey, but on their length.

In a phrase, get your announcement to the music editor. And in another, keep it short. The shorter the announcement, the better its chances of being printed the way you want it to read.

Suppose you want to make sure that a music critic covers your concert? How would you do that? That's a little harder. The most important thing for you to remember is that the event should be scheduled when no other musical event is taking place. If you think that your chamber music concert is going to be reviewed when the symphony is performing, an opera is being presented, and there is only one music critic writing for the newspaper, something is wrong with your logic. In addition, you should arrange matters so that your concert, even if it is the only one of an evening, takes place as close to the newspaper plant as possible. Unfortunately, in choosing locations for music schools, our forefathers were not always far-sighted enough to make sure that their next-door neighbors were newspapers. Indeed, most music schools seem to be located at a great distance from newspapers. If your concert begins at 8:30 p.m. and runs for two hours, and if the newspaper is a half-hour's drive from your concert hall, and if the deadline for the morning edition is 10:30 p.m., chances are that the music editor will decide that it shouldn't be covered. So if you want a review of your concert to appear in the newspaper, make sure that it has very little by way of competition from more centrally located musical events, make sure that it is physically possible for a critic to hear your concert and make the newspaper's deadline, and if it is at all possible, make sure that the concert is in some way what is called "newsworthy." What is newsworthy? That depends on the particular editor. An all-Beethoven recital played by the head of your piano department is not especially newsworthy. An all-Beethoven recital played by an internationally known pianist is more newsworthy. An all-Beethoven recital played by Beethoven is newsworthy. If, however, Beethoven is not available and your faculty member is, the newsworthiness of the event

must be found in what is being played rather than in who is playing it. A world premiere of a work by an important composer is somewhat newsworthy; a local premiere is less so; a standard program will probably not interest either music editor or music critic—unless it's the only thing on the menu.

Then there's the news story. Something momentous is happening on your campus. The school of music has just gotten a grant of \$50 million (non-matching) to build a new facility, or (as happened just a few weeks ago to Emory University in Atlanta) \$100 million to increase its endowment. You rush your press release to the music critic. If the critic is intelligent, the release soon lands on the desk of the arts editor. If the arts editor is intelligent, it goes to the education editor or even the city editor (maybe even the managing editor if it looks like a front page story). And if the city editor or the managing editor has a nose for news, even though the subject is music, a good reporter is assigned the job of taking your press release and making a newspaper article out of it. This is not a simple task—a news story is to a press release what a book manuscript is to a doctoral dissertation. If you're really lucky, the newspaper has a staff arts reporter, and you stand a chance of getting a really good story in print. The moral is simple—if you have a *news* story, getting it into the hands of the news editor will save you time and will save the newspaper time, and will get you a better story. And just to be on the safe side, make sure that *copies* (plainly marked as such) also get to the music desk.

Finally, there's the matter of how to keep a story *out* of the newspapers. There may be such stories, but I'm inclined to be skeptical about it. Here I'm inclined to agree with the view expressed by Professor Kenneth E. Eble of the University of Utah, in his recently published book, *The Art of Administration* (San Francisco: Jossey-Bass, 1979). Professor Eble is not talking specifically about music, but what he says is quite germane to the subject.

“In general, and not just as regards sensitive matters,” he writes, “I think administrators are too little inclined to let the public know what is going on, except, of course, in slick-paper, lavishly illustrated, and often deceptively written advertisements for the institution. Nowhere is this more obvious than in higher education's relations with the press. In my twenty-five years work with the American Association of University Professors (AAUP), I have been consistently puzzled by the almost morbid fear that organization seems to have of releasing anything to a newspaper. In all my association with the AAUP, under different general secretaries and many different presidents, I have been amazed at terrible worries about stories of the organization's work getting out, when the obvious necessity was to get anyone to pay any attention to the organization at all.

“Similarly within departments and colleges, the public might be much more usefully informed about the actual work going on in a college or university, but departments themselves hold back from conveying information of a positive kind and dummy up in the face of adverse publicity. University public relations offices have much in common with other PR offices, and they probably face more resistance in getting outside news media to accept stories that are the quiet news of the university. But they also face an almost reflex suspicion from administrators toward anyone coming around to find something out or to news that might in any way be unfavorable to the college.

“Administrators should welcome the press, any press, including the college newspapers. Except at higher levels, an administrator does not have a public relations branch. It might be a wise deployment of faculty energy to charge someone in every department or college with responsibilities for thinking about what might be newsworthy and finding ways to get it before the university and the larger public. For, as a general reality, I think administrators should worry more about no one’s paying any attention to what they are doing than about anyone’s finding out.

“Since the sixties, colleges and universities have moved toward greater openness, forced by laws relating to discrimination, equal opportunity, access to records, and the like. Many departments operate under the pressure of two conflicting attitudes: that of the older faculty who accept the confidentiality of much that goes on, and that of a younger group more accepting of freer exchange of information. Administrators in such touchy matters as these must lead the way to a healthy openness in which privacy can still be respected.

“A dean or department chairperson is most often recognized as the official spokesperson for a college or department. When controversies arise—the failure to give tenure to a popular faculty member or student, the cause of declining enrollments or diminishing student performance, for example—the administrator in charge has an obligation to speak out. ‘No comment’ to a student reporter is a response both futile and unwise. Students will find out the truth or publish their version of it, which may be worse.

“An administrator cannot have it both ways. If administrators want, and I think they should want, the public to know about the ordinary and extraordinary things they do, then they cannot hide from public view whatever they think might be unfavorable. The atmosphere of suspicion that excessive confidentiality breeds, the rumors that are born of secrecy, and the inhibiting of exchange of ideas and flow of information are bad in themselves. Teaching and learning are essentially open processes, and communicating is at the center of both.”<sup>1</sup>

In short, think twice about any story of musical interest which you fear to see in print. Chances are that there’s something about that story others would like to know, and that’s the true test of newsworthiness. Chances are that this is just the kind of story a newspaper editor would like to print. To paraphrase Professor Eble, the newspaper will find out the truth or publish its version of it, which may be worse, and we as

representatives of music schools should worry more about no one's paying any attention to what we are doing than about anyone's finding out.

#### FOOTNOTE

<sup>1</sup>Eble, Kenneth E, *The Art of Administration*, San Francisco: Jossey-Bass, 1979, pp. 52-3.

# **“THE MEDIA AND THE MUSIC PROGRAM” THE BROADCAST MEDIA**

**MICHAEL YAFFE**  
*NASM National Office*

## **INTRODUCTION**

Today I don't intend to rant and rave about the effects—positive or negative—which the broadcast media have had on our society. I'm not going to place value judgments on their impact, or suggest solutions to the problems that the media have presented to us as teachers, parents, or citizens. That's material for a completely different workshop.

What I do intend to rant and rave about today is how we,—as representatives of music departments, music schools, and conservatories,—can deal effectively with the broadcast media to further our own goals in the large area of music in general education.

In the United States today there are over 8700 radio stations, AM and FM and over 1000 television facilities. These stations broadcast over 70 million hours of programming a year. With regards to television, the average American family watches 6.17 hours a day. With regards to radio, Americans hear most of the music they'll ever hear through their radio receiver. And whether we support or disdain the state of the broadcast media today, it certainly can not be ignored, and its ability to influence and inform should be considered a viable source for publicity and information-transmission.

The new NASM “Standards for Music in General Education” that will be voted on at this Annual Meeting, state that “Institutions should give serious attention to the development and maintenance of effective working relationships with the media”.

The information I intend to relate to you today—I hope—will provide some ideas about ways to develop relationships with the broadcast media, and types of projects that might be undertaken.

## **PUBLIC SERVICE ANNOUNCEMENTS**

The first area we'll look at involves getting publicity for campus activities through radio and TV—simply letting people know what's going on and trying to interest them enough to attend the concert, the lecture, or the class.

The Public Service Announcements (PSA's), that most radio and TV stations air, can provide inexpensive and relatively effective publicity for your activities. The PSA's are non-paid, non-editorial announcements that stations air, in part, to fulfill their goal to serve the communities; or,

for you cynics, so that the station can fulfill its requirements with the FCC in the area of community service—in other words, the PSA's are often aired because the station is forced to air them.

Regardless of their purpose, the PSA's do exist, and can easily help to promote campus events and activities.

Here's my "easy to handle" way to place PSA's on the air:

—Don't just send a letter or mimeographed announcement to the station—radio or TV. They get at least 100 of these a week—and most of them never end up on the air.

—*Instead*—do the following

listen for a short while to the station to see how they handle PSA's.

—On TV,

- a. does the station air local public service announcements?
- b. how are they done—are there film clips or just single slides?
- c. what types of PSA's are done?

—On radio

- a. what is the station's format—what type of music is played—when is the news, etc.?
- b. do you hear local, non-commercial announcements?
- c. how are they handled?

—By doing this, you can acquire a better understanding of each station, can eliminate certain stations because of format and style, and also can hear how other PSA's are done.

—Next call the general manager, the chief administrator at the station. Set up an appointment to talk about procedures at the station with regards to PSA's and to describe the activities you are interested in promoting. The general manager may suggest that you talk with the program director or public affairs director, which is fine, but my suggestion is that you start with the chief administrator.

—As to writing the PSA, ask the station personnel how it should be written. Most PSA's are 20-, 30- or 60- seconds and describe the activity, the place, date, and time—and the costs.

Some stations may just want the raw information for them to rewrite, others may want a complete announcement. Either way, make sure the information is complete and is readable, since the broadcast media transmit most information through sound. For TV, the PSA has one additional area to deal with—the picture. Ask the station representative what to do—supply slides, film, or drawings—or have the station make them. That sort of decision will vary from station to station and needs to be considered on an individual basis.

I do not recommend spending money through advertising in the broadcast media to publicize our activities. First of all, we can get announcements on the air for free through PSA's, and secondly, the cost for these commercials is high, and unless a significant ad campaign can be mounted, single or occasional spot ads serve little purpose. Spend money on other aspects of the activity instead. *Also* in this publicity area—yes go to the public, non-commercial radio stations, yes, go to the commercial classical music stations (if you are lucky enough to have one)—but don't avoid the pop music stations, the beautiful music stations, the news/talk stations. They have FCC requirements, too, and more importantly—they have lots of listeners and viewers who might not ordinarily hear about what you're offering on campus, but might be interested.

### **FEATURE INTERVIEWS/TALK PROGRAMS**

These types of programs are proliferating now—on the national level, public radio has “All Things Considered” and “Morning Edition,” public TV has “Dick Cavett”, commercial television has the “Today” program and “Phil Donahue”. These are national examples of the sorts of programs airing locally, on both radio and TV.

Remember—most of these programs air daily for hours at a time. (how many diet book authors and psychics can they use?) in other words, they are always looking for articulate spokesmen on particular subjects. And who would be better than your faculty member who has just won an award for composition and who can describe how the average person can understand contemporary music? This type of information sharing in a media forum can only help our goal of the education of the music consumer—of reaching out to the community on a large scale.

These types of programs are on in most cities, regardless of size, on both public and commercial radio and TV. On TV, they often air at 9:00 a.m. following the “Today” or “Good Morning, America” programs or on weekend mornings. On radio, it's often a telephone talk show, with guests, heard at the same time each day. Find out about these programs and call the producer to discuss potential guests. And know the faculty and their interests so you can utilize them fully—It can reach more people more effectively than practically any other way.

### **NEWS BROADCASTS**

Along the same lines, don't forget the news, on both radio and TV. We do plenty of newsworthy activities on campus each year, things that should be shared with the largest audience possible. Get to know the news directors of the radio and TV outlets, and call them when the campus

opera is performing Monteverdi's *L'Orfeo*. It's news as an early opera. Stations love to have materials for newscasts that feature people talking about an activity, with mini-cams on TV and simply telephones for radio, they're easy for the station to produce and really sound good. *And* you're letting people know more about what you're doing on campus. Give this approach a try—think of your school year highlights as potential news events and try to obtain some coverage. You'll probably succeed in this area.

### PERFORMANCE PROGRAMS

These three previous areas of the broadcast media—Public Service Announcements, Feature Interviews/Talk Shows, and News apply equally to commercial and non-commercial entities. The rest of what I describe will probably work most effectively with public broadcasting entities, the non-commercial stations that are flourishing today in many parts of the country.

This is the area of taped and live performances featuring campus performers broadcast for the entire community. Do not automatically eliminate commercial stations from this venture—but realistically, in their attempt to maximize profits as a successful business should, they will rarely enter this type of programming, with the possible exception of commercial classical stations.

Public TV stations—PBS member stations—don't do that much in this area presently on the local level. The Met and Lincoln Center broadcasts and LIVE FROM WOLF TRAP are nationally distributed and funded. It depends on your local PBS station as to whether to consider this type of activity. So again—get to know the station before considering approaching them. The lure of live concert broadcasts really entices many public radio stations. They feel, and rightly so, that though the broadcast of records is easier to organize and program, concert broadcasts, either tape recorded for later airing or broadcast live, allow the station to present performances to which listeners have no other access unless they were in the concert hall. Although the costs are more than record programming, they are still manageable, and the end result provides the stations with something special—something unique about the station. By the way, the costs involved for radio are substantially less than for TV—which is another reason why local TV productions of this sort are less likely.

Concert broadcasts allow the listening public a true glimpse into the music making world within the university and well-produced programs can really enhance the public's image of the institution. I won't specifically describe the organization of this type of series—again it will vary depending on the needs and abilities of the local station but I suggest that

you consider approaching the General Manager of the public radio station with a proposal to cooperatively produce this type of series and after organizing this on the local level, there are several national outlets for the tapes—for potential nationwide recognition. One is Parkway Productions—a commercial company that produces several concert music series—another is N-P-R, which produces a number of music series—including specialized ones—like “Grand Piano”, and “Campus Musica.” Also, several schools have, in the past, produced and marketed their own series for national distribution. These types of programs can truly project a positive image for your institution, and the commentary and performances on the tapes can help to reach new potential audiences.

### CONCLUSION

There are other activities to consider: lecture series by faculty and guests, music listening programs designed specifically for radio or TV, reviews of music activities. These types of radio and TV activities have been done and can be done if we take the initiative and express interest to the broadcast media. We need to be cooperative, persistent, and imaginative to make these larger scale projects work. A lot depends on individual circumstances—but we *can* utilize the broadcast media in dealing with the issues of music in general education.

I suggest that you investigate your local circumstances to see what will work best—but I will say that diligent development of relationships with the broadcast media will help to continue the growth of the musical culture in the U.S.

# THE PRESENT AND FUTURE VALUE OF THE MASTER'S DEGREE

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It would seem appropriate to approach this assessment of the present and future value of the master's degree through determining initially the traditional and currently accepted function that the degree serves within the profession itself. One would have to acknowledge slight differences of opinion on this function, but it would appear that its past twenty to thirty year history in this country has at least given some clear indication of its general purpose. Irrespective of its particular designation, a master's degree in music has been and remains essentially a vocational training program, super-imposed upon an undergraduate musical experience, that concentrates on the perfection of advanced musical skills together with academic knowledge in order to assure the development of a professionally capable musician within a particular area of concentration. Its objective is the attainment of some demonstrated advanced capability as designated by its speciality (i.e., Performance, Music Education, Theory, Composition, etc.) along with supporting knowledge or ability in secondary areas that enhance, enrich, or better fulfill the principal concentration.

As a degree that is granted by an academic institution, it should validate more than just practical musical skill, but designate as well the acquisition of theoretical and historical knowledge relevant to the intellectual needs of the concentration. In this sense the master's degree implies considerably more academic involvement than a certificate or diploma program. Hence, the recipient of a Master's degree in music has been certified to have achieved that level of musical attainment and knowledge that permits both advanced practice and teaching in the field studied. In distinction from the doctorate degree, it does not certify advanced research capability as evidenced by a dissertation enterprise. But in the fullest sense, the Master's degree should symbolize the professional skill and musical knowledge of a true "magister" or master practitioner of his/her trade.

With this working definition regarding the objectives of the master's degree, the assessment of the present and future value of such a vocational degree can be made relative to the nature of the current musical profession (within which the "magister" will practice his/her trade) and the various career opportunities that are enhanced by the possession of this degree. To state it quite simply in the form of a question, what doors

of the current musical profession will be opened because of the degree and the training and knowledge imparted therein? Such a pragmatic consideration of career opportunities made possible by the master's degree would seem to be the most direct manner of addressing the central question under examination. After all, the certification of skill in blacksmithing or carriage repair has limited value in today's economic realities. If a similar liability can be leveled against the degree under consideration, then the program, by virtue of its inherent unrealistic relationship to the musical profession, should be seriously questioned.

The present consideration acknowledges, but does not include in this argument, the idealistic view of valuing a Master's degree for the personal educational enrichment and fulfillment that it may bring. Continuing pursuit of education and higher degrees always has this intrinsic worth. For many individuals, especially in an era when continuing education has become not only valued but also more available, this attainment of a Master's degree will offer a meaningful attraction. But its dynamic remains outside the current discussion.

Furthermore, before proceeding, it should also be mentioned that many institutions that offer Master's degree programs in music do so because of very realistic considerations themselves. They are capable of offering *only* master's degrees. This fact is generally due to the limited size of their faculty with the concomitant restraints upon academic expertise and graduate course offerings. Also there may be serious library deficiencies. Normally at the core of these realities rests the central problem of the budget, which itself has become a function of pressures caused by inflation, reduced graduate enrollments, and basic graduate study retrenchments by many institutions due to the oversupply in the economic marketplace for the products produced. These are significant and compelling reasons. Besides, there has been an enormous proliferation of musical doctorate programs during the past twenty years. The crowded field of doctorate-conferring institutions, along with the reduction of college teaching positions (even for doctorates) suggests caution for those master's degree institutions contemplating future expansion to doctorate levels. The present cost in faculty and library growth, all absolutely imperative for doctorate capability, when compared to the limited number of students that would be attracted (considering the already diversified high-quality doctorate programs in existence), clearly points to a dynamic of diminishing returns.

Therefore, it would seem more prudent to carefully examine the various outlets within the musical profession that are made available through the possession and training implicit in a master's degree in music. For an overview of the musical careers in the U.S. I recommend the small

brochure *Careers in Music*, 1976, published jointly by the Music Teachers National Association, the Music Educators National Conference, and the National Association of Schools of Music. In keeping with the eminently pragmatic character of the master's degree training (mentioned earlier), it would seem that most of the diversified and varied musical careers currently operative in the U.S. (described in the brochure cited) are adequately prepared for through a quality master's program. It might be fruitful therefore, to briefly examine the larger areas of the profession wherein the present and future possession of a master's degree provides sufficient preparation and skill.

It is natural for us to consider first the entire field of education since this field has unquestionably been the greatest outlet for master recipients since the end of World War II. As we all know, however, realities have changed the value of this degree on the current college and university level. In that area, conventions of the marketplace have made the doctorate a virtual necessity for today's graduate student seeking a college position. This is particularly true for the academic concentrations of musical study represented by Music History/Musicology, Theory, and Music Education. Here the terminal degree is almost a *sine qua non* for tenure-track consideration. If college teaching careers are presently intended in these academic fields of music, the master's degree in these concentrations would have value only as preparation for further doctorate study, permitting interim teaching credentials before continuing toward the terminal degree. In this regard the master's degree would have temporary job attractiveness at a lower salary, allowing thereby a hiatus with pay in graduate study. But it should also be noted that many doctorate schools prefer uninterrupted study toward the doctorate from the Bachelor's degree on, and do not recognize master's credit from other schools.

Yet, a master's concentration in Music History/Musicology, Theory or Performance can provide an additional attractiveness (through degree recognition) to the vita of a student having a different expertise recognition at the Bachelor's level. This combination is especially true for the a) Bachelor's Performance—Master's in History, or b) the Bachelor's in Music Education—Master's in Theory. Some departments at the college and university level still find such master's recipients valuable, especially if they are strong public performers.

Of course, the requirement of completing a master's degree is presently mandatory for all music teachers in the public elementary, junior and senior high school levels. In many states these master's programs need not necessarily be in music education.

Very strong master's recipients in performance, capable of demonstrating that ability in recital and audition, still have doors opened to them

at the college and university level. Their presence and performance activity can provide a most valuable public image to the program, thereby attracting serious performance students in turn. In the field of performance, the doctorate degree does not command universal acceptance and probably never will, as an examination of the performance faculty of the leading music schools in this country testifies most clearly.

Also, a master's in music education or performance, having extensive experience in band direction and charting from a school with a strongly recognized band commitment, may also find employment as a band director at the high school or even college level. The research or performance doctorate has not yet become an absolute necessity in this field, despite the highly competitive nature of the university marketplace.

Finally in the field of education, the master's degree provides sufficient academic legitimacy for a private teaching career. This may take the form of opening one's own private studio, or establishing a small community music school in collaboration with other similarly trained musicians, or becoming associated with a nearby college/university music school or department on an associate or part-time, non-tenure track basis. Often times a master's degree recipient will engage in a combination of all these teaching activities, providing an invaluable service to the community and the nearby university.

Let us now examine a second major field of music—that of performance. At the outset it would be prudent to dispel the myth of the solo concert performance career. This field is so small and so rarified, even for the exceptional talents (that really need none of the conventional academic credentials), that it need not be considered within the present framework.

But it is quite different in the area of symphonic performance. Almost 1400 orchestras exist throughout the U.S., and master's programs in performance that emphasize orchestral and chamber immersion provide the needed musical preparation for a competitive posture by its graduate students. A master's degree in performance is certainly sufficient academic preparation, with a doctorate degree not really necessary. Such orchestral musicians normally supplement their income through the avenue of diversified private teaching described above.

Master's recipients in instrumental and choral conducting can find satisfactory outlet for their training at the community and municipal levels. They frequently direct orchestras or choruses in addition to being associated with nearby universities on a part-time basis in addition to teaching privately. A master's degree in composition/theory is also most satisfactory for musical careers that focus on arranging for instrumental and vocal groups related to the different media of television, motion pic-

tures, the theater, along with the popular fields of night club and the rapidly-expanding condominium forms of entertainment.

A third field of music that is completely satisfied by the training implicit in master's degree is that of Church Music. A master's degree in either Church Music, Music and Liturgy, Choral Direction, Organ Performance, etc. is satisfactory for establishing the recipient's credentials as a liturgical-musical coordinator of various churches that have a serious musical dimension to their services. The range and nature of such music, the musical skills and knowledge required, and the extent of time involvement vary enormously. But for centuries in the western world, it has been, and continues to be a significant source of professional employment by well-trained musicians. Again, a doctorate is just not necessary for the many, and sometimes lucrative paying positions in this field. As in other musical fields, the income can be augmented by involvement in the diverse types of private teaching already described.

A fourth major field of music that is available for master's recipients is that of the world of business and industry in the largest possible sense. This would include the various retail and wholesale levels of musical instrument manufacture and sales, music publishing, and the entire area of communications that touches the vast network of musical activity (e.g., musical publicity, advertising, educational materials, trade journals and magazines, radio broadcast, etc.). It would seem apparent that a master's degree in music, with its implied skills, training and experience, would provide clear educational advantages for advancement and eventual rise to the upper-level managerial positions in these businesses. Obviously knowledge of sales, marketing, accounting and legalities would have to be acquired either through on-the-job training, special course work, or simply practical experience with the uniqueness of each type of business or industry. The same can be said for the enormous and diversified record industry that presently flourishes in the U.S.

In conclusion, the master's degree, with its intensification of post-baccalaureate study at a high professional level in concentrations of performance, composition, church music, music education, etc., has particular value for careers emphasizing the practical involvement with music in all areas. Certainly as a degree it does not reflect the research-orientation of doctorate work and therefore it is insufficient for today's young musician who is intent on securing a college/university tenure-track teaching post in a primarily academic field such as Music History, Music Education and Theory. In just about all other aspects of the total music profession, however, a master's degree remains the highest mark of musical and academic achievement needed. Obviously constant examination of musical career realities should be undertaken in order to bring about continual

adjustment of existing master's programs, along with the possible creation of different emphases in totally new ones. Central to these evaluations should be the realistic awareness of a diversified existing profession and the willingness to create the best and most efficient educational programs for training knowledgeable and capable musicians to staff and profession.

# **FUTURE APPROACHES: MULTI-DISCIPLINARY CURRICULA**

M. DOUGLAS SOYARS  
*Syracuse University*

When the Executive Director of NASM invited me to participate in this workshop I responded naively that the assigned topic offered an interesting challenge. I soon realized that interesting was a poor choice of adjectives. I should have said formidable. In fact, one of my senior faculty members, upon hearing the title, responded with "that is science fiction." Indeed, some of what I have to say might be better classified as music fiction.

The initial problem was to define multi-disciplinary. According to Webster, the term means 'using a combination of several disciplines for a common purpose.' For purposes, I will use the term in a more liberal way to indicate 'two or more disciplines either with or without formal cooperation and/or coordination between them.' Other terminology such as pluridisciplinary, cross-disciplinary, interdisciplinary, intradisciplinary, transdisciplinary, and mono-disciplinary should become clear within the context of my remarks.

*My intention* is to suggest ideas in a manner that might stimulate discussion and generate action. I do not pretend to be clairvoyant and I certainly hope that none of my remarks will be interpreted apocalyptically. Five distinct multi-disciplinary possibilities will be presented for your consideration and your reaction:

1. Existing multi-disciplinary programs.
2. Multi-disciplinary programs that might evolve from present multi-disciplinary undergraduate programs and trends.
3. New multi-disciplinary programs.
4. Multi-disciplinary programs for the Aquarian Age.
5. Programs for general and non-degree students.

Finally, curricular implications will be discussed with brief suggestions for implementation.

## **EXISTING PROGRAMS**

Assuming that we move more cautiously into the future by understanding the present, I will begin with existing programs.

The NASM *Directory* for 1979 lists very few multi-disciplinary programs approved for the master's degree. Perhaps this should not be surprising. Multi-disciplinary program possibilities on the graduate level are

severely limited by credit structure and the traditional approach to specialized study.

Although I am aware of at least one institution that requires seventy-two semester hours for the M.M. and 108 hours for the M.M.A., the average master's degree requires thirty semester hours. Proposed NASM guidelines, in the best tradition of Western Music, suggest a tertiary division of required credits with one-third in the area of musical specialization, one-third in supporting music courses and the remaining one-third for electives. Obviously, this division leaves little room for multi-disciplinary studies. However, the same guidelines do state that the Master of Fine Arts in Music may be used to connote interdisciplinary arts study when music is the basis for such study and comprises at least fifty percent of the total of sixty semester hours.

Approved programs presently listed in the *Directory* which have at least multi-disciplinary implications are:

1. Music Education
2. Music Therapy (8 institutions)
3. Music Theatre (6 institutions)—Various designations include theatrical music, music theatre performance and direction, scenic techniques, stage production for opera, and opera theatre.
4. Church Music or Sacred Music (21 institutions)
5. Arts Administration (1 institution)
6. Music in Diversified Programs (1 institution)

In the future, in my opinion, we will see only a relatively minor proliferation of existing programs. However, I do believe that future approaches to graduate study will be influenced by current trends in undergraduate programs. Many of today's music students are not interested in those careers that interested earlier generations of students. They know about the job market. They are making significant demands for multi-disciplinary programs, dual-degree programs and even independent study degree programs. When they become graduate students their expectations will differ from the expectations of the present generation of graduate students.

We already have at least two multi-disciplinary undergraduate programs that might eventually demonstrate a need for a new type of advanced study. They are music/business and music/engineering. On the agenda for this NASM meeting is an amendment to provide standards for curricula which combine studies in music/engineering technology. For several years many institutions have been offering degree programs that combine music and business in various ways. As a music executive representing an institution offering a degree program in the music industry, I can attest to the fact that leading executives in the music industry have

already inquired about graduate programs. Obviously, these leaders are interested in programs designed to improve the expertise and productivity of their employees.

As we move into the 1980's the evolution of graduate music programs will more than likely result in functional changes, hybrids, or even new species. It is probable that this evolutionary process will be influenced primarily by new career orientations, changing needs and interests, and concomitant multi-disciplinary activities. New approaches to advance study might involve, conceivably, a synthesis of music with one or more than one discipline. Although any discipline is a possibility, I believe the trend will be toward those disciplines possessing inherent commonalities or intellectual linkages with music.

In the following list I have highlighted a few of the disciplines which could be combined logically with music for multi-disciplinary programs. Under Conceptual Considerations, the interrogatives or comments suggest areas of research or study and, in a few cases, new monodisciplines evolving from multi-disciplinary programs.

*Practical Possibilities For New Multi-Disciplinary Programs*

<u>Discipline</u>	<u>Conceptual Considerations</u>
Anthropology	Megalithic Structures and Pyramids; Ancient Instruments
Architecture	Structural Proportions; Concert Halls. Why has man long associated architectural form with music? Is there a common ground for explaining why structures and music lift man's soul?
Classics	Relative influences and impacts; common impulses.
Comparative Studies	World Music; Cultural pluralism.
Language	New or better translations
History	Obvious
Medieval Studies	Obvious
Public Administration	How do policies and political values influence the world's music?
Religion	What is the <i>real</i> relationship between sacred, liturgical language and music?

Sociology	How does society depend upon music? What is the true position of music in society? Does music education reflect or influence musical taste?
Journalism, Television Radio or Film	Obvious
Consumer Education	Music Industry
Computer and Information Science	Composition, research retrieval systems
Other Arts	Arts in General Education
Psychology	What is the psycho-motor basis of perception and behavior in learning music?
Biology	What is the effect of bio-rhythmic cycles on creativity?
General Science	What are the implications of cymatics in considering physical responses to music? Research in developing the principles of Hans Jenny's tonoscope. What is the connection between liturgical vocabulary and musical vibrations? Can disharmony be heard.
Math	The perception of beauty and the mathematical harmonics of music.

I have now progressed sufficiently into the future to justify a brief examination of music fiction.

### **MULTI-DISCIPLINARY PROGRAMS FOR THE AQUARIAN AGE**

As we move into the Aquarian Age it appears to me that we are moving into a new age of thought. We are moving from rationality to spirituality. We are moving from hierarchism to pluralism. Scholars are examining myths, occult arts and the rituals of religion. Reality is becoming unreal. Absolute truths are giving way to many versions of truth with all versions valid. Scientists are seeking an understanding of the external by studying the internal and unseen. As investigation moves inward it will draw closer to music for music always originates within a feeling. During this new age, a new emphasis will be placed upon the importance of sound and music in man's existence. I would like to suggest that the ultimate discovery might be that all living matter is music that has taken on form.

All of this brings me to my next list of multi-disciplinary programs. These curricula innovations might be predicted appropriately for the year 2001 or later. However, if they happen at all they could happen sooner than we can imagine or even dare imagine.

*Multi-Disciplinary Programs For The Aquarian Age*

<u>Discipline</u>	<u>Conceptual Consideration</u>
Bio-Physics	Bio-Music
Occult Sciences	Mind music. How do musical vibrations relate to chaos and order?
Cosmology	Cosmic music. How do the planets affect creativity?
Body Language	Silent music. Can sickness be heard? Can musical sound heal? Is there a body tone?
Science	Can there be music in the ultra- or infra-sonic frequencies? Is there an atomic scale? What is the significance of the discovery that crystal measurements can be represented with precise musical relationships?

Thus far I have been advocating a binary approach to multi-disciplinary programs. Obviously there are other approaches. A multi-disciplinary curriculum could involve several disciplines or it could become even more general in approach and culminate in a new liberal music degree for generalists.

**CURRICULA FOR MULTI-DISCIPLINARY DEGREE PROGRAMS**

If we should accept some form of multi-disciplinary curricula as a future approach to graduate study then considerable curricular revision will be needed. Primarily, we will need to reconsider credit structures. With only a slight compromise, the thirty semester hour framework can remain a possibility. The new Standard for Graduate Programs in Music as proposed by NASM recommends a minimum of twenty semester hours in music for the M.M. degree. Reducing the minimum by 5 hours would allow the curriculum to be divided so that 50 percent of the hours could be in music and 50 percent in other disciplines. Of course, if an institution increases the minimum semester hours a compromise becomes unnecessary. In fact, this would probably be the most desirable solution. A stu-

dent electing a multi-disciplinary program should expect to invest a more substantial amount of time and money for a degree.

Curricula for future multi-disciplinary programs might resemble the following:

A. Master of Music (Multi-Disciplinary)

<i>Plan One</i>		<i>Plan Two</i>	
Music Core	15 sem. hrs.	Music Specialty	10 sem. hrs.
Other Discipline(s)	15 sem hrs.	Music (Supporting Courses)	10 sem. hrs.
*Seminar	0-4 sem. hrs.	*Seminar	0-4 sem. hrs.
		Other Discipline(s)	15 sem. hrs.
	Total 30-34 sem. hrs.		Total 35-39 sem. hrs.

\*A seminar for students to synthesize, share and discuss their multi-disciplinary studies, research, and creative thinking.

B. Master of Music in Arts

*Music Specialty	10 sem. hrs.
Music (Supporting Courses)	10 sem. hrs.
*Music Seminar	4 sem. hrs.
Liberal Arts	30 sem. hrs.
Electives	6 sem. hrs.
	Total 60 sem. hrs.

\*Seminars should be designed to employ a combination of approaches involving both historical and systematic musicology.

C. Master of Professional Studies

<i>Music Industry</i>		<i>Music/Engineering</i>	
Music Core	15 sem. hrs.	Music Core	15 sem. hrs.
Professional Core	15 sem. hrs.	Professional Core	15 sem. hrs.
Seminar	0-4 sem. hrs.	Seminar	0-4 sem. hrs.
Terminal Project	2-6 sem. hrs.	Terminal Project	2-6 sem. hrs.
	Total 32-40 sem. hrs.		Total 32-40 sem. hrs.

Before concluding my remarks, I wish to suggest two additional areas for us to consider in discussing future approaches to advanced study:

1. The general college student.
2. The advanced student who is not interested in a degree.

I realize that our workshop session deals with Master's Degrees in music but in planning for the future we should not, in my opinion, ignore these two important areas.

What about the general college student on the graduate level? If we are to implement the NASM policy statement that the traditional role of postsecondary institutions in music has included the cultivation of musical understanding in the general public and that such endeavors are essen-

tial to the quality of cultural life in the United States, then how can we ignore the general college student on the master's level? Perhaps our NASM guidelines should make the undergraduate statement on Music in General Education applicable to the graduate level.

Now, what about the advanced student in music who does not want or need a master's degree? At most institutions this student would be enrolled either in the adult or continuing education program or as a part-time student in music. I have read many articles written by educators who believe that adult education will be the key to success in the 80's. Perhaps it will be the cure-all for some of our programs. Personally, I have my doubts. Nevertheless, the point to be made is that we have a responsibility in this important area. The October 1979 issue of *Inside Education* includes a speculative examination of adult education. However, rather than highlighting collegiate responsibility for adult education, as one might expect, the publication pessimistically indicates that "it takes three to six part-time adults to bring in the same amount of cash as a traditional undergraduate."<sup>1</sup> Statements of this type make it clear to me that if there are to be qualitative changes in adult education, the initiative must come from our graduate schools.

In deference to serious, non-degree advanced music students, we might consider the questions following:

1. Should an advanced student be discouraged from pursuing a program simply to learn?
2. Should part-time graduate students continue to be treated as second class citizens?
3. Why should not a person categorized as either an advanced student, citizen, or adult be permitted to study in order to broaden his or her musical outlook or to research thoroughly some small or even insignificant area of music?
4. Should NASM attempt the major task and almost frightening challenge of *encouraging* the advanced study of music to broaden understanding, to extend intellectual horizons, to pursue interests, and to promote cultural pluralism?
5. Is it time for us to augment our vocational/technical graduate music programs with programs for a new direction in thought and learning?
6. Must all graduate programs in music culminate in a degree?

I hope we will avoid moving into a future of almost unlimited dimensions with a narrow view of graduate music study.

In summary, it is important to me that my remarks today have been received as they were intended, i.e., having the singular intention of stimulating discussion and generating action. In spite of the tone of por-

tions of my delivery, I do not pretend to have the answers to our problems.

I conclude my remarks with a story taken from Lyall Watson's forward to Lawrence Blair's *Rhythms of Vision*.<sup>2</sup>

Off the coast of Japan are a number of tiny islands where resident populations of macaques have been under continuous observations for more than 20 years. The scientists provide supplementary food, but the monkeys also feed themselves by digging up sweet potatoes and eating them dirt and all. This uncomfortable practice continued unchanged for many years until one day a young male monkey broke with tradition and carried his potato down to the sea where he washed it before eating it. He taught the trick to his mother, who showed it to her current mate and so the culture spread through the colony until most of them, let us say 99 monkeys, were doing it. Then one Tuesday morning at eleven, the hundredth individual acquired the habit and, within an hour, it appeared on two other islands in two physically unconnected populations of monkeys who until that moment had shown no inclination to wash their food.

I believe that ideas influencing our future approach to graduate study in music will spread in the same kind of way. Perhaps today, in this room, we have that monkey who has already gone to the river to wash his sweet potato. I hope that in the not too distant future one of you or someone who reads about this session will turn out to be that all important 100th monkey.

#### FOOTNOTES

<sup>1</sup>"Adults: No Collegiate Cure-Alls," *Inside Education*, New York State Education Department, October, 1979, p. 9.

<sup>2</sup>Blair, Lawrence, *Rhythms of Vision*, New York: Schocken, 1977, pp. i-ii.

# ESSENTIAL COMPONENTS OF ALL MASTER'S DEGREES

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The lay public and persons from other professions generally think of a musician only as a performer. This is what they have most often encountered and the image they have is of one who has a special talent of some sort, who is a bit witty, impractical, and certainly not in touch with the real world. People almost universally characterize a musician as a practitioner whose main role is to entertain. Even within the noble halls of academe the so-called "area of specialization" comes under suspicion. In undergraduate programs, it is often viewed by colleagues in other disciplines as a circumscribed unit of studies whose purpose is to teach performance. The term *area of specialization* might more accurately be called an *area of generalization in music studies* as every undergraduate student soon learns (usually with considerable dismay) during the first week of study.

A foremost objective of the undergraduate curriculum is to broaden one's perspective of his specialty in conjunction with the expansive field of music and with other areas of knowledge deemed important by society. It is an introduction to one's field and the music student often encounters for the first time a serious study of the elements of music theory, history and literature, aesthetics, or ensemble performance and maybe for some even the rudiments of pitch and rhythm as well. The area of specialization, first perceived as focused and confined, is discovered by the enterprising music student to be an area of diversification—to others a labyrinth or quagmire of requirements that sometimes seem in youth to be irrelevant to the principal interest that led to college admission in the first place.

By some miracle a majority survive this experience to receive their baccalaureate degrees. Similar to the chinook salmon, their musical interests were spawned in some remote estuary of our culture and they have now been launched forth into a larger world to travel its unknown seas—the sea of intellectualism and reasoning, of taste and interpretation, of creative communication through the art forms, and more. But like the fish, there always will remain that mysterious, instinctive desire to return to the headwaters where the water was fresh, to the specialty where the love of music was first inspired. Many students look to graduate study as

a return to their particular specialization. Having in their mind fulfilled a debt to society and to the profession by laboring through the many peripheral requirements of their undergraduate programs, they have an urge to return to their dominant musical interest. I believe this to be an accurate description of the attitude of most students as they enter graduate schools. Our institutions tend to cater to their expectations by providing highly specialized programs that help prepare graduates in their respective highly competitive fields. This fact is reflected in Part A of the draft of "General Standards for Graduate Programs in Music" which we are considering at this convention and which lists five functions for graduate education in music.

If these are the dynamics that shape Master's programs, what can be said about common components essential to all Master's degrees? Other parts of the same document provide evidence that some components are essential to all. I shall make brief mention of some of them. Let's begin with graduate admissions requirements. Institutional criteria for admission to graduate studies should be carefully formulated and should be evaluated continuously to assess the correlations between measures of expectation and those of achievement in the program. The selection process should be efficient, valid and reliable for the benefit of everyone. Deficiency courses, when prescribed, should be appropriate to the development of desired objectives. Laxity or overly encumbered procedures will prove to be detrimental to the program.

There are essentials within the curricula as well. Hopefully it has dawned that people are not like fish after all, governed by primordial instinct, doomed to spawn and die. We accept the thesis that the most discreet specialty is enhanced by all knowledge that relates to it. God forbid that I should want to return to my own estuary as a pianist to that adolescent plateau of emotionalism that I once experienced in a piece that may have been called something like "The Majesty of the Deep" or to the euphoria of technical prowess that I felt when I could play an arpeggiated arrangement of "Glow Little Glow Worm". These were important early experiences for me, and each of you can match them. But a return to these myopic discoveries would prevent our creative fulfillment as adults. Consequently, graduate programs should not abandon the components that led to breadth and scope in the undergraduate curriculum; nor should they be a mere extension of that program in greater depth. They should incorporate the subjects learned separately and the skills developed into a more complete and comprehending musician in whom all components are synthesized to achieve true musicianship that combines the best of reason, feeling and skill. Courses should be organized and taught in a manner that will achieve this integration. It is my opinion that the integration and

synthesis of diverse musical components is essential in all graduate programs and should be begun even earlier.

To assure this emphasis, NASM has recommended that Master's programs be structured to include approximately one-third in the major field of music study, another third in supplementary music studies, and the remaining third for elective studies in supportive areas which may or may not be in music subjects. These quantitative guidelines reflect the qualitative ideal of breadth of competence which is characterized by the fusion of musical and intellectual skills and the awareness of the cultural genesis of the music. High standards of quality are recommended for all aspects of education. At least one-half of the credits for a Master's degree should be taken in courses open only to graduate students, and prerequisite courses should not be credited toward matriculation requirements. Electives should be under discretionary guidance of an advisor and should be selected with consideration for the specialized function *and* for the breadth of competence expected of graduates. Other essential components are outlined in the draft of General Standards. For example, it is recognized that many of those who earn graduate degrees will at some time during their careers be engaged in teaching. Therefore it is recommended that their graduate programs should provide opportunities to analyze the teaching methods used by their professors; to explore objectives, motivation and means of evaluation; and to gain experiences in actual teaching under supervision.

I mentioned admission standards. They should be followed by quality retention standards and graduation standards as well. Student progress should be analyzed on a timely schedule that would permit some remediation before the decision on degree candidacy is made, and either written or oral comprehensive final examinations should be required of all Master's candidates. There is the obvious need to have competent faculty who are effective as teachers with a thorough and contemporary understanding of their fields, teachers who continue to be active in presenting their work to the public as composers, performers, or scholars. Another essential component is that faculty should have time for scholarship and the conduct of activities that maintain excellence and growth in their respective areas of expertise with time to share extensive informal contacts with their graduate students who will benefit from the intellectual and artistic stimulus of such informal meetings. Of such experiences is a community of professionalism formed. Other components consist of the tangibles of adequate resources such as the library, space, and equipment as well as a graduate student body of sufficient size and with diversified aspirations to broaden their individual experiences. It should be a goal of all programs to

develop individuals who have the potential to recognize and solve contemporary problems in all aspects of music.

Time does not permit further elaboration or mention of other essential components in detail. There are others of course. Consultation and academic advisement are important. Institutional responsibilities include the presentation of clearly stated objectives for the students they wish to attract and the faithful provision of the program structures and resources to meet those objectives. The ideas I have given here are not intended to be prescriptive or comprehensive. I offer this not as a disclaimer but rather as evidence of what I consider to be the most important component of any program—namely, that the faculty and administration be directly and actively involved in fashioning the rationale, philosophy and objectives for the program. These persons should be responsive to their constituencies who consist of the institution-at-large, of society, and of the graduate students whose future depends upon the quality and relevance of the programs you have structured for them. They deserve no less than the best we can give. Dedication is the over-riding essential component.

# PERFORMANCE, COMPOSITION, AND SCHOLARSHIP

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There are essentially only two foolproof methods for predicting the future—and this afternoon's topic is, if it is anything, a clear invitation to gaze into the supposedly unknown. One of these methods is simply to close one's eyes and to dream about the better world ahead. The other is to open one's eyes to the realities of the present and to try to extrapolate the shape of things to come from the changing shape of things as they are. The former is obviously the more attractive exercise. If one can close one's eyes to the unavoidable implications of the present the future can always be made to hold incalculable promise. Such is the nature of dreams. The latter, however, is unfortunately but clearly the more reliable guide for developing one's planning for what lies ahead. It is also, equally clearly, the more lugubrious alternative for viewing the future, given the shape of the present. Futurology, the science of predicting the future, is indeed fast replacing economics, a closely related discipline, as the dismal science. However, facing the future as it is realistically likely to be, for better or for worse, is what all of us are principally paid to do. In our moments of leisure we may be allowed the luxury of our dreams but the realities of the future are what we are all in fact going to have to deal with. We may as well face them now, when there is still time to plan for them honestly and effectively.

Each of the four of us this afternoon has been given ten minutes to face the future, or at least that segment of the future that concerns itself with professional education. That is of course not a great deal of time, as futures go. It may be more time than one thinks, however, and in fact I suspect that a great deal that is going to be said this afternoon will be said several times. Most of what happens in the future is unavoidably forecast in what is happening in the present. Most of us, when we have the time to step back for a moment from the more immediate concerns of the present, can in fact foretell the future with rather telling accuracy. Whether we are willing to face it, however, may be another matter.

The following, therefore, is simply an attempt to catalog the self-evident, or at least a few of the more obvious self-evidences of the shape of things to come, and their implications for our planning of the professional education of the future.

First of all and perhaps most obviously self-evident, there will clearly be a good many fewer students to be taught in the immediate future than there are, even, in the immediate present. By the mid-1980's, as we are forever being told, there will be a drop of between 25 and 30 percent in the number of students reaching college age, and the percentage of those entering college in pursuit of the arts as a profession may be even less than that. The implications of this, let us be candid, will unavoidably be painful. For one thing, it seems likely, indeed inevitable, that professional education in music, genuine professional education in performance, composition and scholarship will be increasingly concentrated in an increasingly smaller number of major professional institutions. There are simply not going to be enough students of talent to go around. It takes a certain critical mass to support a genuinely professional program and that mass had to be a specifically varied one. If one does not have a good violist one does not have a string quartet. If one does not have two or three good string quartets one does not have the competitive environment that a string performance major needs in order to grow and develop. And if one extends this to such endangered species as oboes and bassoons, not to mention the 20 or 25 violins that one needs for an orchestra and the 10 or 15 clarinets for the band, and the acres of pianists and the fields of singers; and if one then acknowledges that not only do these students have to be available in 1979-80 but one has to have a reliable pool from which to assure one's self that they will also be available in 1989-90—if one realistically and honestly addresses the implications of these statistical givens in a time of declining enrollment, one inevitably has to acknowledge that the level of resources in students, in recruitment staffs and budgets, in scholarship assistance, and in the dozen etc's that make up a successful student recruitment program, are going to be available only to an increasingly smaller number of institutions.

In this respect the future is, in a sense, already here and has been for some years. It is no secret, certainly not to those of us who travel regularly on NASM accreditation visitations, that there are already a number of schools offering professional degrees that have no reasonable justification for doing so. There is always that forelorn hope that some day the sublimely talented pianist that one has been waiting for will somehow happen across the threshold and that somehow one will be able to deal with him or her. That possibility, remote as it is now, will become, let us face it, non-existent in the near future. It will simply not be reasonable, nor in fact even responsible, for Southeastern North Dakota State at Hoople, that famous repository of the PDQ Bach Archives, nor a number of schools like it, to continue to offer professional programs in music. The administrators of these schools and, for that matter, of most of our music

schools, are simply going to have to become more realistic in establishing an appropriate role for their institutions in the taxonomy of higher education. There are not going to be enough resources to do everything—there are in fact not enough resources now to do everything—and we are all of us going to have to take a clear-eyed look at who we are teaching and who we *ought* to be teaching, and concentrate such resources as we do have in those areas that contribute to the training of those students and, painful though it may be, withhold these resources from those that do not.

Equally as self-evident as the fact there are going to be increasingly fewer students to teach is the fact that those we do teach are going to have a harder job finding employment in the conventional areas of musical endeavor. There will probably always be a place for those 100 or so superstars, and possibly another 200 or 300 demi-stars, who manage to earn their livings, some of them very good livings indeed, of course, as independent performers and composers, plus another thousand or so in the Class A orchestras and the more stable reaches of popular music. The music schools represented here at this convention, however, not to mention those that are not members of the NASM, turn out almost that many graduates in a single year.

Traditionally, of course, the majority of these find their way, either by choice or by necessity, into one area or another of the education industry. This stalwart and pre-eminent of all employers of music graduates, however, is becoming an increasingly less reliable refuge, and this is particularly so in the area of higher education, which has traditionally absorbed the more professional of our students. Anyone who has run a faculty search recently knows just how closed a market higher education has already become. At my own University, and I am sure my experience is not unique, we are currently running eight simultaneous faculty searches. My office has now become an auxiliary warehouse for slightly used tapes. I have a larger inventory on hand than Radio Shack and Railroad Salvage combined, as something over 1500 applicants—1500 musicians, each of whom has invested over a dozen years and God knows how much money in training him or herself—clamour for a first foothold, 1500 for one of eight footholds, in the profession.

As it happens, of course, there is a good deal more going on out there in the real world besides teaching and performing. Very few of our students, however, are really prepared to find their way in this world, nor are they really even much aware that it exists, at least on the basis of their college experiences. In order to prepare them for the realities of this world we are going to have to be a good deal more vocationally sophisticated than we have been in the past in the training we provide. Most of us put on an occasional career day or invite a friend in as a guest lecturer who

happens to be an A&R man or who runs a music store, but very few of us in any significant way investigate with our students the varied opportunities that the wider profession offers, or develop genuine programs of preparation for training them to compete effectively in this wider world.

To proceed a step further with this point, in addition to being more broadly trained vocationally, our students, if they are to be employable in the professional world they will be facing, will also have to be more broadly and more flexible trained as musicians. The student who begins his professional career as a teacher, for instance, and who then moves, let us say, into musical merchandizing or commercial music, needs not only to know something about the demands of those fields. He also needs to have, underlying that specific knowledge, a broadly-based musical training that is not only thorough but—and one must particularly emphasize this point—flexible and varied. It is simply not enough that he knows how to play the piano well or has mastered the 12-tone system. He must have a balanced musical background and, particularly, an ability to use that background in a number of different contexts and for a number of different purposes.

One final point needs at least to be touched upon to round out this discussion. If there will likely be, as I have tried to indicate, increasingly fewer schools involved in professional education and fewer students being trained in these schools, and if there will also likely be fewer students involved in the various levels of music education, the number of students attracted to music as an avocational interest—as a logical and, indeed, honored branch of the humanities and the liberal arts—will be, and indeed already clearly is, increasing. These students do not want, nor do they need, the sort of musical training that we have traditionally provided our professional majors. What they do need is obviously a topic for another time. What *we* need, however, as administrators and educators (which is clearly a topic for this time) is not only a clear understanding of our obligation to these students but a recognition that they, in a very real sense, are where the future lies, or at least one of the futures, one of the brighter of the possible futures, for those schools for which professional education will no longer be a central concern.

The future is by no means necessarily a bleak one for music or for professional education in music. It certainly will be bleak if we do not understand the implications of this future, and we will earn its bleakness if we do not plan carefully for them.

The future is here around us now, the signs and portents are there for all to read. How we read them may not necessarily change that future but it will certainly determine how adequately we are prepared to meet it.

# **PERFORMANCE, COMPOSITION, AND SCHOLARSHIP**

**MALCOLM J. BRED A**  
*Xavier University of Louisiana*

Possibly the diversity of both the faculty, the student population and educational diversity in general in colleges and universities of the United States will be of critical importance in future approaches to undergraduate professional studies in music. Some factors dealing with student diversity are:

- (1) students will be older, specifically older than 24;
- (2) they will not depend on the family to the same degree as heretofore;
- (3) they will be either part-time or full-time workers;
- (4) more than ever, they will be coming from various racial and cultural groups;
- (5) they are more likely than ever before to be transfer students from other colleges, the result of student mobility;
- (6) they are more often female.<sup>1</sup>

We are dealing with nontraditional students with prospects for more non-traditional bachelors' degrees.

A recent article from *The Times-Picayune* states that for the first time in history, more women than men are attending American colleges and universities. This information was released by HEW's National Center for Education Statistics. The Center also reported that enrollment during the past four years has been inconsistent and erratic, up one year and down the next.<sup>2</sup>

The demography of our country is rapidly changing. During the 1980's, Hispanics will become the largest minority in the United States replacing the long standing exposure so long held by the Black population. Hence, there will be more Hispanics and Blacks as well as Native Americans and foreign students in our colleges and universities. One approach in meeting the many challenges facing us in the 80's would be to seek and define a marketable service area for our institution depending of course on the mission of the institution. In eight years, Black enrollment has increased some 300% while the enrollment of Hispanics has increased by 700%. These two large groups are concentrated in the southern half of the United States—strong concentrations of Blacks in the Southeast and Hispanic concentrations in the Southwest. An obvious question that may arise is "What then is the fate of the traditional predominately Black institutions that are concentrated in the southeastern part of our country?"

Speaking on ethnicity and cultural pluralism, Andrew Greeley, Director, at the University of Chicago Center for the Study of American Pluralism aptly responds: "The freedom to accept, reject, or ignore ethnic identification is the goal of American pluralism; hopefully, it is also increasingly the reality."<sup>3</sup> From the same source, Roy P. Peterson, Associate Director for Academic Affairs of the State of Illinois Board of Higher Education, states:

"I see the continued legitimation of ethnic diversity as a viable and necessary goal if deprived groups are not to face conditions as bleak in the future as they have been in the past."<sup>4</sup>

On the need for institutional diversity, John W. Gardner, president of the Carnegie Corporation continues:

"We must cultivate diversity in our higher educational system to correspond to the diversity of the clientele . . . each of the different kinds of institutions has a significant part to play in creating the total pattern, and each should be allowed to play its role with honor and recognition . . . We do not want all institutions to be alike . . . Such diversity—a greatly increased emphasis upon individual differences, upon many kinds of talents, upon the immensely varied ways in which individual potentialities may be realized—is the only possible answer to the fact of individual differences in ability and aspirations . . . We must have diversity, but we must also expect that every institution which makes up that diversity will be striving, in its own way, for excellence . . . to achieve excellence in terms of its own objectives."<sup>5</sup>

Ray Robinson, President of Westminster Choir College, presented this idea in an administrators workshop: seek out and define your strong points and capitalize on them.

James Q. Wilson of Harvard University responding to critics concerning their widely publicized new core curriculum states:

"we believe in the virtues of educational diversity, convinced that colleges have begun to acquire a dulling sameness in their curricula, and knowing that what is possible in one place may be (for reasons of tradition, organization or finances) impossible or undesirable in another . . . We do not see Harvard as a model for what all colleges ought to be"<sup>6</sup>

What are the characteristic trends for faculty diversity in the 80's? There will be more part-time faculty; they are older, nearly half being between the ages of 40 and 60. The younger faculty, those under age 30, have declined by 43% in the past ten years. For the immediate future, the

average age of faculties will continue to increase. Finally, faculties will be more often female and more often will they be interested in work outside the institution.<sup>7</sup>

Where do we go from here? There is certainly no doubt that we need much more emphasis, reorientation, retrenchment, analysis and diversity in undergraduate study of music in higher education. Ultimately, our primary goal should be *excellence*. The pursuit of excellence at whatever the cost should be stubbornly sought by faculties and students. Excellence must be demanded. High morale is one of the major ingredients of excellence. We must set standards and guard them jealously.

John W. Gardner elucidates his philosophy of *Excellence*:

“We must seek excellence in a context of concern for all. It is possible to have excellence in education and at the same time to seek to educate everyone to the limit of his ability . . . to seek the development of human potentialities at all levels “ . . . ” Excellence is not an achievement of demoralized or hopeless individuals.”<sup>8</sup>

Faculties and students must put forth the effort towards excellence; they must grow; they must set goals, realistic goals toward excellence. Minorities must accept the real challenge for excellence if they are to take their rightful place in the mainstream of American society. At the same time, there should be no barriers imposed to impede their progress toward the goal of excellence.

At the heart of quality undergraduate education is quality teaching—another aspect of excellence. Wilson corroborates this concept in this timely statement: “Ultimately, everything depends on the existence of good teachers.”<sup>9</sup> An example of this point may be seen in my Alma Mater, Indiana University School of Music. They brought in the superstars who in turn attracted super students. Hopefully, the creation of the new Department of Education designed to better articulate the needs of a multi-faceted nationwide system will contribute significantly to the increased quality in educational pursuits throughout the United States.

There are great demands on the role of music and musician in higher education. We must accept the challenge with determination, with dedication, and with high motivation. We must provide the sources for new directions. We must make an about-face in the direction of excellence for music in higher education. Need I remind you that if we do not fulfill this need, those with no vision or too little vision will supplant our role. Heed the admonition of the prophet: Where there is no vision, the people perish.

It is important that we confront the present and prepare for the future with perception. In his book, *The Aims of Education*, Alfred North Whitehead summarizes:

“the only use of knowledge of the past is to equip us for the present. No more deadly harm can be done to young minds than by depreciation of the present. The present contains all that there is. It is holy ground; for it is the past, and it is the future.”<sup>10</sup>

## FOOTNOTES

<sup>1</sup>Edwin J. Allen, Jr., “Faculty in the 80’s: Diversity and Reorientation,” *Trends 2000*, Washington, D.C.: The Association of American Colleges, 1979, Vol 1, No. 3, pp. 9–13.

<sup>2</sup>*The Times-Picayune*, New Orleans: Times-Picayune Publishing Corp., No. 11, 1979, Sec. 4, pg. 2.

<sup>3</sup>*Change: The Magazine of Higher Learning*, New Rochelle, N.Y.: Educational Change, Inc., 1975, Vol 7, No. 6, pp. 4–7.

<sup>4</sup>*Ibid*, *Change*.

<sup>5</sup>John W. Garner, *Excellence: Can We Be Equal and Excellent Too?*, New York: Harper and Row, Publishers, 1961, pp. 76–91.

<sup>6</sup>James Q. Wilson, “Harvard’s Core Curriculum: An Inside View,” *Change*, Nov. 1978, pp. 40–43.

<sup>7</sup>Edwin J. Allen, Jr., *Ibid*, pp. 9–13

<sup>8</sup>Gardner, *Ibid*, pp. 76–91

<sup>9</sup>James Q. Wilson, *Ibid*, p. 42

<sup>10</sup>Alfred North Whitehead, *The Aims of Education*, p. 14.

## “WHITHER WE ARE TENDING”

DAVID TOMATZ  
*University of Wyoming*

Abraham Lincoln said, “If we could know where we are, and whither we are tending, we could better judge what to do and how to do it.” One might say the same of *Future Approaches to Undergraduate Professional Studies in Music*, for it would indeed be a simple matter to define future approaches to professional studies if one could identify future changes in the music world. In fact, the only certainty of the future in the world of music is that we can continue to expect fantastic change and that we will have to adapt to meet those changes.

We can, however, identify specific trends in the music world and offer possible philosophical and practical approaches for consideration.

This paper will be limited to a few specific areas which appear to offer an opportunity for music schools to have a genuine impact through professional studies.

At the present time we can see across the country enormously successful schools of music and departments of music which are preparing outstanding performers, composers, educators, theorists and musicologists. The assertion that the twentieth century is the century of the virtuoso is certainly attested to by the professional quality of many university performance groups and by the achievements of the graduates of these institutions. It is indeed remarkable to view the accomplishments of the students and faculties in music as performers, composers, conductors and in other areas of specialization.

But we must become increasingly aware that the makeup of the business of the music world has and is undergoing quantum changes. The growing involvement of state art agencies, regional and national arts councils, wealthy foundations and numerous other agencies, such as those in various federal offices, has caused significant change in the workings of every facet of the music profession. Without question, these government agency involvements are just beginning and likely suggest an important future direction. This raises the question as to how we are preparing our students to cope with these changes. Specifically, as we become more specialized in our perspectives, that is, more skilled in our specialties, are we losing sight of what is taking place around us and how we must prepare our students to work with this changing world?

I submit that it is no longer the meek who will inherit the earth and that the riches will not necessarily go to the person with the fastest fingers or the best vibrato. We are looking to the day when we must also prepare

these most gifted students to write a respectable letter, to compose an impressive grant proposal and to cope with modern accounting procedures. In short, we must begin to show a much greater concern for the writing talents of our music students and their reading skill, not necessarily in music, but in understanding government guidelines and methods of dealing with them. It is incumbent upon us to regard skilled writing as an important prerequisite to a successful career in music and also to educate our students in basic accounting and procedures of dealing with various arts and government agencies.

When we speak of the many accomplishments of our best music schools, we are in fact recognizing the fact that these schools have become, in the very best sense of the word, technical schools. That is, a college of engineering, a college of medicine or a school of music prepares students for a professional career. In a profession, school-learned knowledge is applied directly to work. Thus we have professional lawyers, accountants, doctors and, yes, musicians. This is appropriate and we have demonstrated our successes.

But is it now possible that we have become too profession oriented, structuring every degree program around specific job markets. In fact, the job market is now so broad and open, what with the ever growing bureaucracies, that we should become concerned about the development of people who may not necessarily be 'trained' to do a specific task but who demonstrate other characteristics. It appears that there is growing demand for those who can demonstrate such traits as imagination, shrewdness, leadership, reflectiveness, wittiness, integrity, intelligence, and the ability for making a sound judgment. The music major, with a liberal arts degree, has long been a neglected species in many music schools. As we view future approaches to professional studies in music we must recognize the important fact that most employers with non-technical opportunities are more interested in the person than in the education, and many of them still consider a liberal education evidence of a capable and sensible person.

John Stuart Mill wrote, "Men are men before they are lawyers or physicians or manufacturers; and if you make them capable and sensible men, they will make themselves capable and sensible lawyers and manufacturers." Is it not also true that a person with the perspective of having absorbed a great deal of music, literature and history, and with a demonstrated ability to write, will make himself a capable and sensible person with the capacity to succeed in the job market—not necessarily as a professional musician—but as a respected intelligent human being?

We must not allow ourselves to fall into the trap of attempting to define every potential job on the market and then to develop a degree

program for that market. The breadth and incredible growth in our world of the arts suggests that we must become increasingly concerned about developing liberally educated musicians as complimentary to our already great achievements in training professionally skilled musicians.

# THE ADMINISTRATION OF FACULTY AND STUDENT RECRUITMENT: INTRODUCTION

FREDERICK MILLER  
*DePaul University*

Not too many years ago, the notion of "recruiting" was viewed as a marginally ethical practice, carried on mainly by smaller institutions concerned with insuring enough trumpet players for the marching band. The techniques were generally simple and direct. They centered mainly on traveling about the territory to attend rehearsals and concerts of high school performers, and button-holing students at all-state festivals.

More recently, larger institutions have gotten into the business with the appointment of "admission coordinators," whatever they might be called, who made sure that letters of inquiry were answered, and auditions were scheduled. But still it was a relatively unassertive, reaction approach. Today, in response to rapidly shifting demographic patterns, changing age-mix of the population, altered attitudes about the purposes of education and the greater preoccupation with security in the choice of careers, and as a result also of our overbuilding of both faculties and plants in the fifties and sixties, we find that there are more places for students in our institutions than there are students to fill them.

All of this has forced us to change our attitudes about recruiting, and has forced many of us to become seriously involved and competitive in the practice. Initially, and perhaps naively, we did this by attempting to heighten the visibility of our programs and trying to reach increasing numbers of potential students; in short, we began to advertise. And we find that we are attempting to increase our share of the market at a time when everybody else is trying to do the same thing.

Unfortunately, as is the case with many of the management techniques we need as chairpersons and deans, we find that our trombone lessons and music history courses did not include a great deal of information about marketing. And so we are turning to our colleagues in the school of business and to consulting firms to find out about things like identifying market share and segmentation of the market. Advertising "is part of marketing but is not the equivalent of marketing."<sup>1</sup> That distinction was pointed out a year ago in an article by *Leonard L. Berry and Willam R. George*. They pointed out further

"that marketing is inherent in organizations, (and) it follows that the appropriate question is not whether the organization will practice marketing or not, but whether it will practice it well or poorly . . . . The

central challenge for marketing management in the organization can be thought of essentially as providing the right product at the right place and time and at the right price to the right market segment and effectively communicating this offering to that marketing segment."<sup>2</sup>

Like it or not, for many of us success is synonymous with survival, and success requires that we get into the game, if for no other reason because so many others have gotten into the game.

A separate but related issue is the business of faculty recruitment. One might suppose that this is an ideal time to choose faculty, given the great many people completing our graduate programs and attempting to fill the relatively few *new* positions available to them. But you will know that it is difficult to find certain kinds of faculty, for instance, if you happen to be searching this year for a Ph.D. in music therapy, with several years of clinical and teaching experience. As we respond to the survival concerns that I spoke about a moment ago, we are compelled increasingly to think about the comparative quality of our programs, and in turn this often leads us to search for the best qualified and most experienced faculty. These more experienced faculty, on the other hand, are increasingly reluctant to leave the security of their tenured positions and the comfort of their present home mortgages with interest rates lower than ten per cent.

#### FOOTNOTES

<sup>1</sup>Berry, Leonard L. and William R. George, "Marketing the University: Opportunity in an Era of Crisis," in *Marketing in Non-Profit Organizations*, Patrick Montana, editor, American Management Associations, New York 1978.

<sup>2</sup>Ibid.

# **ADVERTISING AND PUBLICATIONS: PROMOTIONAL MATERIALS FOR STUDENT RECRUITMENT, DESCRIPTIVE MATERIALS FOR PROSPECTIVE FACULTY**

TOBA KRAMER

*Wisconsin Conservatory of Music*

It seems rather incongruous to be discussing student and faculty recruitment in these days of budget exigencies: when colleges and universities are trying to find ways to lay off tenured faculty, and also cut back on programs. We need additional students in order to generate more credit hours, but we are requiring fewer and fewer faculty to service these students.

Today we are here to discuss the procedural/ethical considerations involved in faculty/student recruitment and their interaction. These are especially appropriate at this time and must be considered also when we advertise or issue publications.

In the preparation of this presentation I felt it incumbent upon me to refer to the NASM code of ethics. In re-reading the code I found that Articles II and III concern faculty appointments and conduct; Articles IV and V address the area of student financial aid; Articles VII and VIII deal with printed materials and advertising; and the statements in Article IX set forth the school's responsibility to the student.

It can be noted that the first two of these articles talk about the school's responsibility to faculty and the last five address considerations to be made involving students. I'm sure this is not intended to mean that the institution should exercise more responsibility in its dealings with students than with faculty members, but it reminds me that if it weren't for the students, neither the faculty nor the school would exist—and that sometimes is easy to forget. When the day-to-day business of running a school gets a little hectic, I sometimes think about how much easier it would be if the students weren't there, and then remember why we are there in the first place.

So when we are planning a program of advertising and developing promotional materials we must constantly keep this in mind, and also Articles VII and VIII which specifically address this area of printed materials. Article VII states that "institutional members shall not make exaggerated or misleading statements during interviews, auditions, nor in printed matter. All brochures, catalogs, and yearbooks shall contain accurate statements of the curriculum objectives, equipment, and accomoda-

tions of the institution." Article VIII says that "advertising shall be dignified and truthful." It is all very clear.

Yet I am worried. I am worried because we read more and more about declining enrollment and budget cutbacks. We read more about private colleges closing down. That especially concerns the independent schools of music for we *are* private colleges. We must attract students in order to continue to operate and we must attract *good* students in order to retain our best faculty and recruit other fine faculty. In turn, these faculty recruit students. It is yet another chicken and egg situation.

I am worried because now the scramble is on, and marketing has become recognized as one of the most important tools available to accomplish these ends. Every day brochures cross my desk announcing seminars and workshops on marketing: aimed either to recruit students, faculty, or attract the financial support that each of our music programs needs. New ideas are espoused and proven techniques demonstrated and discussed. Let me make it clear that I am not *against* marketing. I realize its value and importance. It's the direction in which I see it heading, that bothers me.

Recently, the Johnson Foundation in Racine, Wisconsin hosted a conference at Wingspread on College Marketing. In reporting on this conference, the Milwaukee Journal stated that "there have been many 'how-to' marketing sessions for college officials since academia became a buyer's market in the mid-1970's."<sup>1</sup> A whole new service industry has developed: one that sells the names, addresses and interests of potential customers. Super-saver packages of scholarship, tuition, room and board, and travel, are being sold to students whether they need them or warrant them. I have even heard and read stories about college students being offered a discount on their own tuition if they can recruit another student. The definition of 'scholarship' has changed. It no longer only implies merit, talent or worth. Some colleges have begun to sell their product as if it were a bar of soap or a deodorant.

At the Wingspread Conference in Racine, William Ihlanfeldt, a vice-president of Northwestern University expressed the sentiment that marketing really is "a methodology that will provide for improved experience, much more oriented to the needs and interests of the consumer and society, . . . that marketing as a technique will help institutions to change and thrive."<sup>2</sup>

My concern is that the definition of marketing has become understood as the Madison Avenue approach: the hard sell, or hucksterism. I am afraid that the techniques will become misused. I worry that although we are not yet offering premiums such as watches or calculators for enrolling in school, that day may not be far off. There are recruiters today

that are receiving a commission for each student they sign up. Is this ethical?

The next question then to be asked is how colleges can maintain their quality, dignity, and standards at the same time that they must step up their recruiting efforts in order to avoid the problems that they anticipate in the early 80's. This is especially true in a small, independent conservatory of music; where one or two students represent a much larger percentage of the student body than that of the music department of a large college or university; when your support is from private rather than public sources and you are expected to earn a large percentage of your income; and when your degrees are only in performance, theory or composition and the potential buyer of these services represents a smaller segment of the general student population.

There is nothing inherently wrong with advertising. We all must have promotional materials for student recruitment and descriptive materials for prospective faculty. And our publications must be more and more sophisticated—a la Madison Avenue. But they should also be, as the code states, "dignified and truthful." And we must first be very clear in our own minds what we want to accomplish through the use of each ad and publication.

Primarily, we use advertising to encourage our targeted publics to write or telephone for additional information. Publications are a follow-up to either advertising or an inquiry and they describe the institution more fully. Advertising, paid or public service, uses the media.

Some of the ways in which the Wisconsin Conservatory of Music advertises are in state magazines that reach the Wisconsin public school music teachers, and national publications which have a large high school music student circulation. The school also advertises in national magazines geared especially for the professional musician (both classical and jazz). It must be remembered that prospective students and faculty members are very busy people. They may not hear or see our ads the first time. Therefore, in order to maximize the expense of advertising, ads are run more than once. We also test market our ads, by coding them and noting the results. It also helps to pre-test advertising with prospective students in an attempt to find out whether or not the message is understood and appealing. Advertising should be used to create a favorable recruiting climate.

Our publications are designed for specific audiences and for a specific purpose. Besides face-to-face recruiting, they are the next most important aid.

We enclose reply cards with posters, or general information in order to provide a vehicle for further inquiry by potential prospects. Posters and

program literature are sent out to local and regional high schools. Announcements of forthcoming visits create an awareness that recruiting will soon be happening. Financial Aids brochures explain how students can finance their education. Application forms help to spell out admission requirements. Brochures describing upcoming open houses and clinics are sent to students who have expressed an interest in a specific area, and can provide an opportunity for experiencing the kind of education provided before actually applying to enroll. Graduate flyers, catalogs, audition schedules—these all contain information about the school and include audition information. Other materials we are developing are a student handbook and information kits for high school guidance counselors. Reprints of news stories and slide-tape presentations can also be used.

But promotional materials alone cannot do the job. One of the best ways is through the use of faculty and currently enrolled students. Student performances within or outside the school are the finest advertisement of your musical product. Faculty performances, whether solo or chamber music recitals, or performances of works of faculty composers, either at the school or elsewhere in the country should be encouraged and are examples of faculty quality. We believe very strongly in performing faculty-artist/teachers. Papers presented at professional meetings and published in professional journals are not only examples of scholarly achievement, but advertisements of faculty quality. Ways should be found to send faculty to professional meetings. Alumni are also important and their help should be solicited. Approximately 5% of our inquiries are generated by alumni. Former students are generally able to give a more realistic appraisal of student life, than a recruiter can. We now publish an Alumni Newsletter to maintain an ongoing relationship with our former students.

Therefore it seems to me that as we examine our promotional materials in these days of intense competition for students, the best things we have to promote are our program and faculty to prospective students, and the best things we have to offer faculty are good students and a conducive atmosphere; one that can be personally satisfying and productive.

If we do not lose sight of these things, then we will always be ethical in our procedures as we recruit, and honest in the text of the materials we print.

On the other hand, if we allow the pressures of today's market to erode our basic expectations of students, the curriculum and faculty—then we no longer have the justification for existence and we are doing a disservice to all involved.

Marketing through advertising and publications is necessary and important. But it must be honest, accurate and useful,—as well as a way to show off our schools in the best possible light.

Let us not mislead potential faculty or students by pretending to be something we are not. And let us not be enticed by marketing strategies that can only lead to the deterioration of our educational programs.

#### FOOTNOTES

<sup>1</sup>“With Enrollments Falling, Colleges Try the Hard Sell,” *Milwaukee Journal*, November 12, 1979, Section 2, page 1.

<sup>2</sup>Ibid.

# THE PERSONAL CONNECTION: THE STUDENT AUDITION—THE FACULTY INTERVIEW

BUDD A. UDELL  
*University of Florida*

Undoubtedly, we as educators, in our periodic estimations and evaluations of the state of the profession, have cited no other single issue more frequently than the campus upheavals of the late sixties and early seventies, and the lingering effect from them. And not unjustly so. And while college and university campuses all over the country were under attack for long-established and outmoded concepts and policies, the demise of other well-established and traditional social institutions was under way as well. During that period of time, we felt one shockwave after another as personal respect for what was labeled “the establishment,” or for anything symbolizing the establishment, deteriorated at a record-setting pace, and often with great flamboyancy. Hardly any part of our society was left untouched until finally the anti-establishment movement established its own norms, and the perceived need for change was satiated.

A few weeks ago, I was serving for the second time as a facilitator for the Institute for Departmental Leadership, sponsored by and for the State University System of Florida. During this institute we were graced by the attendance of one Daisy Flory, Dean of Faculties at Florida State University, and longtime member of that institution. (I believe Daisy began her career at Florida State University as a member of the faculty in 1929.) At one point during the institute I asked her if she would comment on her observations of administrative personnel throughout her fifty-year tenure at FSU. This she did most willingly, and some of those observations are worth noting here. Daisy characterized the administrator of years ago as being basically older, with a greater sense of loyalty, and with much more dignity. He took pride in his position, and was held in high regard because of the state of his office. (The use of masculine pronouns in this context is not altogether inappropriate since it is a reference to another time period when administrative positions were decidedly male-dominated.)

Within the context of Daisy Flory’s reminiscence, the high school graduate seeking admission and/or the teacher under consideration for a position on the faculty approached the college or university with high regard, with perhaps even a bit of awe, and certainly with utmost respect for the faculty and administrative personnel. As unreal as that might seem, when we speak today of the traditions of higher education, many of us still hold to a general concept of dignity which the foregoing description

suggests. But, as we all know, throughout the past decade or more, the dynamics of the student audition and the faculty interview have been something quite different.

Undoubtedly, it came as a shock the first time the auditioning student or the interviewing teacher asked why he or she should come to our school. No longer could we respond in the manner of the mountain climber: "Because we are here." We found ourselves on the defensive. "Tell me the worst thing about your school," when asked by an inquiring student, required a more definitive answer than many of us were prepared to give. Good students were shopping around, as they never have before, and potential faculty were keenly interested in a lot more than simply a chance to teach their subject. Our image and our credibility suddenly were on the line.

In many respects, such is still the case today. We are still under pressure to respond to the need to compete for students. Under that pressure, oftentimes we are tempted to window-dress our school or our department beyond reality. In hopes of improving our image via the departmental brochure or the spoken word, we run the risk of jeopardizing our credibility.

But the lesson of the late sixties and early seventies deals with this very issue and on a national basis. If we are at all smart, we have learned from that. We should put our best foot forward, and it should be an honest step when we take it.

In conversations with seasoned administrators at all levels of university governance, including those who hold state level offices, the matter of credibility continues to arise, and is viewed as central to the success of any administrative function. Therefore, in my opinion, when we are actively recruiting that exceptional student, or interviewing a potential faculty member we would very much like to have, it is important that we put our best image before them. It is equally important that in so doing we do not jeopardize our personal credibility and the credibility of our school. If loyalty, dignity and respect are still desirable characteristics in our music programs, then I can think of no other ingredient in the personal connection that is more important than the accuracy with which we present ourselves, our school or department, and our university.

Many aspects of both the student audition and the faculty interview are very similar, if not identical. As auditioner/interviewer, we see the student and the potential faculty member at their very best, and we see them expecting the same from us in return. We should be cognizant of the fact that they will be examining us with as much scrutiny as we examine them. Since our discipline is indeed artistically oriented, playing the roles of polite guest and gracious host during the audition or interview process

is likely to reach levels of sophistication not experienced in similar situations with other disciplines. No matter who we choose among our faculty to audition the students, or to serve on the committee to interview new faculty members, all of these things are important and should be well represented on behalf of our school. And above all, the measure of our sincerity should outweigh all other concerns.

# **THE LINKAGE BETWEEN FACULTY AND STUDENT RECRUITMENT: THE ISSUE OF NAME IDENTIFICATION AMONG POTENTIAL STUDENT POPULATION**

MAUREEN CARR

*The Pennsylvania State University*

My presentation will focus on four elements which I am proposing as the basis for an effective program in student/faculty recruitment: (1) institutional environment, (2) music alumni and other professionals, (3) Better Information for the Student Choice<sup>1</sup>, and (4) outreach.

(1) *An Institutional Environment that is Student/Faculty Oriented.* A professional recruiter was quoted in a recent New York Times article as saying that he represented "31 of the great institutions America has to offer 'because they [are] student oriented.'"<sup>2</sup> The student oriented approach to recruitment might be effective for certain academic programs in small colleges. But, for music programs in large institutions, it is essential that the institutional environment be student/faculty oriented, if any recruitment program is to be successful.

The recruitment of potential students and faculty is closely related to the institution's potential to provide the proper environment for students and faculty. Institutions which can provide students and faculty with resources for growth (a research library, a performing arts center, a teaching laboratory, thinking time, scholarships, salaries, etc.) will have an edge on the recruitment market for qualified students and faculty. Institutions which seek the best possible faculty are increasing their capacity for attracting qualified students. The reverse is also true. Recruitment of qualified students will attract excellent faculty candidates. It is in this sense that one finds a linkage between student and faculty recruitment.

(2) *The Utilization of Music Alumni and Other Professionals to Bring the Names of Faculty Before Students.* Name identification of faculty members becomes extremely important among the potential student population. Music executives should therefore explore means of bringing the names of faculty to the attention of potential students. Music alumni, for example, are often in a position to familiarize potential students with the advantages and disadvantages of studying with a particular faculty member. Potential students (or potential consumers) who are seeking information about music in higher education, often begin by asking the right questions of Music Alumni (products) and other professionals whom they trust.

Directors of High School performing groups are often consulted by high school students who are seeking enough information as they choose a baccalaureate program. J. David Boyle of the Penn State School of Music studied High School Directors' bases for forming impressions of Music programs and concluded that the Directors did not have adequate information about music programs they were recommending.<sup>3</sup> Designers of admissions brochures should therefore be seeking the answers to questions being raised by alumni (products), other professionals, and potential consumers, so that information can be disseminated in a realistic manner.

(3) *Better Information for Student Choice*. The Fund for the Improvement of Post Secondary Education (FIPSE) entered the field of consumerism, by sponsoring a project called: *Better Information For Student Choice*.<sup>4</sup> At least two documents are already available from institutions that participated in the project. The authors of the project report about Mountain Empire Community College concluded: ". . . we are now informing students of . . . placement of graduates, job satisfaction of graduates, employer satisfaction with graduates. . . . As a result, both prospective and enrolled students will have a clearer idea of what to expect and what not to expect from their educational experience at MECC."<sup>5</sup>

UCLA developed a "diagnostic measure of environment" as part of its FIPSE project. Table 4 from the UCLA (FIPSE) report, quoted below,<sup>6</sup> indicates that students in Fine Arts who are seeking information about UCLA, are more interested in faculty relations, than students in other fields (4.8 on a scale of 1 to 6). Fine arts students are also more interested in the environment of UCLA for the "esthetic-expressive creative" than students in other fields (5.1 on a scale of 1 to 6). The UCLA researchers canvassed upper classmen (products) for assistance in developing a realistic brochure for potential students (consumers).

The emphasis that fine arts students placed on environment reinforces my belief that Music Programs must have a profile that is student/faculty oriented if recruitment efforts are to be successful.

(4) *Outreach Touring Groups of Student/Faculty Ensembles and Lecture/Demonstrations*. Most public relations experts will agree that personal contact is the most effective means of bringing the names of faculty to the attention of potential students. If one is recruiting a high school senior as a bassoonist, it helps to mention that Professor Leonard Sharrow of the Pittsburgh Symphony Orchestra is a part-time member of the School of Music faculty. It is even more helpful if Leonard calls the student and discusses the auditions procedure, and answers questions about institutional environment.

**TABLE 4**  
**Mean Environment Scale Ratings by Different Groups of UCLA Upperclassmen**

Scale	Groups		Academic fields						Residence Room			
	Men	Women	Engineer- ing	Fine Arts	Human- ities	Social Sciences	Life Sciences	Physical Sciences	On- Campus	or Apt.	Home	
Academic-intellectual	5.0	5.3	5.2	5.2	5.0	5.0	5.5	5.3	5.2	5.0	5.5	
Esthetic-expressive-creative	4.0	3.8	3.6	5.1	3.8	3.7	3.7	4.5	3.9	3.6	3.8	
Critical-evaluative	4.3	4.3	4.1	4.3	4.6	4.7	4.2	4.3	4.5	4.0	3.9	
Vocational-occupational	3.4	3.2	4.0	3.3	3.3	3.1	3.2	3.6	3.6	3.2	3.2	
Relations with students	4.6	5.2	4.9	4.8	5.0	4.9	4.7	4.8	5.3	4.5	4.4	
Relations with faculty	4.1	4.2	4.3	4.8	3.6	4.1	4.4	4.6	4.3	4.2	4.2	
Relations with administrators	3.2	3.9	3.4	4.3	3.2	2.9	3.3	3.5	3.2	3.4	3.1	
UCLA as an institution	3.7	3.7	3.8	4.1	3.4	3.2	4.0	4.5	3.7	3.5	3.8	
	N	42	53	16	11	9	31	19	8	47	24	19

Just as faculty biographies might interest potential students, faculty might also develop an interest in student biographies. Perhaps a pilot project ought to be proposed as a spin-off of *Better Information for Student Choice*, called *Better Information for Faculty Choice*, to develop a system to assist faculty in screening potential music students. The National Student Education Fund (NSEF) seems to be moving in this direction with its publication, *Better Information From Students*.<sup>7</sup>

The gathering of information about potential students requires a close working relationship between the Admissions Staff and a Music Committee, which concentrates on: auditions, recruitment and outreach. After potential students are identified, personal contact should be made through the director's office (telephone calls or letters), the admissions office (realistic brochures), the primary teacher or advisor (telephone calls), and outreach information (touring schedule for student/faculty ensembles and lecture/demonstrations).

As the supply of students declines (25% drop predicted by 1990 in the Northeast), it will be necessary for music executives to recruit qualified musicians who want to major in other fields, to pursue simultaneous majors (Engineering and Violin Performance, for example). This type of programmatic flexibility is one means through which certain music programs can continue to be selective, in spite of the predicted decline. Given the choice between a marginal music major and an outstanding musician who wants to be an engineer, the Admissions Committee should opt for the latter.

The faculty members of Penn State's newly-formed School of Music are working with the four elements of recruitment described above: (1) institutional environment, (2) music alumni and other professionals, (3) better information for student choice, and (4) outreach, which should result in better information for faculty choice. This approach is in keeping with the President's guidelines for the 80's: Quality, Selectivity and Flexibility.

It is too soon for us to evaluate the results of our auditions/recruitment/outreach program. One thing is clear, however, and that is the enthusiasm which is being generated at all levels (students/faculty/administration) for this admissions pilot program. Previously, the public knew of the separation at Penn State between Music and Music Education. The combination of these two departments within a School of Music (July '79) has helped us to project a clearer focus before the public.

In closing, let me express my appreciation to my Penn State colleagues in the College of Arts and Architecture, the Library and the Admissions Office for their assistance in preparing this presentation. I am

also grateful to the National Association of Schools of Music for the opportunity to share these ideas with you this afternoon.

### FOOTNOTES

<sup>1</sup>Ralph Blumenthal, "Colleges Adopt Candid Approach in Brochures," *New York Times*, 6 November, 1979, p. C1.

<sup>2</sup>Dena Kleiman, "Independent Recruiters Cash In As Colleges See Enrollment Fall," *New York Times*, 31 October, 1979, p. B1.

<sup>3</sup>J. David Boyle, "Music Teacher's Counselling of High School Students In Selection of a College or University for Baccalaureate Study in Music," p. 16.

<sup>4</sup>Op. cit., Blumenthal.

<sup>5</sup>Bonnie Elosser and George B. Vaughan, *Better Information for Student Choice: An Analysis of MECC's Participation in FIPSE's National Project One*. DHEW, Washington, D.C. (BBB08440), August, 1977, p. 15.

<sup>6</sup>C. Robert Pace, *Better Information for Student Choice. UCLA: Who Goes? What's It like?* DHEW, Washington, D.C. (BBB08440), xx February, 1979, p. 23.

<sup>7</sup>Carol P. Halstead, "Better Information for Prospective Students," *The College Board Review*, no. 112 (Summer, 1979): 30.

# **ETHICAL CONSIDERATIONS: STATING QUALIFICATIONS, DEADLINES, TRANSFERRING, FINANCIAL CONSIDERATIONS**

PAUL DOVE

*University of Evansville*

The ethical considerations that are delineated in the various articles in the NASM Code of Ethics can be divided broadly into two basic categories: those that do not directly affect other member institutions and those that do. In examining the scope of the Code one finds that a preponderance of the statements deal directly with policies of student and faculty recruitment. And, as would be expected, the articles providing the greatest clarity are those that are intra-institutionally related.

It is the purpose of this paper to review those articles dealing with student and faculty recruitment, make comments where applicable and introduce recommendations that might facilitate the process.

*Article II. Inquiries about an individual's interest in and conversation concerning a new, full-time, academic appointment are in order at any time of the year, but after May 1, an offer for an appointment to take effect in the next academic year will not be made unless the administrative head (usually the Dean or his designated substitute) of the offering college, school, or institute, has determined that the date at which the appointment is to take effect is agreeable to the administrative head of the college, school, or institute which the individual will be leaving if he accepts the new appointment.<sup>1</sup>*

Even though most renewed academic contracts are signed and returned by March 15, most institutions of higher education allow faculty to terminate that contract prior to May 1, after which a formal release is usually required. However, problems arise when faculty vacancies occur late in the academic year, even if it is before the May 1 deadline. First problem: with the ever increasing economic problems in higher education and declining enrollment, vacancies that occur, whether by retirement or resignation, are liable to be left vacant and often, only after arduous and time consuming efforts of rejustifying the position is it possible to advertise to fill the vacancy. At some institutions, vacancies not filled by May 15, even though previously authorized, must be reauthorized by the President of the University. Second problem: finding suitable replacements becomes more intense the later in the year the vacancy occurs; and considering affirmative action and equal employment opportunity guidelines

an advertised national search starting after March 15 usually cannot be completed prior to May 1.

Late recruitment is not necessarily a bad thing to happen. There are times when it is mutually beneficial for the faculty member and the institution if he/she were to leave. This would give the institution a chance to re-examine its faculty tenure conditions as well as to re-examine its staffing needs.

If a vacancy occurs that cannot be filled before May, I would first recommend filling the position with a one year appointment and use the next year for an extensive search. Institution A would give someone with entry level abilities a chance to prove faculty skills at the same time as it would keep institution B from dislocating its program unduly.

Short of the above, I would recommend that the existing procedures be modified to *require permission to consider, interview, or audition a contracted faculty member after May 1*. This would give the administrator a chance to say no before hopes and expectations are raised too high and should prevent a great deal of ill will and bad feelings when a faculty member is denied permission to leave. I've been in the situation where I have had to make the decision between having an academic program unduly dislocated and allowing a faculty member, for whom I had great fondness and respect, permission to make a positive step up to a higher paying, more prestigious position. Having to make the decision at all is bad enough, but having to make it after the faculty member has been offered a contract is tremendously difficult, especially when it is in favor of the academic program.

One question arises, does the faculty member denied permission to leave at the beginning of an academic year have the right to leave in the middle of the year? There is some disagreement on this point.

The next article deals with student recruitment and the implications surrounding music awards.

Article IV. Financial aid shall be awarded according to the criteria established by the member institution granting the award. The acceptance of financial aid by a candidate shall be a declaration of intent to attend the institution making the award *and he must be so informed*. However, acceptance of financial aid or the signing of a declaration of intent to attend a given institution shall not be binding if signed before the end of the candidate's junior year in high school. This Article applies only to financial aid directly controlled by the institution.<sup>2</sup>

We must keep in mind: First of all, State or Federal monies, although administered by the institution, are not actually controlled by it. Therefore, financial aid packages made up of non-institutional monies such as

state scholarships, Basic Education Opportunity Grants and federally insured student loans should be exempted from this consideration. On the other hand, offers of jobs or work study must be considered institutional financial aid. Although the music award can be offered and accepted at any time, The National Association of College Admissions Counselors tells students: "You have the right to defer responding to an offer of admission and/or financial aid until you have heard from all colleges and universities to which you have applied, or until May 1, (whichever is earlier)." <sup>3</sup>

Article V. A transferring student who has not completed a degree program can be considered eligible for financial aid during the first term of enrollment in the new institution only if the Music Executive of the school from which he is transferring specifically approves. Junior College transfers who have completed a two-year program of study or whatever part of the university parallel curriculum is available at the Junior College attended, are exempt from this regulation. This Article applies only to financial aid directly controlled by the institution. <sup>4</sup>

Article V has the same intent as Article IV, and like Article IV has all the same difficulties of enforcement. I'm sure that violations involving students accepting financial aids from more than one institution often occur. The violations that will not go unnoticed, however, are those that occur when a student follows a faculty member from Institution A to Institution B. Whether or not it might go unnoticed, letters of release must be secured before offering transfer students financial aid.

Much can be said about how best to advertise in recruiting faculty and students; Article VII addresses content.

Article VII. Institutional members shall not make exaggerated or misleading statements during interviews, auditions, nor in printed matter. All brochures, catalogs, and yearbooks shall contain accurate statements of the curriculum, objectives, equipment, and accommodations of the institution. <sup>5</sup>

Article VII, a call for truth in packaging, is truly an ethical consideration; since violations usually do not affect other institutions, they are unlikely to be observed until an official NASM visitation takes place. However, this article will ultimately enforce itself when students and faculty find that what is delivered falls short of what was promised.

Now for the golden rule of the code:

Article X. Institutional members of the Association shall recognize their responsibility to respect the legal rights and human dignity of all individuals. <sup>6</sup>

Civil rights in faculty recruitment practices are guaranteed by Affirmative Action and Equal Employment Opportunity laws. These laws were passed to put an end to the "Old Boy" system of hiring, a system in which faculty openings were not formally announced, and administrators relied on "favored" graduate schools and friends to fill vacancies. A closed system was virtually in existence. Since 1972, institutions of higher education have been under strong pressure to change recruiting practices so as not to violate civil rights of women and minorities. The Carnegie Council on Policy Studies in Higher Education reports the following excerpts from Higher Education Guidelines after October 1972:

In both academic and non-academic areas, universities must recruit women and minority persons as actively as they have recruited white males . . . .

An expanded search network should include not only the traditional avenues through which promising candidates have been located . . . . In addition, to the extent that it is necessary to overcome underutilization, the university should search in areas and channels previously unexplored . . . .

Once a nondiscriminatory applicant pool has been established through recruitment, the process of selection from that pool must also carefully follow procedures designed to ensure non-discrimination. In all cases, standards and criteria for employment should be made reasonably explicit, and should be accessible to all employees and applicants . . . .

In hiring decisions, assignment to a particular title or rank may be discriminatory. For example, in many institutions women are more often assigned initially to lower academic ranks than are men . . . . Where there is no valid basis for such differential treatment, such a practice is in violation of the Executive Order . . . .

In the Area of academic appointments, a nondiscriminatory selection process does not mean that an institution should indulge in "reverse discrimination" or "preferential treatment" which leads to the selection of unqualified persons over qualified ones. Indeed, to take such action on grounds of race, ethnicity, sex or religion constitutes discrimination in violation of the Executive Order . . . .<sup>7</sup>

The reason I am personally interested in this last article and the fact that reverse discrimination is against the law is that I am in the middle of a suit of allegedly discriminating against a Panamanian. The person bringing the suit had a doctorate with previous teaching experience; the person hired held only a master's degree. Therefore, the person not hired felt the only reason for not being hired must have been ethnic discrimination. What was not considered was 1) the teaching experience was with younger children, 2) the person hired submitted a superior audition tape, and 3) class piano teaching experience (part of job description) was in the

credentials of person hired and not the other. I'm lucky to have an Affirmative Action officer who requires documentation of all decisions throughout the process. What is unfortunate is that the suit was allowed to be filed before an explanation could be given by the University. I have no fears for the outcome of the Human Relations hearing because I am confident that the process that was followed identified the most qualified person to fill the vacancy.

In reviewing the Code of Ethics as it applies to student and faculty recruitment I find it to be fairly complete. However, there are other conditions that could be clarified. For example, what is the status of a verbal acceptance of an offered position during the time it takes to write the contract and get it to the candidate for a signature? What guidance can be given to proximitous institutions when recruiting for the same opening? A code of ethics is needed as a guide because people consciously and/or unconsciously infringe upon the rights of others. The success of the code must be based on basic morality and sensitivity to the dignity of individuals rather than the enforcement of the letter of the law.

#### FOOTNOTES

<sup>1</sup>*Handbook 1979* National Association of Schools of Music, Reston, Virginia, 1979, p. 20.

<sup>2</sup>*Ibid*

<sup>3</sup>From a statement of student's rights and responsibilities, in the college admissions process, National Association of College Admissions Counselors, 9933 Lawler Avenue, Suite 500, Skokie, Illinois 60077

<sup>4</sup>*Handbook 1979*, op. cit. p. 21

<sup>5</sup>*Ibid*

<sup>6</sup>*Ibid*

<sup>7</sup>A report of the Carnegie Council on Policy Studies in Higher Education, Making Affirmative Action Work in Higher Education, San Francisco: Jossey-Bass Publishers, 1975, p. 232

# **THREE THOUSAND YEARS OF TALENT SEARCHING**

**CLIFF W. WING, JR.**  
*Duke University*

My instructions were to prepare an overview of current issues in assessment of the gifted and talented, with special regard for generalizable and universal talents and the operational methods used in their identification. The presentation was not to exceed fifteen minutes. I trust you will not be shocked to learn that, given those goals, I am not that gifted and talented in fifteen minutes.

In the search for universals, let me back up more than 3000 years. Everyone knows that the older a tradition or custom, the more prestige it has. My remarks may not tell you all you need to know about the gifted and talented, but *if I begin the story 3000 years ago, at least they will have prestige.*

According to DuBois (1970), the Chinese were seeking out and identifying talented individuals through formal examination procedures as early as 2200 B.C. It seems that Chinese tradition was at odds with that of the Western World, for they did NOT make their decisions about how to ascribe positions of power and wealth on the basis of family background. In the absence of a hereditary ruling class, the Chinese searched for people of competency and talent to fill powerful governmental positions, where they would have substantial authority over the lives of others.

They began their talent search with local authorities, who were instructed to seek out competent individuals of high moral standards and recommend them to take local examinations. Those who successfully completed the examinations at the local level then moved on to compete with others from the local level in a testing held at the chief city of their district. Survivors of the district level were sent to Peking for the national competition. About three per cent of those who competed at the national level were successful in becoming mandarins and therefore eligible for ruling positions throughout the land.

Examinations were used not only in searching for talent. Tests were the basis also for decisions about the competence of officials, whether they should be allowed to continue in office, be promoted, or be dismissed. One gets the feeling that Chinese officialdom must have lived and died by the test.

What kinds of exams were these? Again according to DuBois, early procedures were aimed at testing proficiency in the so-called "six arts": music, archery, horsemanship, writing, arithmetic, and the rites and

ceremonies of public and private life. These procedures underwent modification for thousands of years. Written exams were introduced before the birth of Christ in studies such as civil law, military affairs, agriculture, poetry and essay writing, penmanship, and the geography of the Empire. Thus, for centuries, the Chinese had a fairly stable cultural mechanism for identifying, honoring, and allocating responsibility to individuals judged to be gifted and talented.

In making these judgments, the Chinese cast a wide net. They were looking for a highly diversified set of human talents, ranging all the way from classical scholarship, the arts, letters, and mathematics through to athletic skills. Their definition of human worth was multidimensional. What was emphasized, the characteristics that were highly valued, were those competencies that would serve well the public interest.

In the Western World, the use of examinations to evaluate achievement was a practice of the educational institutions. Some of the first testing procedures were developed at the University of Bologna in the early 1200's. Outside of educational institutions, the construction of tests for the exploration of human competencies in the Western World is only a little over a hundred years old.

The beginnings of the measurement of human individual differences may be found in the work of England's Sir Francis Galton. He was much interested in the biological basis of human talents. In the mid- to latter part of the 1800's, Galton devised a set of tests aimed at evaluating how well a given individual responded to the sensory world. His measures were concerned with the keenness of the person's ability to discriminate between different weights, sights, or sounds; with the strength of the grip and the pull; with the swiftness of the blow.

Galton's notion was that the persons who were better at dealing with the physical world would also be better able, more fit to survive in the evolutionary sense. He believed that one inherited a set of gifts, talents, or genius directly from a family genetic pool of such factors. One's fitness to survive was a matter of the family one came from. One of his first works on the subject was entitled "Hereditary Genius." He argued that genius was a family matter and that, since one could not choose one's family, one's endeavors had no influence in the development of any talents.

A little gossip may be of interest at this point. Galton was a member of a distinguished British family with a long history of accomplishment. His first cousin was Darwin, and he himself had been considered to be a genius since the age of four. It is noteworthy to compare these western beginnings of the measurement of human talent with those of the Chinese 3000 years earlier. The Chinese were concerned with finding gifted people

to fill positions in the ruling class. Galton was interested in showing why the hereditary ruling class was gifted.

In the early part of the twentieth century, Binet and Simon in France developed an approach to the measurement of individual differences that was different from the one used by Galton. Galton's work had run into problems: one of his measures of talent was not related to another, and the sum total of his evidence of sensory talents did not predict or correlate with other sorts of judgment or measures of ability such as university grades.

The approach Binet and Simon took to measurement was to construct tasks that were much more complicated than Galton's. They were intended to reflect what one had learned about the world, or how one would solve real world problems—tasks that were reflected as well in the demands of a formal system of education. The intelligence test was born of Binet and Simon's approach, and this kind of test was related to important real world events such as grade level (or year) in school, grades within each level, and the age of the person being tested: The older the child, the more items passed.

In 1905, Binet presented to the world an objective testing instrument that was useful in diagnosing various degrees of mental retardation among the French. Twenty years later, this same approach, translated into English, became a major method in this country for identifying the clever, the gifted, the talented, the intelligent. This was the method of identification used by Terman in his 1925 volume, *Genetic studies of genius. Mental and physical traits of a thousand gifted children*. And now, fifty-five years later, the Binet intelligence scale and its children and grandchildren, the academic aptitude tests, the tests of verbal and mathematical translator skills—these are the most commonly agreed upon testing methods for searching out and identifying our national gifted and talented human resources.

Let me turn away now from the history of testing, though I shall return to it, for it holds important lessons, I believe; and move instead to a brief discussion of the current picture in this country as to the identification and recognition of talent. At present, it would appear that we have operating two parallel systems for recognizing gifted and talented accomplishments. One system is housed primarily within the educational establishment, the formal education processes. The other system operating to recognize citizens for their accomplishments resides in the world of affairs—business, political, and cultural affairs.

The system that is education-based surely dominates the early years of our citizens' lives, through late adolescence. Aptitude test scores and school grades typically are given heavy weight in decisions made as to

which young people are to be identified as gifted. Because these test scores and school grades are highly interrelated measures, these two apparently separate assessments really boil down to one single measure. This might be very generally described as an assessment of proficiency in dealing with the verbal and mathematical components of the academic domain.

In the world of affairs, society recognizes and rewards a far wider array of human accomplishment, of demonstrated talent, than the range typically considered in academe. Outstanding gifts in theater, dance, the visual arts, music—all are fair game for recognition by society, whether or not the talented person has accumulated academic laurels. Beyond recognizing a greater diversity of talents, society also grants its recognition in a very different way from the way of schools. If the talent is more likely to be identified on the basis of public rather than private performance, it is also rewarded in more public form—by applause, by attendance at concerts, by purchase of paintings, by money. And this is true not only of the arts, of course, but in politics, science, and letters as well.

Given these differences between the education-based and the society-based systems of recognizing talent, it should not be surprising that talent emerging from one system is not highly predictive of talent emerging from the other. Test scores and grades at an early level of schooling are moderately predictive of test scores and grades at the next educational level, and so on throughout the educational system. When it comes to those who graduate, however—those within a restricted range of higher test scores and grades—these measures are NOT highly predictive of later performance in real life (Hoyt, 1966). Moreover, as noted by Thorndike and Hagen (1959), test scores may be reasonably good predictors of people's career choices, but they are not informative about success within the career chosen.

The disassociation between the two selection systems—school and societal—is also evident in the conception that education decision-makers have about their own selection process. They tend to believe they are reaching for a variety of talents when they make their selections. But, by and large, their selections are school grade and test score based, a fact which may explain why those they identify as gifted do not, within those upper ranges, show up with great consistency among the people identified as talented later by society (Wing and Wallach, 1971; Dawes, 1979).

Let me turn back to history now to ask what we may learn from the Chinese and from Galton. Galton, you will recall, set about to prove that talent was genetic. He used chiefly tests of sensory discrimination. The reason his approach failed was that success at the tasks he devised turned out not to relate to successes of other kinds in the world of affairs. Do we

not have something like the same problem in the circularity of testing mostly for the talents people need in order to make good school grades? Good grades become the equivalent of Galton's family gene pool: If you make good grades, you are necessarily talented. If you do not, there is no possibility of genius.

When the Chinese started testing 3000 years ago, there was no educational system. They had to think about what sorts of traits they needed in their leaders. So they set out to identify talent for horsemanship and archery and music as well as for writing and arithmetic. For the good of their society, talent was needed in all of these areas.

What we can learn from the Chinese, it seems to me, is to work toward developing talent identification programs that relate to *all* of the areas of talent we want represented at the top of our society. We need to cast our testing net much wider than we do now, including not only the academic skills dominating our current process of selecting the gifted, but also evidences of talent in other important areas society recognizes.

And these talent identification programs need not be only of the paper and pencil variety. Performance, behavior—whether for music or horsemanship—can be evaluated as evidence of the presence of talent. You as music educators know this well, for you are accustomed to judgments based on auditions.

So what I am saying is not that testing is bad as a means of identifying people's talents—not at all; but that the kind of selection system we have grown accustomed to is too narrow. We need to reach out specifically for more areas of talent to test for. And we need to use more selection techniques, not just paper and pencil tests. We have, in fact, tended to look for what is easy to test—easy to score objectively and easy to administer to mass populations—rather than for what our society needs as gifted leaders. Even now, technology is handing us new tools—computers, video, and audio techniques—which could enable us to personalize testing, take into account far more kinds of talent, and yet handle large numbers of individuals in the selection process.

As we reach to measure more kinds of talent, identify and promote the development of more kinds of gifts, we shall enjoy a richer society—provided we do as the early Chinese did: Keep in clear focus the need to relate test scores not to a restricted area of endeavor, such as school grades, but rather to the larger talent needs of our entire society.

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# TRAINING THE SINGER ACTOR

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*Minnesota Opera Company*

In the coming decade it seems likely that there will be an ever closer relationship between opera and musical theater. More opera companies will explore the possibilities of doing musical theater pieces, and companies which have concentrated upon musical comedy will begin to explore other kinds of musical theater. This process has already begun and is being encouraged by the new Musical Theater/Opera Program in the National Endowment for the Arts.

The NEA has also begun to encourage the creation and performance of new operas and new musical theater pieces. As a result there may be a greater proportion of new pieces in the repertory in the next decade than has ever been the case in this country. This process has also seen a beginning. A recent Opera News survey reveals that in the past year there were more productions of new opera than ever before in our history.

The trend toward increasing believability in operatic production will continue. It has been true for some time that, with rare exceptions, vocal talent alone is no longer enough for the operatic performer although it is an absolute prerequisite. The young performer in opera will be increasingly called upon to demonstrate the skills of the total music/theater performer, both for the sake of the realistically oriented audience, and because of the needs of the new pieces. Composers and librettists will undoubtedly create new and wide-ranging music theater challenges for the singer actor.

The implications of these three trends for the training of the singer actor simply enforces an already existing need for greater integration between the musical and theatrical training now being offered. It is pointless to discuss the need for better musical or theatrical training *per se*, as individual, separate offerings. We can cry out for better voice teaching, better diction teaching, better acting training, better movement training, better musical coaching, etc., and it will not change one whit the existing teaching in those areas. The individuals in each of those areas must do that themselves, and there is nothing we can do about it by shouting at them. What, then, can we do?

We can establish a new relationship between those individual teacher-trainers, a new relationship grounded in the opera/music-theater form itself. This relationship already exists in any professional opera production where there are two authority figures—the conductor and the stage director—who must share responsibility for the final result, who must cooperate, who must interrelate effectively for the best final result.

The operatic form makes integrating demands. It requires singing and acting, it presents music and theater, will all the varied requirements of both those arts integrated and unified into a new, and some of us think, a more powerful art than either of the parent arts.

In the past year I have had several vital and inspiring interrelationships with conductors in working on both new operas and established works. The creative and co-operative tug-of-war in which we engaged produced a far superior result than would have been the case had we each simply had our own way. And this was true as well for the singer-actors involved, who told me that they were able to learn and grow in special ways because the conductor and I were able to interrelate effectively.

What is true for the final process of rehearsal and performance is true as well for the process preceding it. There must be an interaction between the musical and theatrical training from the very beginning. But it must be an interaction based on a mutual understanding of the very real and vital differences between the music/theater form and the two separate arts of music and theater. Both of the parent arts have much to contribute, but these contributions must come together in a way which acknowledges their necessary interaction in creating a *new* art with different rules, some subtly different, some drastically different, but different from those of the parent arts.

In saying this, we approach the sticking point, the personal and aesthetic problem of personality and territory. Can we put two people in a room with a group of students, one trainer representing music, the other theater, and expect anything to emerge except frayed tempers and territorial angst. But if it can happen profitably between conductor and stage director, it can do the same on the teaching-training level. Opera demands two leaders, opera departments demand two chairpersons, singing-acting classes demand two teachers. There are few if any *gesamtkunsthlehrer* among us, nor are there ever likely to be many. Seeing and hearing tend to be opposing modalities of perception. Concentration on one modality will sacrifice sensitivity in the other. We must accept our limitations not only with grace but with the understanding that others can and must compensate for our tunnel vision as we compensate for theirs.

There are no easy answers to this need, only expensive ones and risky ones. But unless this interrelationship is created on some basis there will be no change in the singer actor training in this country. Such interrelationships could do more to change the singer-actor product presently being produced than anything else we can do.

Let me say something about the evaluation of the current singer actor by my peers in professional opera. As chairman of the Artistic Directors Committee for Opera America, the service organization for professional opera in this country, I have requested feedback on the state of the young

singer-actor as he/she emerges from training into the professional world. There is a single unifying theme in all the comments I have received: it is a cry for singer-actors who can express their humanity and their personalities as performers, who appear believable and natural as they engage this most unnatural of theatrical arts, who have a flexibility and capability in their use of the mind-body-voice complex that has not been rigidified and stultified by judgemental authoritarianism in their training.

This need, this theme is echoed by the demands of the new operas and new musical theater pieces already created, and will be amplified by those yet to be created.

All this implies an attack on those of you who have been involved in the training of the singer-actor on an academic level. It is not intended as such. But it is true that the vast majority of singer-actor training is in the hands of musicians. And it is true that music is a highly disciplined, judgementally oriented kind of training—which is as it should be. But it is also true that the vast majority of young singer-actors emerge from this training with heavy judgemental complexes which almost universally hamper them in their effective use of themselves as performers in music-theater. Again, this is not a plea for a change in music teaching methodology. It is simply a request for a second judge in music-theater training. Where there are two authority figures, there will be less tendency to internalize one and assume a life-long habit of judgemental over-control. Genuine integration is not only made possible but encouraged by the presence of an integrating teaching-training situation. As it now stands, the young singer-actor emerges from training as an unintegrated, partially disabled music theater performer. His good health as a singer/actor will only be achieved if we, the trainers, begin the process by interrelating with each other in actual teaching situations. This process of integration is absolutely basic to the music/theater form; it is the essence of opera, and we can do nothing less than address it directly from the beginning.

# OPERA AND MUSIC THEATER

DAVID SIMON

*Baltimore School For The Arts*

There appears to be a genuine interest among practitioners, and audiences in the United States for the performance of Opera and Music Theater. This interest warrants the drafting of an educational and training curriculum by music schools who until now have put a greater emphasis on what may be described as pre-professional programs. From an educator's point of view, my guess is the next ten years will likely be the period when more and more schools with sufficient resources will begin offering graduate and post-graduate degrees in Opera and Music Theater in much the same way that degree programs in Jazz and Music Therapy (to mention a couple of examples) began showing up during the previous ten year period.

During my tenure with Manhattan School of Music where a graduate Opera Theater program successfully produced a series of stunning performances, I learned to look out for problems of the nuts and bolts variety, and even to indulge in thoughts of what might be done if one were to start all over.

First one adopts the premise that this subject is suited to the graduate and post-graduate category because the average age and experience of undergraduates qualifies them for a program of pre-professional education rather than for professional training. In other words, youngsters between the age of 17 and 21 require careful voice nurturing and regular attendance in the classroom rather than the involvement with rehearsal, coaching and production schedules.

The graduate student may have a good deal of fundamental education out of the way and in general is ready for the rigours and unlimited time required of "show biz". Post-graduate study by the way is a euphemism for young professionals out of school in pursuit of a career. Degree students refer to them as ringers and are not particularly upset if these people, brought in from the outside, come down with a sore throat just before a performance.

In admitting students to a program such as we are discussing today, it is important to consider carefully whether you have something worthwhile to do for every single candidate who has been accepted by audition. If singers are being admitted to do a role in a particular production, then the process is casting and not in the spirit of the usual educational purpose. In this kind of program, newly admitted students can easily develop the presumption you have made a commitment to cast them in a role, so

that if they are left out of the production schedule they will not be content to attend regular classes as a consolation prize. It is much better to take only the students who can have a clear-cut involvement in the program, and it is wise to let them know what they will and will not do before enrolling them.

Course work and theater production schedules need to be arranged so there are no conflicts between extra rehearsals or additional coaching and course work, such as a class in foreign language, diction or graduate music history. Early morning classes are not the best thing for opera/music theater students, as they (the students) invariably fail to show up the morning after a late rehearsal. Orchestral players assigned to the pit do not come into the rehearsal schedule until the last phase of preparation, and because this is bound to be a change in their normal routine, every possible contingency must be considered in advance. Conflicts of this sort are not only disputes between students and the school, but more often bitter confrontations between faculty members who find themselves tugging the student in opposite directions.

Consistency in assigning major roles, lesser roles or chorus parts is vital. It is not a good idea to create precedent by dipping into the undergraduate student body outside the program because an outstanding voice may be found there, as this creates resentment among the other students, and it is an invitation for student unrest when the institution goes outside to bring in a professional. It does not ease the situation when you go through the motions of registering "ringers" as special students, or special non-matriculated, or as a special non-matriculated visiting student. In the end every enrolled student is prompted to become a consumer advocate by reminding the administration they are paying tuition while their education is going to someone outside who is getting a free ride.

In so far as developing basic musicianship and identifying essential components of training is concerned, it is important to solicit the advice of the most successful people in the business and wherever possible to recruit such individuals for teaching. Experts who know how it works will tell you what must be done, or more exactly will tell the students how and what to do. This, with proper administration, can have a salutary effect upon the work of the teachers in the classroom and studio, who are after all equally invested in preparing students for professional work. Careful consideration should be given as to whether or not you have qualified faculty currently, or whether you ought to go outside—chances are you will opt for the latter solution.

Schools have an obligation, it seems to me, to run some risks by bringing in new works in both opera and musical theater. There are no flops in a school if the educational purpose of becoming familiar with

unfamiliar idioms has been gained. Failure at the commercial box office brings disaster financially, but in a school a particular production is of necessity scheduled for a short run, and budget is expended in the same magnitude whether the show is a hit or not. Schools are places to let composers and writers know that new works will be encouraged and supported.

Composition students have need to be exposed to new works in opera and musical theater and they should be directed to collaborate with librettists, lyricists, choreographers and others. Most composition students are not assigned listening or analyzing new works for the theater; instead they are directed to other forms of writing examples. In reality, they need both.

Suffice it to say there ought to be programs in schools for the education and training of young artists in a field as promising as opera and musical theater.

# EDUCATION AND TRAINING OF PRACTITIONERS IN OPERA/MUSIC THEATER

GEORGE UMBERSON  
*Arizona State University*

It might be appropriate at the outset to provide a brief overview of my relationship, both past and present, to the opera/music theater field. For some twelve years, I was directly involved in staging, conducting, and producing opera, musical comedy, and musical variety productions at the university level. Following those years, I either wised up or lost my mind (I haven't as yet determined which) and went into music administration. I'm sure that anyone who has been involved in either field will agree that a person must be a little "looney" to survive in either one. At any rate, I consider it to be my good fortune during my ten years as a music administrator to have been associated with music programs that have strong, well-developed music theater divisions. I am particularly excited about the program in my present location at Arizona State University and assume that my relationship with this program is at least partially the reason for my invitation to serve on this panel. Many of my remarks are drawn from visits with the directors of the ASU Lyric Opera Theater, Dr. Kenneth Seipp and Sylvia Debenport.

## *1. What would you project as the state of opera/music theater during the next decade?*

Obviously, it would seem that none of us, in these unsettled times, can draw upon a crystal ball to determine with total accuracy what we might expect to see in the next ten years. At best, the following thoughts are primarily generalizations reflecting possible gradual trends, and certainly none of these ideas are mutually exclusive. Being directly associated with the university level opera/music theater environment, I will primarily deal with projections at that level rather than in the professional ranks.

I predict that there will be further expansion of opera/music theater programs at the college/university level. Not only will more programs be initiated, but many of the existing ones will broaden their size and scope of offerings. It appears that the university setting is a logical and practical place for thrusts into new dimensions of music theater, and I feel that this is where many new ideas and seeds will be planted and explored. Within the university programs, I would anticipate a number of developments: more use of English; more sprinkling of better music comedy, and more operetta; performances of smaller works with reduced orchestras; a wider variety in programming; more touring; more avant-garde design and stag-

ing; programming of strong theater-pieces; more experimental pieces; emphasis on the work or the composer for promotion.

The development of the singer/actor will become more and more essential. Better acting will aid in solving many other problems that appear rather frequently, primarily poor diction.

The significant increase in summer musical theater opportunities for college students is providing some excellent practical "apprentice" experiences. I would hope that we would see a continued increase in these types of diversified activities. The summer musical and opera companies that provide wholesome vocal and stage experience are desirable "transition" activities from the college campus to the world of the professionals. Unfortunately, some of the summer performance activities are extremely hard on young voices, especially those that require several shows per day belting pop songs.

Although there will be opposition, I believe that the term music theater may eventually be accepted as the generic term under which we will find opera, music comedy, operetta, music drama, theater pieces, etc. At this point, of course, the term music theater always needs defining but I think, as the confusion of music theater with the term music comedy becomes more clearly defined, the term music theater will become more palatable.

2. *What does this projection mean in terms of training young professionals? What new approaches, if any, are needed?*

First of all, to what extent, if any, is the college or university music program obligated to structure degree and course offerings based upon the employment market? To be sure, this must enter our thinking in certain areas, but in the individual performance programs this, in my opinion, is not paramount. Certainly, it is always our intent to point out to young performers who aspire to "make it" professionally the odds and the competitive levels they will face. However, I feel that once that obligation has been fulfilled, our primary purpose is to provide that young person with the best possible training and atmosphere.

Specifically, I would mention the following:

- a. The major change in the education of the young potential professional will be the emphasis on the singer/actor rather than just the singer or the singer who acts. The student will not only study voice and perform but will have to study legitimate acting and, of primary importance, how to be a singer/actor, i.e. an actor who sings his lines rather than speaks them.
- b. The singer will need much more work with English diction, although many of the problems will be solved through the improvement of his acting and ability to communicate. In any

case, the days of poor diction and pantomime “acting” are numbered.

- c. The actor part, the musician part, and the singer part of these young people will have to cope with many styles rather than depend upon being able to survive leaning forward on one leg and scooping every high note. Clearly, the point is that their acting, musical and vocal styles will have to be broadened and become more sophisticated.
  - d. As more contemporary works and unknown works in general are programmed, the demands upon the young singer’s musicality and knowledge of repertoire will need to be greater.
3. *What are the needs for the development of basic musicianship for the singer/actor? What are the absolute essential components of training?*
- Specifically, it would appear that the following are essential:
- a. Voice—Without vocal technique that is tension free and capable of coping with the demands of the repertoire, the young singer/actor, no matter how talented in other ways, is not marketable.
  - b. Musicianship—Piano (as a tool), theory and form (for understanding), and history and literature (for style) are basic needs for all singers/actors.
  - c. Acting—Dance and legitimate theater training are essential. Frequently, we are embarrassed by the singer who cannot cope with even a few lines of dialogue or the simplest of dance steps.
  - d. Singing-Acting—(1) Techniques—Exercises and improvisations for the singer/actor emphasizing body awareness isolations, and freedom of vocal breath mechanisms. (2) Workshops—Development of specific skills for musical-dramatic interpretation.
  - e. Performance (public)—Whether in a chorus part, a minor role, or as a principal performer, whether in a highly stylized production, a traditional work, or an experimental piece, the performance provides the opportunity for the *application* of all the techniques learned in the training of the singer/actor.

At ASU, the degree in Music Theater incorporates all of the above. In my opinion, the strongest segment of the program is the continuous offering of courses entitled Movement, Interpretation, Expression, Role Prep, Styles, Opera Scenes, and Music Comedy Scenes. In addition, they enroll for a minimum of 8 credits in Opera Chorus or Principal Roles. Over and above these basic requirements, we attempt to maintain as many open-ended options as possible for the student in order to insure the development of each individual’s marketable strengths.

4. *What can be done to encourage and promote the creation of new works? What are the needs in the training of composers?*

Obviously, the basic ingredients in the training of opera composers are learning to compose, orchestrate, and write for voice and instruments. The young composer should also study the works of opera composers from all periods. The opportunity of seeing and hearing his work even in a non-costumed, non-lighted setting with piano in a workshop situation can be a great education for the young opera composer.

# AUDIENCE DEVELOPMENT

RICHARD V. EVANS

*Whitworth College*

The main reason we are discussing the problem of audience development is that the profession has not spent a lot of time educating the audience, those students who come to our schools and departments to study music through listening. We have put a high priority on preparing the professional student in performance, composition and teaching. We must turn our attention to those who potentially could listen to our performances, compositions and come to our music classes. Lately we have become more concerned with the non major, and if we put more time and effort into effectively reaching these students through our curricula, we may succeed in having more people at our concerts.

The foregoing is a way to treat the cause of our problem of low attendance at concerts. Treating the cause will take time. While waiting, there are short term solutions that can help alleviate the lack of attendance.

1. Holding concerts on campus in areas other than the music complex. Taking music to where the audience is. There may not be the fine accoustical facilities we desire, but then again there just might be other rewards that are more enduring.
2. Be very intentional in getting publicity. Cultivating relationships with the staff in the news bureau would be a first step. An adequate knowledge of how to use the media would be a second step.
3. Attending other departments' events. Going to plays, art shows, poetry readings, and other academic conferences would demonstrate to the campus community that we are not asking them just to come our way.
4. Variety in programming. One needs to meet the educational needs of performers. One might, however, engage performers to help present concerts that would guide the audience to a greater understanding of music. An overall thematic plan or scheme would greatly enhance the program appeal.

The above are all short term ways to help. Our major goal must be to change our philosophical goals so that they include major attempts at reaching more of the general campus student with our music curriculum. It is only in this way that our audience development will be thorough and ongoing.

# STATE CERTIFICATION OF MUSIC TEACHERS IN MISSOURI: CURRENT CHANGES AND THE MISSOURI ASSOCIATION OF SCHOOLS AND DEPARTMENTS OF MUSIC

A. WESLEY TOWER  
*Culver-Stockton College*

It has been my experience that, in general, persons requested to participate on a panel belong to one of two groups. The first consists of people such as the ship captain who, with an unsullied record of safe passage through uncounted perilous reefs and shoals is asked to appear in the hope that his exemplary wisdom will shine like a beacon for those others in peril of the deep. The second consists of people like the sailor who but for a fortuitous shallow or floating debris would not have survived his third descent into the briny deep and has returned with little more than his shirt to serve as the horrible example of how to steer the ship. After the experiences the newly formed Missouri Association of Departments and Schools of Music has had between the Scylla of Missouri Certification of Music Teachers and the Charybdis of state bureaucracy, I'm not even sure I still have my shirt—so it's easy to see the group to which I belong.

The remarks I have to make are not the result of exhaustive scholarship or extensive rigorous research. In contrast, they are the pearls gleaned from midnight panicked calls to surrounding states and schools; several tedious, smoke-filled room caucuses with supposedly friendly politicians and/or public servants; frenzied conversations with heads of college education departments; and, at least, one session with a voodoo witch doctor—all in hopes of staving off what seemed to be disastrous changes in the certification of music teachers in the state.

Missouri and other area states are currently revising their standards for teacher certification. Since invariably the primary goal of such revision is to increasingly insure improved levels of teacher competence, to appear to oppose such moves places the music administrator in a very uncomfortable and unfavorable position—uncomfortable because he seems to be opposing actions which underscore and support the very values for which he has fought and unfavorable because he must first dispel the negative reaction such opposition creates in order to negotiate any alterations in proposed or existing state regulations.

Briefly stated, the basic problem created by the Missouri changes in standards occurs due to the increase in requirements outside of music and

music education. To accommodate this increase it apparently seems necessary to restructure music education programs one of three ways:

1. A five-year baccalaureate program,
2. A four-year baccalaureate program with reduction in music and/or music education requirements,
3. Severely stereotyped programs which seriously limit the variety and scope of undergraduate music education programs within the state.

As to number one—The practical realities of today's economy, the reduction in the college student pool, the increase in student costs, and the decrease in job opportunities make a longer baccalaureate program unrealistic. The route to increased teacher competence is hardly to be found in a reduction in requirements in the area of expertise, so the second possibility is even less attractive. As an administrator in an institution which fiercely values its right and obligation to independently pursue alternative curricular patterns, I can tell you the last possibility is simply out of the question. It seems to those of us in our college, that the preservation of an educational pluralism in the United States is essential to the well-being of our system. The successful development of pluralistic approaches to professional and pre-professional education may be the unique characteristic of American higher education over the years. At any rate, this characteristic is one we are committed to foster.

It is not completely clear why the move to increased requirements is occurring at this time. However, the general concern for student's reading abilities on the part of the public, school administrators, and teachers; the general public dissatisfaction with the teaching profession and the schools; the long felt need by the profession for self-policing; and agency mistrust of standards of certification stated in the form of demonstrated competencies or proficiencies rather than courses of study all play a role. In our state, these general concerns have manifested in such an increase in the number and specificity of requirements for certification that real pressure has been placed on the existing music education programs operated within the state.

In particular, the certification requirement changes in Missouri include the addition of a course in the teaching of reading, added requirements for pre-student teaching clinical experience, added specific courses in the general education area, and additional work in professional education and/or psychology. The result in our state is to raise the number of specifically required hours to approximately 95 out of the basic 120-hour undergraduate program. Such a level of specificity leaves little room for the curricular differences characteristic of the broad range of Missouri institutions operating music education programs.

Some of the detailed changes have created staffing problems. A move away from specific music requirements for elementary education certification places several institutions in the awkward position of being over-staffed in music education. The increased specificity of professional education courses and clinical requirements places the liberal arts college in the position of being understaffed. Departments and schools in rural areas have a difficult time structuring and operating pre-student teaching clinical programs due to the limited number of secondary and elementary schools available.

The liberal arts college has a special problem in maintaining its institutional commitment to breadth in program and, at the same time, meeting the expanded certification requirements. It is virtually impossible for some of these institutions to make such an accommodation within a four-year program. Although little argument could be made against the potential educational value of the five-year baccalaureate program, it would be virtually impossible in our area to recruit students into such a program as long as four-year programs were available nearby.

Some of our public institutions, having an upward limit of 120-124 hours placed upon their baccalaureate program, are already losing students to neighboring states where the certification requirements are not yet so enlightened as those of Missouri! Some private institutions with a "four-hour course-style" general education program find it impossible to meet the standards in general education without a full scale change in intra-institutional curricular patterns or inordinate numbers of required hours.

The validity of many of the proposed changes in requirements is clearly dependent upon one's view of the basic purposes of the baccalaureate program in music education. If one views the program as providing entry level skills for the teaching profession, some of the Missouri changes lack both relevance and demonstrated need. If, on the other hand, one sees the program's function as the production of a "finished" teacher, then the standards are woefully inadequate. Agreement concerning the function of the baccalaureate degree between those elements involved in setting standards for certification would seem to be a first necessity to the setting of standards. Unfortunately, this does not exist.

In Missouri, the committees responsible for the generation of certification standards are drawn from a wide group of interested persons. However, chief in importance to those responsible seems to be the opinions and ideas of successful and experienced teachers in the state. As important as their ideas are, such persons have a record of suggesting that undergraduate programs should provide the new teacher with all the competencies and skills they themselves have managed to garner in years of

teaching. (This comes as no surprise to those of you who have surveyed "alums" for an evaluation of their own undergraduate experience.)

The group having greatest long term contact with teacher training in music has been perhaps least consulted in our state. Consequently, the changes in certification show less awareness of the potentialities and problems of music teacher training than of other aspects. (In fairness, it should be said that we, Missouri Music Administrators, share the blame for this lack of communication.) The role of the Missouri Association of Departments and Schools of Music in consideration of certification standards has been a last minute one. Our consideration of the problem has taken several approaches and suggested others. The requests we submitted to the state agency for consideration were based on the results of the following efforts by MADSM members:

1. A creative review of our curricula with the object of consolidating music and/or music education offerings to provide curricular "space" for increased certification requirements outside of music.
2. The consolidation of some areas (such as teaching of reading and pre-student teaching clinical experience) into existing music, music education, or education courses.
3. The re-statement of some proposed requirements as possible of fulfillment through demonstrated proficiency achieved by the student and attested to by the institution.

In addition, the following actions were taken to promote the interest and views of those institutions of Missouri involved in the training of music teachers.

1. Negotiations for changes in the existing and proposed standards based on the premise that the uniqueness of music as a discipline demands a similar singularity in certification of its teachers.
2. Mobilization of political elements in the state friendly to the views of MADSM.
3. Negotiations for a greater delay in adoption of certain standards to allow time for institutional implementation and a period during which the views of MADSM membership could be solicited and communicated.
4. Joint meetings with responsible groups in state agencies to inform them of MADSM views concerning certification processes and standards.

I would like to report that the superior job music administrators have done on their own in maintaining clear curricular excellence in music education was a help in our dealing with the certification problem. As a matter of fact, there was a tendency for the state agency to view the NASM standards excessive and, thus, the teacher training institutions

responsible for their own problems. Additionally, the general agreement by music administrators on the types and levels of competencies needed by music educators did not make the consideration of cuts in the music curricula easy.

I would like to report that the efforts of MADSM to alter proposed or existing certification requirements in Missouri were successful. To date, little or no substantive result has occurred. We did, however, raise the level of our own awareness of unanimity regarding certification questions and other matters. We were also successful in increasing the state agency's awareness of the desirability of greater input from music administrators in certification matters.

I would suggest that perhaps the time has come for the National Association of Schools of Music to take steps to help insure the continued integrity of programs in teacher training in music. Apparently, there is a real danger today of such programs becoming more professionally and generally educational at the expense of becoming less musically educational! It would seem worthwhile to continue efforts to maintain the reasonable balance currently existing between these elements. It is reasonable that a pluralism of effective and vital four-year programs in music education can and should continue to flourish.

## **NEW TRENDS IN MUSIC CURRICULA: WHAT DO THEY NEED?**

HAROLD M. BEST  
*Wheaton College*

I would like to tell you a parable and then attempt to apply it.

A certain student went to a certain teacher saying, "I have heard you perform many times and in many places. I am particularly impressed with what you do. I have also heard others perform and am likewise inspired. I too want to be able to do this. I too want to learn to speak Spanish. I am drawn to its sounds, to its lilt, to its flow. I want also to make these sounds, as you do and the others I have heard. In fact, I want to speak Spanish as beautifully as I possibly can." Whereupon the teacher, starting from the very beginning, proceeded to do this very thing. He introduced the single sounds, patiently teaching the young student to say each one carefully and correctly: a, be, ce, de, e, efe, ge, hache, i, jota, ka, ele, elle, eme, ene, eñe, o, pe, qu, ere, erre, ese, te, u, ve, doble ve, equis, y griega, zeta. Over and over they went, working polishing, detailing, spending extra time on the difficult ones.

The teacher, noting a special gift said, "Very good. You are ready to put some of these sounds together, simply at first, but growing and increasing in difficulty. You will say these and more: 'Poco, bueno, año, tiempo, mundo, alumno.' "

The student began not only to say, but to say well these gorgeous sounds, over and over. To these the teacher added others, more difficult: "necesito, corazón, nosotros, ferrocarril", and they began to be put together into longer and longer sonorities: "El burro es un animal. Es muy importante, pero no desea trabajar. Es como muchos de mis amigos." The student said this and other things and more things and said them all well and the teacher made them even harder: "El pero de San Roque no tiene rabo, porque Ramon Ramirez se lo ha robado. Rapidos corren los carros del ferrocarril."

The teacher, noting the rapid growth and emerging prowess of his student then said, "Wonderful. You are now ready to say many, many sounds together, for long periods of time. And he taught his student to say whole poems, recite whole passages, even whole chapters from the great literatures of this great language.

Slowly, painfully, heroically and proficiently the student mastered these and more and more. He became known far and wide for his moving performances of Spanish. He was called upon to perform here and there and everywhere to the great delight of his audiences and his agent, for by this time he needed one.

One day, another teacher of Spanish was visiting town. Having heard of the prodigious talents of this fine young man, he made every effort to meet him, for he too loved the great language, but in another way. The young man was only too glad to recite a particular resonant and virtuosic piece—one just newly learned. Upon hearing this the renowned teacher shook him by the hand and said very simply, “Usted habla bien. Me gusta muchissimo conocerle.” The young student replied, “Pardon me, sir, but I did not understand what you said. Could you speak in my own language, please?” The teacher, somewhat puzzled, said, “Certainly; but if you speak Spanish as well as you do, you certainly must have understood what I said to you; you certainly must likewise write your own poetry and stories in this beautiful language. Certainly your love for Spanish is such that you must spend much time doing this.” “Oh no”, replied the student. “I don’t know how to do this. I was not taught this way. I was taught to recite Spanish. Writing and thinking in Spanish is for other people. I only perform.”

And so the second teacher went away saddened because, as he had to conclude, this fine young man did not really know the language of Spanish. He did not possess it so as to create with it, so as to understand it from within. He only knew it from the outside; he could only perform what others had so profoundly made their own. Meanwhile he could not even ask for bread in the language he performed so exquisitely.

I am afraid we are generally reproducing the kind of music student who, like the Spanish student, performs the language of music but does not really know how the language works. To be sure, the student is taught a certain amount of theory or musicianship, by whatever new or old name it is called, however much it is combined with other musical disciplines. But the problem with most of this is that while it deals with the grammar of music, it does not prepare for its poetics; that while it deals with forms and types it does not consider shape; that while it turns for proof to the great musical literatures, it calls only for simple sentences in return; that as it moves from common practice to twentieth century, it naively changes from prescriptive to descriptive grammar: from rules of propriety (it is correct) to matters of similarity (it is in the style); that as a rational discipline, an *ex post facto* discipline, it is erroneously used *a priori*, as if to cause. And don’t forget, we do this to 18 and 19 year olds, musical babes. We reverse the patterns of human expression; we correct grammar at the expense of poetry, instead of correcting the grammar as it occurs within the poetry.

What we call musicianship or music theory is not theory at all, but fact. As fact, it is taught and used as fact. It makes creativity factual, formulistic, reductionist. As involved as our ear training programs can

sometimes be, these too are factual and reductionist. Facts are heard, identified and reported, whether small ones (it is a major seventh), or middle ones (it is a retrograde inversion), or larger ones (it is a fusion of sonata and rondo form).

Music theory, when it is a true discipline, is a discipline of debate and opinion, a discipline of imagination in its own way. Unfortunately, this is reserved for graduate studies. Yet, music theory is our way to composition; it is a prerequisite. By the time a student gets to composition if he ever even thinks of taking it at all, his reflexes are set by these factual behaviors, these sentence-only approaches. A cadence to this student is a formula, a way of closing the exercise, not the last elegant word in a long and elegant discourse. A modulation is not a structural event, but a mechanical one. Rational, systemic behaviors, which have been thought about and codified are made to precede fantasy and imagination. Because grammar has preceded poetry the student composes defensively, as if not to be in error, rather than offensively as if not to be accounted until later. He composes analytically, theoretically; he composes music about music—if he composes at all. For in the process of all of this, the student has been taught that composition is other—something for composers—something to result only in masterpieces; not something for every musician which begins in hearing extremely well and continues in imagining hearable things. Composition, unfortunately, is not something every performance major should continually be doing as the legitimate counterpart of performance. In essence, we create students whose ears work two separate ways with very little integration. Most of the time the student is made to hear technically: how he or others perform. He is almost never challenged to hear syntactically—to hear the music shaping itself. There is very little urge or time allowed to try to write something in return, to shape something, teach and talk about something. No, he has to get back to the piano and practice. He has more Spanish to learn; writing and thinking in the language is unimportant.

We talk a lot about complete musicianship. But are we truly bent on a quality of ear and mind? Do we really prepare generically? Or are our new hybrid degrees simply the result of a kind of academic panic and ill considered market research? In our pursuit for central excellence and functional integrity, are we ready to be shut down rather than watered down?

What do our students need? If a musician is 100% ear, then let's be sure that he really hears, not just factually, not just technically, but intrinsically. If a musician is also 100% mind, then let us help him think in music. A complete musician is one who hears so completely and thinks so widely that making music and conceptualizing about it are kindred enthusiasms. Our culture needs this desperately. It has enough unilateral

musicians, performers only, waiting in line for the next performance opportunity, lined up for each orchestral audition, or at artist's managements. Or else they wash dishes, because to them performance is so isolated, so only, that it virtually replaces music itself. I do believe that culture profoundly deserves the complete musician who can walk any musical beat from the public schools, to the church, to the street, dignifying each because he is complete and is so enthused in his completion that he transcends the name of the job to which he is assigned; so enthused that he reflects the completeness of the education through which he has come. The undergraduate curriculum must, at all costs, prepare musicians completely. Graduate work is too late for that.

# NEW TRENDS IN MUSIC CURRICULA—WHAT DO THEY WANT?

FELIX GANZ

*Chicago Musical College of Roosevelt University*

After being asked to serve on this panel I decided to look at our topic from the student's point of view, by asking "What Do They Want?" With this question I am not referring to the often held belief that the average student of today in our country expects a four-year scholarship at the undergraduate level, followed by graduate stipends! But I do believe that in looking at the general topic of "New Trends" the student's point of view **MUST** be heeded. After all, music schools are not supposed to be self-perpetuating monuments for the benefit of their faculties and administration, but rather places of professional or pre-professional learning for those desirous and qualified at eventually earning their living in the field of the Art of Music.

The dedicated music student wants to receive, during their pre-professional years, no-nonsense, excellent instruction in those fields which will be directly useful in their ensuing music careers. And the student wants quality instruction, by real professionals, from his first undergraduate semester on, and not only after he has completed his first degree.

With so many variants possible in careers in music, my first "attack", from the student's point of view, must direct itself against the somewhat paternalistic and detailedly prescribed non-music curriculum in our music degrees. It used to be held that one year of philosophy, or Latin, or psychology, or whatever, would be good for the general education of a young person. Maybe so: but why then are some of these topics not taught in high school? Why, for instance, must a music school still teach at least one year of English grammar or writing skills after a student supposedly has been subjected to studies in that language for twelve years already? Professional college level study is already too preciously short as to have time for bothering with non-professional matter which simply was neglected at an earlier time during a child's growing years.

General courses in a foreign language, for voice or history majors, learning to manage the business end of a music career (one's own or that of others), or courses in world history of specialized periods certainly are most necessary for a student's total growth; but it should be left to a student to decide what interests him and what might be of direct help to his future life as a professional musician. Eliminate therefore general academic specifications and replace them wherever possible with electives.

Maybe earlier acceptance to college study should become a more frequently accepted practice. At my college there are currently over twenty undergraduates who started full-time college work prior to completing high school. Most of them came at the end of their junior year; but a few were admitted at the end of their sophomore year in high school. An understanding and OK between high school principal, high school counselor, parent(s), university admissions office, and dean must be concluded prior to college admission. If a student performs well at the college level, the high school diploma is available to him at the time that his former high school classmates graduate; but experience has shown that these early departees from high school rarely care for that diploma once they have entered college and progressed there successfully. The advantages of early admission are obvious, of course: gaining one to two years on the competition—something which especially helps young people in the performance areas. I personally favor such early admission (of qualified students) very strongly.

As my next point, on behalf of the student, I suggest that we must try to eliminate students' naïveté upon graduation. Real life exposure during his years of pre-professional study is an absolute must. Thus, in music education, a student must see in operation not only one type of grade or high school. He must be able to observe suburban, inner city, integrated neighborhood, and private schools. During practice teaching semesters, he ought to be able to gain experience both at the grade and the high school level since most states' certification papers read "K-12." The student must learn about such things as drugs, gangs, early pregnancies and other "real life" situations. He must, as well, know much about all types of music favored by his future pupils. A music school still adhering to the Bach/Beethoven/Brahms/Bartok (and maybe Sousa) concept in its music education program will produce graduates utterly out of touch with reality—and indications are that this is still happening much more often than we dare admit. Maybe state licensing agencies for music teachers ought to review and change some of their quite archaic regulations in order for us to graduate students familiar with late twentieth century problems and facts in our field of specialization.

In applied music let us, now and forever, forget the attempted training of our students into future Heifetzes, Casals, or Rubinsteins. The very, very few really genuine, major talents in our country do not need an NASM sanctioned, 120 semester hour bachelors, plus a 30 semester hours masters degree, plus maybe a DFA. That is for teachers who teach students to become teachers in order to teach students to become teachers! The true, real talents will make their way on their own. It is awesome to realize, however, that at present there are approximately 12,400 so-called

piano majors being trained at NASM schools—and only 1150 piano pedagogy majors. In my opinion the figures should be reversed, and intelligent advising of entering students ought to take precedence over continuing curricula that are probably quite worthless to over 90% of all those pursuing them.

The above cited figures are the result of a little questionnaire sent out to Region 4 colleagues. They were then multiplied to produce national figures. This same process brought about that there are currently only 820 viola majors nationwide, but 2750 percussion majors, and 14,000 voice majors . . . some of these figures quite frightening.

Of course there will be at least a 50% mortality rate and, yes, there have always been top as well as lesser talents in our schools; and, yes, there are always job openings because people die, retire, or quit; but the sheer numbers of supposed music talent being turned out by us nationwide in my opinion ought to be cause for concern and moderation.

Returning to music education, my little survey produced these figures: currently almost 21,000 choral directors and 27,000 future band or orchestra directors are being trained at NASM-affiliated schools. Since the National Institute of Statistics' *Yearly Fact Sheet* advises that there were only 14,400 public and private high schools in the entire United States—with the figure shrinking until at least 1985—you may determine for yourself that producing 48,000 future chorus and instrumental ensemble teachers over the next four years is rather viciously unrealistic on our part. Even if you accept the 50% mortality rate between college freshman and senior, and even if you believe that one half of the students trained in this field will look for teaching jobs in grade schools, you still get over 3000 graduates per year for both grade and high school careers. We certainly should not train floods of young people for unemployment; but do we really care?

In theory/composition students' concerns lie with knowing and learning more about contemporary music and techniques . . . towards the end of the twentieth century not too unacceptable a view. It is still quite generally believed that one cannot start with the present and then go backwards in the music theoretical fields, including music history. But has anyone actually tried (and failed)? I would be interested in learning of such experiments. At my school we have been teaching music history in somewhat reverse fashion, with good results.

A theory/composition major, to be useful and a successful wage earner, must learn about the arranging of popular music, studio-type music for radio and TV stations, and film scores. We certainly do not need additional Schoenberg, Satie, or Webern surrogates coming out of our schools right now; but we need well-trained, practical young people.

Among courses suggested by students for inclusion in the curricula are: recording techniques, guitar harmony, keyboard tuning, instrument maintenance and repair, teaching apprenticeships in applied music, and pedagogy courses, as well as much more sight and score-reading. In my school quite a few of these have been added to diverse programs, and this has not turned us into a trade school.

The fact that both undergraduate and graduate students serve as elected and voting members on my school's curriculum committee certainly has helped. Students, since 1972, were responsible in helping develop and/or introduce curricula in classic guitar, special and jazz studies concentrations in music education, and a true pedagogy program in piano . . . and these new curricula do quite well while some of the standard offerings have decreased dramatically. We try to advise our students on what the future might or might not hold in regard to their dreams.

It is true that many undergraduates, upon entering college with the notion of becoming professional musicians, do not really know what they want; but it is our damnable responsibility and duty to guide them properly, to weed out the unqualified and to give top quality instruction to those who seem to have chosen their right future. They then, in turn, will go out and teach their pupils well, be that in a school or privately—and then we shall be able to raise the level of musical education in our country: to me the foremost task of an association such as ours.

# THE EDUCATIONAL PROCESS—TODAY/TOMORROW

SISTER MARY Hueller

*Alverno College*

Higher education focuses its interest alternately on the curriculum, the teacher, and the student. We presume that if the curriculum is in place and the teachers do their tasks, the student will learn. All three, curriculum, teacher and student are important. But it is the learner or student who, in the final analysis, must be the main concern of the educational process both today and tomorrow.

Who are our learners? What are the best ways for them to learn? How does this effect our higher-education system? To briefly address each of these topics may provide us with another insight into "Trends in Music Curriculum" or, as I prefer to say, may provide us with another insight into "Trends in Teaching Music at the post-secondary level."

In some schools, perhaps more rapidly than in others, the age of the student population is rising. There are many reasons for this such as birth-rate patterns, career opportunities for special groups, continuing education emphasis, and general interest in music whether it be for educational, recreational, or avocational purposes. The changing age factor requires that we look at different "ways of packaging" our offerings. If students are older and have more experience, are there ways in which we can assess their abilities and, in effect, allow them credit for what they may have already achieved? Are they looking for something different and how can we meet their needs? The special groups, especially students coming from deprived areas, often have a real interest in music but lack the background for pursuing the study of it. This group also requires other approaches or different opportunities.

Music schools and music departments, it would seem, cannot ignore the changing picture of its student body. As administrators, we have to explore with our faculty members ways of reaching these students and their needs. Some might like to have a better understanding of how to listen to music (or for that matter, how to enjoy a dance performance, an art show, or a drama). Others might like to participate and get a sense of the excitement of a live performance. Performances allow for visible achievement. Standard courses teaching understanding may have dubious results. The challenge is to make the results of both as powerful in their influences as is possible.

In a sense we are looking at what has become known as "outcome-oriented" education. Music has always had outcomes that are demon-

strable. Either you can play a cadence or you cannot. You can effectively conduct a group or you cannot. If one pauses to reflect on the process of learning that took place in either case, one will note that it demanded analytical thinking and diligent practice (meaningful repetition). The steps in the process were individualized depending upon the ability of the learner. The question is, can we identify other ways of providing for the achievement of certain skills that would allow for the slower or more rapid pace of the individual learner? Can we challenge our faculty to design programs that could be effectively taught in other ways? Can we, for example, make better use of the technological media at our disposal today?

This is not to ignore the importance of the teacher in the classroom. However, we may again question whether there are other ways of effecting the learning process. The "lecture" method is one approach but not necessarily the best approach for communicating content. True education is discovery. The "aha" of the student should be the delight of the teacher. Often the real moment of discovery occurs when several students confront a task together and through discussion arrive at one or more conclusions which they can justify in their own words. The challenge for the educator of the future is to design classroom techniques that will provide the student with processes that can be serviceable throughout a lifetime. I am not denying that we have provided for this in the past, but I am asking whether we as administrators are encouraging our faculty to be more willing to look at different learning styles and then design different ways of approach in our teaching. This is my understanding of what Jacqueline Grennan Wexler meant in an article entitled "Learner-Centered Reform". She writes, "only if faculties can come to respect the dignity of relating their expertise to a broad base of people with both personal and societal needs will we have learner-centered reform."<sup>1</sup>

We have in the recent past become highly selective as to whom we should serve. I am not suggesting that our standards be lowered. I am begging the question whether we need to look once again at our programs, see if they meet the needs of an identifiable student body, and be willing to make changes where these need to be made. The educational process is complex, dealing as it does with a body of knowledge, communication by its scholars, and the instructional process of the individual learners. When the motivation is strong, the product is good, and the results gratifying to the individual, we have a dynamic educational process for today and tomorrow.

#### FOOTNOTE

<sup>1</sup>Jacqueline Grennan Wexler, "Learner-Centered Reform," in *Current Issues in Higher Education 1975*, ed. Dyckman W. Vermilye, p. 27.

## NEW TRENDS IN MUSIC CURRICULA: WHAT DO WE WANT?

ARTHUR G. SWIFT  
*Iowa State University*

General answers to the question "New Trends in Music Curricula: What Do We Want?" are easily provided. We want to know exactly what the job market for our graduates is going to be like in the coming decades. We want to know exactly how music will fit into every corner of our society in the future. With this information we would certainly be in a better position to develop curricula to meet future needs. But there are not really answers; they are, in effect, restatements of the original question and point, even more strongly, to a need to be quite specific.

Perhaps, therefore, we should concentrate on those things we believe to be most valid with respect to our future. We are acutely aware of, and perhaps at times overwhelmed by, the fact that our rapidly changing economy, science and technology, and philosophy of education will affect lifestyles in numerous ways and will have a significant impact on our profession. The job market is not only changing but will likely continue to change, significantly. It is also likely to be increasingly affected by the degree to which society feels a need for our services.

It is my belief that society's apparent need for our services is directly related to the degree of musical sophistication of society in general; and it seems that this relationship is most easily observed during periods, such as the present, when our economy is not in good health. Cries of "back to basics" and "cut out the frills" are again resounding at fortissimo levels. In the October issue of the *Music Educators Journal* Charles Moody and Malcolm Bessom stress this point by observing that:

The public has witnessed the curriculum reform movements of the 1960's and 1970's and has concluded that they have had little significant effect on achievement . . . . Today, this long-evolving commitment to basic education is being reinforced by a strongly economic motive—the belief that there ought to be a nucleus of basic curriculum content that not only will impart basic skills but also will cost less than . . . traditional program content.<sup>1</sup>

Fortunately, some researchers are pointing out the pitfalls of such a plan and are providing hard evidence to substantiate their positions. A good example is the research which has been going on over the last twenty years on the different functions of the right and left hemispheres of the brain. Elliot Eisner has absorbed and utilized these findings when he describes, in his book *The Educational Imagination*, how "the current

emphasis in schools on verbal and mathematical reasoning seriously biases our conception of human intelligence.”<sup>2</sup> On the other hand, Donald Hodges, in his article “A House Divided: Implications for Split-Brain Research for Music Educators,” provides an excellent compendium of about forty-eight studies on the subject.<sup>3</sup>

While this line of thought may not lead to a comprehensive set of goals and objectives for our future curricula, it has suggested some specifics for our program at Iowa State University. For example: First, we would like to receive freshman classes of music majors every fall who come much better prepared than ever before to begin their formal study of music at the university level. Secondly, even though we are pleased with our success in involving nonmajors in all aspects of our program, we would like to increase the quality and quantity of their involvement considerably, and, as with our majors, have them enter our program demonstrating a much higher level of musical literacy. The intent would be to help establish a society that is not only more receptive to music but is much more demanding in the ways in which music affects, or might affect, the lives of its individual members. To make any progress whatsoever toward achieving this end, it is necessary that musical goals and objectives for high school graduates be upgraded significantly and that methods of teaching be re-evaluated and improved at all levels from preschool through high school.

A program designed to accomplish these objectives is now being administered by our department. We are quite excited about results achieved thus far and are confident that our long-range goals are realistic. Although it would be impossible for me to describe this project in detail within the allotted time today, I would like to tell you something about it in hopes of infecting you with a desire to initiate something similar.

First, some historical background might be helpful. A curriculum design study was funded by the Ford Foundation for the period 1973–77 as a result of research and subsequent recommendations of Stefán Edelstein, a professor in the College of Music in Reykjavík, Iceland and Director of the Reykjavík Children’s Music School. The expressed need was for a unified music curriculum for kindergarten through college for the country of Iceland. The Ford Foundation appointed and funded a team made up of: Lois Choksy, Holy Names College; Njáll Sigurdsson, Ministry of Education, Reykjavík, Iceland; Paul Lehman, University of Michigan; David Woods, Iowa State University; and Stefán Edelstein who served as project director. Their efforts led to the development of a comprehensive framework for music curriculum construction. It is not simply another curriculum guide, but a framework, titled *Creating Curriculum in Music*, on which a teacher or group of teachers “should be able to build

instruction programs for any school at any level—pre-school through adult.”<sup>4</sup> Individual music programs may be tailored to individual teaching philosophies, pedagogical styles, and, most important, to the individual needs of students.

Reactions to the framework by leading music educators were so enthusiastic that the Ford Foundation recommended that the implementation of model curriculum in music, based on this study, be initiated.

A new four-year study entitled “The Icelandic/American Comprehensive Musicianship Framework Project” began in 1977. David Woods was appointed project director; Lynn Ransom, also of Iowa State University music faculty, serves as his assistant. Stefán Edelstein was appointed coordinator of the Icelandic segment. All Ames Public School music teachers, a total of sixteen representing kindergarten through the twelfth grade, participate in the project. Ames and Icelandic teachers each year attend several workshops lasting from one to five days, invite leading educators to attend as consultants, and exchange visits between the two countries to share ideas, experiences, and methodologies. A Ford Foundation grant of over \$200,000 supports, in addition to the above activities: released time for teachers to attend workshops and conferences, supplies and equipment (including a computer terminal, synthesizer, and Orff instruments), half salary for one university faculty position, and a half-time project secretary.

The framework focuses upon the elements of music by defining basic concepts and providing a procedure which culminates in the development of instructional strategies. The instructional strategies are categorized according to nine levels of difficulty which refer to developmental stages and comprehension levels but do not necessarily correspond to chronological age or grade.

The approach is comprehensive, horizontally and vertically. Project participants devoted the first year, 1977–78, to planning their curriculum. The first year of field testing, 1978–79, was one of experimentation and evaluation. The current year offers the enjoyable advantage of utilizing the extensive revisions and refinements developed from experiences of the previous year. During the final year of the project, 1980–81, further revisions and refinements will be implemented. The result will be a model curriculum in music—one in which all aspects of music are unified, kindergarten through grade twelve. There is a profile on every student indicating experience with every musical element, under what circumstances the experience was gained, and the level of competency attained. It is already possible for the first time, ever, to organize a class of beginning strings in an Ames elementary school without having to teach basic skills in music reading.

We are looking forward with great anticipation to a time in a few short years when the youngest children now associated with this project enter Iowa State University. If our music program does not grow with them in these intervening years, paralleling the quality of their musical advancement, we expect to be terribly embarrassed by the inadequacies of our curriculum as it applies to both majors and nonmajors. We certainly hope to avoid such a catastrophe, but would prefer it to the opposite circumstance.

I shall conclude by issuing a friendly warning to all of you, my colleagues: Beware, for undoubtedly some of these students will not attend Iowa State University but will enter your institutions instead. Don't get caught with your curricula down!

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### FOOTNOTES

<sup>1</sup>Charles Moody and Malcolm Bessom, "Education's Pricetag—Too High for Music?" *Music Educators Journal*, Vol. 66, No. 2 (October 1979), p. 63.

<sup>2</sup>Elliot Eisner, *The Educational Imagination*, New York: Macmillan, 1979, p. 281.

<sup>3</sup>Donald Hodges, "A House Divided: Implications for Split-Brain Research for Music Educators," *Midwest Symposium on Music Education—Proceedings*, Vol. 1, No. 1 (Fall 1977), ed. by Melvyn Raiman, Tulsa, Oklahoma: The U.S. Jaycees, pp. 107–119.

<sup>4</sup>Stefán Edelstein, Lois Choksy, Njáll Sigurdsson, Paul Lehman, David Woods, *Creating Curriculum in Music*, Menlo Park, CA: Addison-Wesley, 1979, p. 1

# POWER, POLITICS, AND THE MUSIC EXECUTIVE

DENNIS C. MONK  
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Hazard Adams wrote a brilliantly perceptive and ironically witty book a few years ago called *The Academic Tribes*<sup>1</sup> that should be required reading of all academic administrators. Adams looked at Academia through the eyes of an anthropologist observing a quaint and exotic culture. He traced the various rites of passage from undergraduate student, through graduate assistant, junior instructor, Department Chairman, and based on his own experience, Dean and finally Vice-Chancellor of a major University. Much of the book spins off the misperception of many that the University is, or ought to be run like a business, a military unit, or a bureaucracy, with an orderly chain of command. It is Adams' thesis that while the University was once structured on a Monastic model, it now more closely resembles a Political model in the way it operates. There are descriptive titles for the rites of passage, and the title for the section on the academic chairmanship is "Trial by Descent to Hell, or the Dark Night of the Soul." That image has a way of returning to mind from time to time.

I read this book the year that I too decided that I might become an administrator and it moved me to test the water first by applying to a program sponsored by the American Council on Education called the Academic Administrative Internship Program. The Internship allows a faculty member to move out of his usual world for a year to be apprenticed to a senior administrator who serves as a mentor, in the original Greek sense of this word. The Intern participates in all of the activities of the central administration . . . he is allowed into the men's hut, so to speak. My mentor is here today to respond to my remarks.

Recalling Adams' description of the Department Chair, and guessing accurately that I might some day receive the call, I decided to study the nature of this position as part of my Internship. I produced a paper entitled "The Role of the Department Chairperson," which I coyly subtitled "The Flying Dutchman Revisited." I did so in part because I observed that all papers on academic administration have cute, symbolic subtitles, and in part because it seemed to me that the Department Chairman functioned increasingly like the half-human, half-spirit Dutchman of the opera, except that the Chairman is half-administrator, half-faculty member, doomed to sail in this limbo for the duration of his contract, hoping at the end that there is a Senta somewhere sufficiently misguided so as to sacrifice herself in his behalf.

As I read on the subject, and as I questioned many Chairpersons, one theme recurred as a sort of leitmotif. And on my second day as Chairman of the Music Department at CMU, when I had occasion to lunch with the Music Executives of several Michigan schools, the same theme came up again. The conversation developed slowly, because this is not the subject that everyone considers appropriate for mealtime. But as we grew in mutual trust, one, then another would utter the forbidden question: "Why has the Chairmanship lost its power?" And that is what I propose to talk about today.

Rosabeth Moss Kanter is Professor of Sociology, Organization and Management at Yale University, and I shall borrow freely from some of her writings on the subject of power in the business world because I think that her insights are very meaningful to the Academic estate.<sup>2</sup> She writes, "Power is America's last dirty word. It is easier to talk about money—and much easier to talk about sex—then it is about power. People who have it deny it, people who want it do not want to appear to want it, and people who engage in its machinations do so secretly."<sup>3</sup>

Indeed, it would appear that attitudes towards power so closely resemble some people's attitudes towards sex, that it is possible to use one as a metaphor for the other. But as sex is absolutely necessary for certain things, so also is power. Power may be used in ways that are negative, damaging, manipulative, and degrading, leading to Lord Acton's dictum that absolute power corrupts absolutely. Just as often, however, power may be used in ways that are positive, supportive, and effective. Power need not absolutely corrupt at all.

What is power? Why do people want it? The first question I shall answer. The second I wouldn't touch if my life depended on it. Power, like love, or the diminished seventh chord, depends on its context for definition. Power is often viewed as *the ability to control the behavior of others in accordance with one's own objectives*.<sup>4</sup> To be powerful is to influence people to do things that they may or may not want to do, but that support the powerholder's interests. In the interaction between the powerholder and the target person, the target's behavior is given new direction. The changes that take place might even be contrary to the target's desire and self-interest.

There are many kinds of power, and a classic taxonomy has taken hold over the years, first articulated by John French, Jr. and Bertram Raven of the University of Michigan.<sup>5</sup>

1. *Reward Power*: The powerholder influences behavior because he controls rewards that are desired by the target, such as salary, merit pay, a lighter teaching load, an office with a window. Reward power, incidentally, is usually considered one of the less effective kinds.

2. *Coercive Power*: The powerholder influences the behavior of the target because he can control the punishments experienced by the target, such as Saturday classes, or three sections of Music Fundamentals. This is the last-resort kind of power that gives power such a bad name.
3. *Legitimate Power*: This is the kind of power that grows from the values of the target which hold that the powerholder, by virtue of his position, rank, or title, has the right to prescribe behavior. This is essentially the chain-of-command kind of power.
4. *Expert Power*: Expert power is based on the target's belief that the powerholder has some kind of superior ability or knowledge. This is why a great performer is often chosen to head a conservatory, or a star scholar is named to a Department Chair.
5. *Referent Power*: In this category one has power because the target likes or admires him, and identifies with him. In other words, the powerholder has certain personal qualities that the target person responds to, and power is exerted because the target wishes to please the powerholder.

The next question is: "Where does power come from?" This is perhaps our most pressing question. If we know where power comes from, perhaps we can figure out where it's gone. As the nurse said to Ms. Brown, in the hospital having her 12th baby in 12 years, "I suppose that we'll see you again next year." "No," said Ms. Brown, "we've finally figured out what's been causing it." If one were to analyze any kind of structured organization, one might first look at the organizational chart, which is sometimes called the chain of command. In many kinds of organizations, such as the military, the chain of command is a real source of power. Legitimate power is the only kind that one needs in that setting. However, as many studies will support, when the members of an organization are asked to draw their own diagrams of how the real power flows, the results usually do not remotely resemble the official organization chart. Not every square on the chart has equal power. The squares at the top may in fact have less power than the squares at the bottom. For example, how many band directors do you know who have more power than the Department Chairman.

One of the problems is that in an academic organization, as Adams rightly observed, nobody has the complete power to do any one thing. In fact, those that to an outsider might appear to be at the bottom of the chart, the troops in the trenches, the faculty, might actually have more power than anyone else. David Brown, Provost of Miami University of Ohio, has stated that "the University is one of the few organizations that accepts the chaos that naturally grows out of the belief that the judgment of the people on the firing line . . . the faculty . . . is superior to the

judgment of top management.”<sup>6</sup> If we are to speak of absolute power existing in the Academic world, it is that of the faculty members over students, not administration over faculty. One of the great antinomies of Academe is that the Faculty are employed by the Administration, while at the same time, the Administration is there to serve the Faculty and enable their mission. So much for the organizational charts.

Political power is different than legitimate power, and relies on other kinds of influence, as anyone who lived through the Daly years in Chicago well knows. Rosabeth Kanter, once again, has an interesting analysis of what causes power in a business setting, and I consider her notion of power to be political in its essence. She maintains that power evolves from two kinds of capacities: one, access to resources, information, and support, and two, the ability to get cooperation from others.<sup>7</sup>

One source of power is the ability to exert influence outward over the total environment in order to bring to the Music Department the things that it needs, namely, equipment, money, students, or . . . in one word, *resources*. The administrator who is able to bring home the bacon is powerful.

The second source of power is command over *information*. The successful executive is the one that knows the workings of the University machinery through and through. I frequently hear administrators complain of what they call *administrivia* . . . the endless planning documents, departmental reviews, allocation requests, and on and on. However, very few actually go the extra mile and fully understand the process. Like Ms. Brown, they only have a partial understanding of the system, and with predictable consequences. It is *necessary* to have a grapevine, and to understand the messages that are coming over it. Forewarned is forearmed, and command over information translates into power. I have never known a successful administrator with a good survival record who wasn't nosy.

The third source of power is *support*. The executive must have the support of others, or he is faced with the prospect of leading a charge out of the trenches with nobody following behind. If the Chairman is to engage in the risk-taking activities that are sometimes necessary in the job, he must have the support of his colleagues without having each time to go through all of the multi-layered processes of what is often called participatory governance. Participatory governance usually comes about as the only recourse against an overly coercive leader, and is not all bad. However, there are times when a Chairman must have the tacit backing of important figures in his organization, and be allowed to get the job done without excessive interference. This is power, and it comes from support.

Resources, support, and information all have to do with *connections*. Connections with other parts of the system, or in other words, the classic

political process. No executive ever maintained a power base by simply sitting in his office managing things. That is the myth of the management chain. We can more clearly illustrate the importance of these power sources if we examine the other side of the coin, *powerlessness*. From many conversations that I have had, this is a common feeling among not only the Chairmen, but the highest University executives as well. Let us see why.

In business, the analogue to the Chairman is the first-line supervisor. Many of them are at a career dead-end. Rarely is this position considered a stepping stone within the organization. Many chairmen find themselves stuck in their positions because they can't move up and they can't move out. Therefore, they have little influence. Interestingly, much the same is true of Presidents and Vice-Presidents.

The powerless have very little support from either above or below. Chairmen are usually not appointed and given full legitimate authority, but rather, they are elected by their peers and then reviewed by their subordinates. Despite this, they are forced to administer programs and explain policies for which they were given little hand in shaping. They are forced to do things for which they have no training, such as budget administration. Presidents, as well, are appointed by Boards of Trustees after recommendation by a faculty search committee. All it takes is a vote of no-confidence, an obstreperous faculty union, or a stingy state legislature, and it occurs to the Board that they should hire a new coach.

Another problem that leads to powerlessness is that first-line supervisors are the ones most bound by the rules. There are rules governing their conduct towards the faculty, particularly in a unionized institution where grievances are common, and there are rules governing conduct towards senior administrators where the risk is losing favor and resources. The highest casualty rate in the vietnam war was among the junior officers—the first line supervisors of the Army, because they were getting shot at from both sides.

Thus, both the first line supervisors, and the people in the top echelons are most susceptible to powerlessness. Both levels are most dependent upon their lines of supply, both levels are dependent upon their sources of information, and both levels require the support of others, both above and below them. This may explain why the average tenure of a University president today is only a few years, and why many chairmen take flight to the faculty at the expiration of their first contract. The powerless ultimately take refuge in coercive power, the most negative of all the kinds of power. Paranoia sets in, secrecy and privacy become tools for survival, loneliness leads to depression . . . and we have in our mind's eye a picture of Richard Nixon sitting alone in front of a fire blazing away in an air-conditioned office, listening to Mantovani and cursing his fate.

Which leads us then to perhaps the most interesting question: "What are the *routes* to power?" How does one *become* powerful? I trust that you have all seen advertisements for books which promise to inform the reader how to make a million dollars in real estate, worm farms, or whatever. If it has occurred to you that the *real* way to make a million dollars is to make up schemes to sell books telling others how to make a million dollars, then you will appreciate the fact that I don't have a guaranteed, warranted, absolutely foolproof, dynamic tension isometric plan for converting the 98 pound academic administrator into the Charles Atlas of Academe. However, I do have some suggestions that others have offered that might be the answer to the question, and in the near future I may very well give some of them a try myself.

One route to power is through what I call *expanded legitimacy*. That is to say, you must get the people who hold you responsible at every level of the hierarchy to let you know *explicitly* what is expected of you so that you may act on that authority. It is frequent that Department Chairmen are given only the vaguest charge, apparently on the premise that duties not expressly detailed can be demanded of the Chairman at any time. We have all be victimized by this technique in one way or another, with or without malice. The real Catch 22 is when the charge of the higher administration is in direct conflict with that of the faculty . . . the rock and the hard place. I suggest, therefore, that you find out precisely what others expect of you and that you share this information as widely as possible. To this end, I adapted two questionnaires which I am sharing with you. The result of my use of this vehicle has been that faculty are much more responsive to some of the things that I am doing because they have told me in effect that I ought to be doing them, and they have a much clearer understanding of the dimension of my job and its limitations. It also helps for everyone to know the kinds of conflicts that may exist between the different levels of administration, and I would suppose that it helps to have the senior administrators aware of the pressures being applied by the faculty.

A second route to power is through *extraordinary activities*, with a special emphasis on the word extraordinary. As I have said, one source of powerlessness is that the Chairman is most often doing routine things. However well he may be doing them, there is nothing in those activities that attracts attention, and the time required to do them prevents him from the opportunity to do something special. However, Kanter and others are clear in their opinion that *extraordinarily* competent performance is a route to power, particularly among peers and subordinates from whom support is needed. A Chairman whose competence is clearly exceptional, or at least appears to be, has support that can be translated into

power. This often necessitates doing the non-routine, the unexpected, and engaging in high-risk activities . . . flying without a net. However, it must be remembered that in the business world, the rewards go to the innovators, and those who do the exceptional.

The third route to power that has been suggested by many of the foregoing remarks is *visibility*. Both the Chairman and the President face the common problem that their most significant activities most often go unnoticed. However, it is a truism among managers in the business world that those who are considered “comers” have an instinct for doing the visible and taking credit for it. Along with this goes an instinct for doing the especially relevant. Developing new fund-raising techniques, or special recruiting efforts in a time when resources are drying up and enrollments are declining are activities that surely will attract attention. Responding to what *most* needs attention often results in visibility. If you’ve got it, flaunt it.

Finally, *alliances* constitute one of the best routes to power. Politics, once again. A friend of mine, the Chairman of a small department, has a favorite game that his wife allows him to play only on his birthday, called *Diplomacy*. It is essentially a reenactment of the First World War without live ammunition or poison gas. All of the activities normally associated with the diplomatic world are encouraged, including lying, fraud, chicanery, and deceit. Very few people play the game twice. To be Austria in this game is ideal preparation for academic administration. It teaches the pure value of knowing one’s friends.

Kanter calls alliances “power through others,” and this can take several forms. One of the most obvious alliances in the business world is with a mentor or sponsor. Having a friend in high places is often considered advantageous. The friend can be expected to fight for the Chairman in higher councils, he can allow the Chairman to bypass the system—what Inspector Clouseau would call the old end-run ploy—and the Chairman can often bask in the sponsor’s reflected glory, thus enhancing visibility. There can also be significant dangers. If one’s sponsor is too high in the system, those administrators who fall in between can become terribly uncomfortable. It is the Mr. In-Between whose end is most frequently run around, and he can become touchy about that. Or the person on high may be deposed. Lee Iacocca had no trouble getting many of his former co-workers to follow him to Chrysler. When Iacocca was deposed, those whom he was sponsoring suddenly had no futures at Ford. And there is always the problem of being forced into a position contrary to that of your sponsor.

Peers are also important alliances. Peer acceptance is considered absolutely essential to forming a power base in the business world. The

successful executive must first be respected by his peers in order to do anything that will be noticed. Peer relationships are not based on competition. Jealousy must never set in. Therefore, peer alliances depend on doing favors for one another. Those in power scratch a lot of backs.

Finally, alliances with subordinates are necessary. The accumulation of power alliances upwards is not the only answer. It is important to have a mentor. It is also important to *be* a mentor. Alliances with people on the way up is imperative if one is to have a support base, and lines of information. The implementation of plans and policies depends upon having people that can be trusted to carry those plans out.

The last question is: "How do you exercise the power you have?" On this point I will be particularly brief. As Thomas Clary and Robert Luce effectively summarized it, the exercise of power can be competitive, collaborative, or catalytic.<sup>8</sup> *Competition* is an appropriate strategy if what you want is a limited resource . . . the Presidency of your University, victory in a Diplomacy game, or anything that involves beating out someone else. You must then persuade others that you have something they need, and that nobody else has. You must continually be visible, on the move, what has recently been characterized as the "jungle fighter" sort of administrator.

The *collaborator* wants to help, to use his skills however needed to get the work done without taking either the blame or the glory. The collaborator wants to cooperate. There are lots of occasions where a low profile is necessary or advisable. Collaborators don't have to take a lot of heat.

The *catalytic* strategy is currently the most popular among theorists. This involves letting others increase their power. The catalytic manager places tasks in the hands of those who can best do the job and then gives them the power so that they can do it. This means sharing power, not abdicating it. It does not mean giving up power, merely expanding it. This strategy is obviously for those who have power and feel secure in it. This is the opposite of the oppressive control of others that characterizes the negative use of power. There is no dominance vs. submission, I win-you lose kind of power. It has often been observed that slavery was the most inefficient form of labor ever devised.

By empowering others, a leader does not decrease either his power or his authority. Instead he actually increases it. This simple fact has been recognized by every important Dictator in history. The primary source of Hitler's power was not fear or prejudice so much as it was making the German population feel powerful once again.

In the last analysis power is just as positive or negative as the person using it or the purpose for which it is used. What Lord Action failed to

mention is that powerlessness corrupts just as absolutely as power, and it's a lot less fun.

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### FOOTNOTES

<sup>1</sup>Hazard Adams, *The Academic Tribes*, (New York: Live right, 1976).

<sup>2</sup>See particularly Rosabeth Moss Kanter, *Men and Women of the Corporation*, (New York: Basic Books, 1977), and "Power Failure in Management Circuits", *Harvard Business Review* (July-August, 1979) pp. 65-75.

<sup>3</sup>Kanter, "Power Failure . . . ," p. 65.

<sup>4</sup>Thomas C. Clary and Robert A. Luce, "Organizational and Individual Power," *Training and Development Journal* (April 1975): 41-52. Reprinted in Fred Luthans, *Contemporary Readings in Organizational Behavior*, (New York: McGraw Hill, 1977): 310.

<sup>5</sup>J. R. P. French, Jr., and B. Raven, "The Bases of Social Power," in B. Cartwright, ed., *Studies in Social Power* (Ann Arbor: University of Michigan Institute for Social Research, 1959):160-167.

<sup>6</sup>David Brown, "The Supreme Role of Faculty in Planning: Why and How?" *Planning for Higher Education* (June, 1974) 6.

<sup>7</sup>Kanter, "Power Failure . . . ," p. 66.

<sup>8</sup>Clary and Luce, "Organizational and Individual Power," p. 321.

# RESPONSE TO "POWER, POLITICS, AND THE MUSIC EXECUTIVE"

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In response to Mr. Monk's paper, I take the position that the chair carries little formal authority except for that which is derived from presidents, provosts, deans and which is allowed by departmental faculty.

Since each institution is different and since there is no behavioral norm for an administrator, stating that a chair position has lost its power cannot be demonstrated conclusively. Any leader is conditioned by (1) the nature of the group that is being led, its mentality and power structure, and (2) the sequence of events leading to the appointment of the chair.

One source for probable loss of power of the chair may result from the fact that there is an increasing turnover of administrators. Many new administrators are frequently appointed from "outside" for the purpose of producing change or, more bluntly, "to clean up the mess." Serving in this manner, this new chair must also teach well and publish and/or perform in an exemplary way. Since many new chairs from the outside begin without tenure, the general position and strength of the chair position is substantially weakened by the necessity of procuring tenure.

With increasing demands for collegial governance in music departments, chairs are on the firing line of responsibility, in the middle of managing a complex, turbulent, and often contradictory system of decision-making and implementation. The untenured chair is frequently in a position of judging tenured faculty and recommending the untenured for tenure. In addition to campus problems of growing scope, the chair must also cope with increased difficulty in communication with and reporting to professional associations and government agencies.

On a personal note, I am now in my eighteenth year as a chair but am, at this point, untenured in my third chair position. Although I received tenure at the earliest possible date in two other institutions, during the eighteen years as chair, I have served only four years with tenure. Yet I now chair committees involving promotion and tenure of faculty members.

There have been substantial power shifts and an increasing involvement on the part of faculties in the decision-making process in the past few years. This allows for what Mr. Monk calls catalytic strategy . . . a strategy of helping others to recommend improvements. I believe this to be an effective means of problem solving while it also provides for shared decision-making. Judgments and decisions that are made in the process

take more time, and increasingly the chair's role is to give focus to faculty dialogue rather than to exercise singular authority. However, this method works, as Mr. Monk said, only when the administrator is strong and self assured, and, I would add, only when a faculty is strong and will take the shared responsibility for decisions that have historically been that of the chair. Since even in shared decision-making, in most institutions the chair is ultimately responsible, there is such a thing as shared decision-making but rarely shared responsibility.

It is time to examine realistically the collegial form of governance and establish its boundaries. Must everyone deliberate and vote on every decision? We must have a system that clearly provides not only for collective decision-making but also for the singular decision of a chair.

It is not exaggeration to say that chairs are drowning in paperwork; there is an endless flow of memos, reports, directives to provide and verify, and requests to read that come from an expanding array of offices and personnel. Elaborate structures produced by administrators over the years have resulted in less communication. The chair now has a job of transmitting, interpreting, defending, and implementing policies frequently without viable involvement.

Mr. Monk has used the word "power," a word that means ability to act, capacity for action, possession of controlling influence over others which is synonymous with words like "force," "energy," "strength," and "command." It is also defined in one dictionary as a "superhuman agent." I am not certain that many of us feel superhuman after a long and difficult day.

Most of us need a better defined job with its components and parameters and an elimination of fringe activities that are not central to our jobs.

# RESPONSE TO "POWER, POLITICS, AND THE MUSIC EXECUTIVE"

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## I. INTRODUCTION

In the 1960's the assumption was that college/university music executives were to be completely conversant in all matters related to music with the additional expectation that we be knowledgeable in how philosophy, psychology, aesthetics, epistemology, and the physical sciences affect musical behavior. In the 1970's, we are now also expected to be authorities in management, accounting, statistics, and zero-based budgeting. In the October 1, 1979, issue of *The Chronicle of Higher Education*, Wendell Harris has written an article entitled "Oh, the Tedium of It All" in which he quotes Irving Babbitt, (1908)

"The task of organizing and operating a large and complex machinery has left us scant leisure for calm reflection. Seventy additional years have fenced us with routine meetings, barricaded us behind piles of paper, and immersed us in external directives."<sup>1</sup>

The daily battle is to avoid confusing essential matters with the mere clanking of administrative machinery. Based on Dennis Monk's introduction of the topic, it is clear that there is some correlation between the expectations placed on the music executive and a feeling of a lack of power to provide adequate leadership.

## II. WHAT IS POWER?

The definition (quoted by Dennis Monk) "Power is often viewed as the ability to control the behavior of others in accordance with one's own objectives,"<sup>2</sup> seems rather narrow, if lifted out of context. The root of the word power, according to Funk & Wagnall is defined as:

Latin = Posse = to be able

1. Ability to act
2. Potential capacity
3. Strength

By these definitions, power centers in the ability of persons to act and to lead. This definition takes the word "power" out of the abstract, and into a means of generating achievable goals. Mr. Monk's paper confirms these positive uses of the word, power, as the ideal.

### III. WHERE DOES POWER ORIGINATE?

Dennis Monk refers to the organizational charts with their various squares that represent the hierarchy in an administrative diagram. It seems that the placement of the boxes on the chart determining "highness or lowness" on the totem pole is often misleading. Perhaps it is not the name or office that is in the box that counts so much as it is the quality of communication that is represented by the lines between the boxes.

John Corson in *Emerging Patterns in American Higher Education* offers a prescription for college/university organization by delineating five proposals:

"(1) The university must be recognized as being made up of groups that are relatively independent of the institution, and of each other, and yet exercise power over the institution. (2) Governance of such a community requires a structure and process which will facilitate consensus. (3) A communitywide agency is needed as a mechanism through which the president and the board can build essential consensus. (4) The authority of various community segments—president, board, students, faculty—must be defined. (5) A system of accountability must be established."<sup>3</sup>

In *Values, Liberal Education, and National Destiny*, Earl McGrath states,

"The private liberal arts colleges as a group, are existing in a social climate different from that of recent years. The past decade has witnessed a growing concern among students about the character and quality of their higher education. The supporting public has become more concerned about how institutions spend the money they receive from taxes, fees, and gifts . . . . A synthesis or reintegration of the substance of learning and value orientation is necessary if those who have had the opportunity for advanced education are to make valid decisions on alternatives in public policy and private life. The key to survival and continued well-being lies not in tinkering with established policy and practice, but rather in re-evaluation of the purposes and services of higher education."<sup>4</sup>

### IV. WHERE ARE THE ROUTES TO POWER?

Dennis Monk has enumerated "legitimacy," "activities," "visibility," and "alliances" as routes to power. I would like to amplify the last category—alliances—"power through others." It might be time well spent for music executives to develop relationships with administrators or consultants whose expertise is in:

- A. Scholarships and Financial Aid
- B. Recruitment Programs

### C. Development and Facilities

### D. Alumni and Public Relations.

Then, the music executive will be free to concentrate on essential matters . . . providing (1) good instruction for students, (2) attracting, nurturing, and evaluating faculty, (3) developing curriculum, (4) assessing and updating library resources, (5) providing facilities and equipment.

## V. HOW DOES ONE EXERCISE POWER?

The various strategies listed by Dennis Monk (enumerated by Clary and Luce) are an interesting set. They may be more applicable to industry than education. The first is (1) *a competitive strategy* "jungle-fighter" approach which may be characterized by—I win, you lose or you win, I lose. (I've always been told that if you are going to get into a fight, be sure you have a reasonably good chance of winning.) The second is (2) *a collaborative strategy* which might be characterized—I lose, you lose. This may be particularly true, if, lacking a cause or collaboration, the net result is "low profile," "no heat," "no blame," "no glory." The third is (3) *a catalytic strategy* which may be characterized by—I win, you win. This latter strategy seems to be most workable for educational institutions, especially when an "empowering of others" is employed, as recommended by Dennis Monk.

## VI. CLOSING/CONCLUSION

Colleges and universities must continually attempt to regain some measure of control over their own destiny. I believe that the best chance for colleges and universities to play a role of genuine leadership in determining their own future is through a more effective internal operation. A number of college and university presidents, deans, and music executives have staunchly faced the larger issues and have been able to mobilize an informed and active constituency.

Music is an art, a humanizing force. There is something contradictory about resorting to power politics to bring about humanization. John F. Kennedy said it well,

"When power leads men toward arrogance, poetry reminds him of his limitations. When power narrows the area of man's concern, poetry cleanses. For art and music establish the basic human truths which must serve as the touchstone of our judgment . . . I see little of more importance to the future of our country and our civilization than the full recognition of the place of the artist. If art is to flourish, the roots of our culture, society must set the artist free to follow his vision."<sup>5</sup>

Perhaps the power in music itself, will somehow compensate for any lack of ability that we may have to press for political advantage in the arts.

### FOOTNOTES

<sup>1</sup>Wendell Harris, "Oh, The Tediousness of It All," *Chronicle of Higher Education*, October 1, 1979.

<sup>2</sup>Thomas C. Clary and Robert A. Luce, "Organizational and Individual Power," *Training and Development Journal* (April 1975): 41-52. Reprinted in Fred Luthans, *Contemporary Readings on Organizational Behavior*, (New York: McGraw Hill, 1977): 310.

<sup>3</sup>John Carson, *Emerging Patterns in American Higher Education*, Princeton: Prentice Hall, 1978, p. 28.

<sup>4</sup>Earl McGrath, *Values, Liberal Education, and National Destiny*, Indianapolis: Lilly Endowment Inc., 1975, p. 16.

<sup>5</sup>As quoted in *Chronicle of Higher Education*, May 7, 1979. Washington, D.C., page 56.

## RESPONSE TO "POWER, POLITICS, AND THE MUSIC EXECUTIVE"

JOHN E. CANTELON  
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As you may have gathered from the introduction, I am the mentor whom Dennis so kindly referred to in his paper. Those of you who know Greek mythology will recall that Mentor, the tutor, whom Odysseus selected to educate his son, Telemachus, was singularly unsuccessful in preparing his young charge for the principal task he faced after his father went off to the Trojan wars; this was the job of getting rid of Penelope, his mother's many suitors who ensconced themselves in his father's home making outrageous demands and disrupting the harmonious functioning of the household.

All chairpersons find themselves in Telemachus' position. They are the recipients of many demands, most of them conflicting so that the office consists in balancing many competing suits and interests and is one, therefore, requiring considerable political skill as Dennis' paper makes "perfectly clear" to use a helpful expression now despoiled by identification with a politician already alluded to by Dr. Monk.

As many of you know so well, the chairperson of a music department has more than the usual range of problems attendant upon a normal chairpersonship and faces almost unique expectations. Permit me just briefly to mention some of these unusual aspects of the music chairperson's role: first, the music department, is the most visible or, one is tempted to say more properly, the most audible of all departments. In most colleges and universities it has a role no other department has in representing the institution to its wider constituencies through its choirs, marching and concert bands, orchestras, ensembles and traveling troupes of musicians. Secondly, the recruitment successes or failures of the music department will be more obvious across the campus and within the college community than those of any other area save perhaps the football or basketball teams. Thirdly, the music chairperson must supervise a range of activities which, although not different in kind from some of his other departmental peers (particularly those in the sciences), are still almost unique in degree. One would cite problems of equipment acquisition and maintenance, jealously protecting what is usually the lowest faculty/student ratio within the university, dealing with personnel possessing high levels of sensitivity, supervising countless travel arrangements, bidding for and maintaining library and laboratory equipment, coping with multiple accreditation agencies, scheduling practice room assignments, dealing with copyright

legislation and such "naughty" problems as the use of equipment and space by faculty for giving their private lessons. On top of this one should add meeting the obligations of the new federal legislation in the area of the handicapped and the difficulty, for example, of replacing the oboist who did not get tenure with a female, Black, Spanish-speaking paraplegic and, thus, meeting campus Affirmative Action goals.

Also in assessing the particular role of a music chairperson, one has to remember the conservatory tradition of music education in this country. This tradition helps remind one that a music chairperson in a good sized university is really the counterpart of a president or at least a dean, but without either their power or perquisites.

Dennis' paper does not restrict itself, however, to dealing with the particular problems with the music chairperson but with the chairpersonship in general and so will my response to his paper. I find myself in general agreement with what Dennis has had to say about this most troubled position with the university hierarchy. Ambiguity hovers over all positions of authority within academe—certainly to an extent almost unknown in other institutions of our society. Virtually all occupants of positions in the academic division of a college or university from the president through the deans and chairpersons are, or have been, faculty members. All were nominated by committees, the majority of whose composition were faculty, and although everyone knows that in theory *de jure* power resides in the Board of Trustees, *de facto* power is spread throughout the structure so that as Dennis indicated in his citation from Hazard Adams' delightful and insightful book, nobody has the complete power to do any one thing. Standing as a chairperson does with one foot among the faculty and one on the lowest rung of the administrative ladder, of all the positions within the university the chairperson's is the most ambiguous. And there are added valances to this ambiguity depending on whether the chairperson is viewed as being primarily a member of the faculty holding a temporary and rotating assignment and functioning as the kind of convenor of the faculty or as the lowest administrative rank with some degree of permanence and the possibility of making a career of chairing. In campuses with faculty collective bargaining, it also greatly affects the chairpersonship if the chairs are in or out of the union. If within, the tendency might be to weigh the chair in the direction of faculty convenor, placing greater reliance upon assistant or associate deans and the detailed stipulations of the faculty contract to joggle the department down whatever wayward path the organized anarchy of the institution may be headed. If the chairs are out of the union, the tendency might be to increase the term of office and for the higher administration to regard chairs much more as the administrative shavetails and, therefore, subject to "fragging." Some

studies as to what has happened to the power distribution on campuses where faculty collective bargaining has taken place indicate that the greatest loss of power is in the chairpersonship's position. My personal observation would *not* confirm this at least with respect to Central Michigan University. But as the oldest four-year institution with a faculty union, CMU has tended to pursue a course of its own without the need of following the good or bad examples of other institutions. Perhaps the fact that chairpersons at CMU have not lost much if any power is due to the fact that so many of them have been active leaders in both the Academic Senate and the Faculty Association. The campus, in general, expects them to be persons of power and, thus, they are—so much potency in higher education administration being dependent upon symbol and expectation.

Because I agree with so much of what Dennis has had to say in his paper, I will content myself, in the spirit of medieval academic debate, to making some qualifications and then add a couple of observations which I hope may be helpful. First, I am not quite as utopian about the use of power as Dennis is when he says, "power need not corrupt at all." That Power itself is not corrupt, I agree. But I distinguish: the use of power is always in the hands of fallible human beings caught in the egocentric predicament common to fallen humanity. Therefore, all exercise of power is tainted with some prejudice. The balance of power is a safety device we have constructed out of a Calvinistic view of man and enshrined in our doctrine of the separation of powers. To quote one of my mentor's, Reinhold Niebuhr:

"What we know as truth is determined by peculiar and individual perspectives. Pressures of environment, influences of heredity, and the excellencies and deficiencies of teachers help to determine our life philosophies. We ought, therefore, to hold them with decent humility and a measure of skepticism. But if we permit ourselves to be tempted into a complete subjectivism and skepticism by these facts, we put an end to all philosophy and ultimately to civilization itself. For civilization depends upon the vigorous pursuit of the highest values by people who are intelligent enough to know that their values are qualified by their interest and corrupted by their prejudices."

The existence of a balance of power within academe should free a chairperson from fear of the use of power because he or she may be certain that it will be balanced and overbalanced by the many loci of power within the college or university. Luther's injunction, *peccata fortiter*, "sin bravely" is good advice for chairpersons!

I would also have to observe that Dennis does not really talk about the loss of power inherent in the chairperson's position but only deals

with an abdication of power due to the lack of awareness of appropriate strategies or the possession of those political insights which would permit the chairperson to function with tolerable potency.

I would also qualify what Dennis has to say about information acquisition or "nosiness" to use his term. It is of high value but almost more than having information there is the importance of being able to discriminate between the many pieces of intelligence which make their way to the chairperson's ears. The fact that faculty are by nature critics makes them tend to perceive things in a somewhat negative, if not alarmist, fashion. A chairperson paying rapt attention to all the "naysaying" that a good information system would bring his or her way would tend to be paralyzed into inaction. The "doom and gloom syndrome" needs to be avoided. The effective chairperson is one who can tell a slight from an atrocity and can help his or her faculty to do so. This facility is also related to another important function of the chairperson—especially important to those of us in deans or academic vice presidents roles—and that is the ability to amplify or diminish information according to its real importance. A chairperson acquires a reputation if he or she helps the president see what should not and cannot ultimately be avoided.

I began by referring to the conflict-resolution problem young Telemachus so unsuccessfully faced. A contemporary organization analyst, Victor A. Thompson,<sup>2</sup> has identified four principal kinds of conflict within organizations and they certainly apply to academic departments. A chairperson is more frequently involved in conflict resolution than he or she might choose. The first kind of conflict Thompson cites is violation of role expectations and Dennis is appropriately sensitive to the fact that the university is a place which has unusually high regard for symbolic roles. Superiors expect deference and subordinates expect superiors to be superior. In a university, however, the faculty have always greater knowledge in their specializations than anyone in administrative positions so that all superiors tend not to be superior, particularly in the one area which each faculty member feels most important, his or her own specialty. Secondly, Thompson notes that conflict grows out of the interdependence among persons in groups. Conflict always arises around individuals thought to be seeking to expand their own activities in order to increase status. Others see this as a threat and Dennis has appropriately noted the particularly negative impact of chairpersons seeking to "toady" administrative favor. The third source of conflict are the barriers to full and spontaneous communication which occur throughout any hierarchy and with which, I believe, Dennis has dealt with in the superb manner. The problems arise here when the perception is held that the superior is considered no longer to desire frank advice or accurate knowledge. A fourth source of conflict is a loss of shared values and perceptions of

reality within an organization. This last of Thompson's conflict areas brings me to one addition which I would have found helpful in Dennis' paper and that is some more expanded treatment of the necessity for the chairperson to have some rather explicit goals for his or her department. The department has to be perceived as doing something, going somewhere, achieving rather than just existing. One must also stress in academe the importance of having more than one goal just because for a variety of reasons some goals may not be achievable at some particular time. Reinhold Niebuhr would frequently remind his students that "politics is the art of the possible." It is, therefore, important to have what are known as "garbage can" items on your list of goals in order that the illusion of progress may be achieved even during a time when realizing the important goals may have to be held in abeyance. The chairperson should be perceived as somebody with a vision for the department, someone with imagination, zeal and the capacity or political clout to achieve those goals. I know that the focus of Dennis' paper was on power and politics but it must constantly be remembered that power and politics exist for the sake of getting some things done.

I was particularly pleased that Dennis' paper dealt with styles of leadership in a way that broke out of the traditional designation of "paternalistic," "collegial" and "avuncular." I thought that his treatment of the catalytic strategy was particularly well done. Exercising leadership within a department is not a zero sum game. Sharing power is the only way in which important and lasting goals are achieved. In this non-historical "add milk and stir" generation we need to be reminded that within academe important achievements are made over long periods of time. One almost needs the perspective belonging to what was known as the "Queen of the Sciences" to see things *sub specie aeternitatis*. Patience is not merely a virtue for those in leadership positions but an essential ingredient for moving a highly participative institution such as a university towards higher and more complete expressions of its teaching, creative and service roles.

#### FOOTNOTES

<sup>1</sup>Niebuhr, Reinhold, *Leaves from the Notebook of a Tamed Cynic*. New York: DaCapo Press, 1976 (reprint).

<sup>2</sup>Victor A. Thompson, "Hierarchy, Specialization, and Organizational Conflict," *Administrative Science Quarterly*, Vol. 5 (March 1961) p. 485

**THE INNOVATION OF  
A MUSIC INDUSTRY DEGREE  
TWO POINTS OF VIEW: PROGRAM  
DEVELOPER-DIRECTOR, ADMINISTRATOR**

STEPHEN MARCONE  
*Syracuse University*

At Syracuse University we have implemented a Bachelor of Music in Music Industry Degree (B.M.M.I.) as an alternative degree to Performance, Music Education, or Liberal Arts. Its objective is to graduate students who are sensitive to and knowledgeable about the artistic and managerial needs of the contemporary music industry. A graduate of this curriculum has the necessary skills to: qualify for middle management positions; be a studio performer; be a studio conductor, scorer and arranger; speak intellectually concerning the U.S. Copyright Law and other industry legalities; and be an asset to a: personal management firm, theatrical booking agency, concert production company, record company, public relations organization, record distributor, music retailer, or cultural arts organization.

There are many reasons why this type of curriculum should be included in a traditional music school. Firstly, it expands the school's educational opportunities and subject offerings. It could attract external funding. It could increase the school's service to the community. It meets the needs of today's contemporary musician and it increases the qualifications of a graduate who wishes to pursue a career in the music business. Many industry executives believe that the problem with most industry management recruits is that they either lack general business know-how or possess little in the way of music background. They feel that what's required is a balance between the two areas.

Let's now examine my role as the internal program developer. I possessed several characteristics that made me a candidate for the task. As a member of a CBS Records jazz/rock group who had an active role in the managerial aspects of the group, and who assisted in the production of their album, I gained a practical working knowledge of the industry. I was a "marginal figure" on the faculty, teaching jazz and rock music. I had the emotional makeup and stamina to complete the task, and most importantly, I had the support of my Dean.

My early objectives in the initiation stage of the development included identifying my target audiences. These included: students, faculty, industry personnel, university committees, NASM, and the New York

State Board of Regents. My goal was to develop (in all targets) an awareness of the need for this innovation.

Being an existing faculty member, I did have some advantages: I knew the "ins and outs" of the university; I knew who the "gate keepers" and "opinion leaders" were; and I "spoke the language." I understood the accepted norms and was a familiar, trustworthy figure. However, I knew I would have some difficulties. Each target audience had a cross section of people. There were faculty members who were willing to adopt the program immediately (a small minority) and there were faculty who were blatant resisters. The curriculum itself also presented problems. The design was relatively complex and not all that compatible with what was being offered. However, the Dean and I felt the time was right and the school was ready.

Consequently, in the initiation stage I had to develop the awareness of the need to offer this degree. I needed the Dean's support in several ways. Firstly, I had to secure his confidence in my credibility. I needed his approval of the design, of the new courses, and of my tactics and strategies in moving these courses from the trial stage to their implementation. Lastly, I needed his approval to communicate with superiors.

When the approvals by the necessary university committees were secured, the implementation stage of the program took its initial steps. My objective was simply: to introduce the new curriculum in the most proficient manner. I introduced seven music industry courses that were never before offered plus additional sections of already existing courses. It was an administrative nightmare. The Dean appointed new faculty with skills never before required in a School of Music. For example, a copyright attorney was appointed to teach "Law and Ethics in the Music Industry." A public relations person was appointed to instruct "Music Industry and the Media." New resources were also required, such as: instructional aids, periodical subscriptions, library books, and additional space and facilities. New promotional material, emphasizing the new degree was also required. Increased faculty participation was also requested. Lastly, a new and different type of student was entering the school, with specific needs and desires. Everyone had to be accommodated.

Presently we are in the maintenance stage of this curriculum. My objective is to maintain high quality instruction that is pertinent to the present artistic and managerial needs of the industry. Additional faculty are required, and an increase in the active role of the industry is also evolving. Guest lecturers are brought in to speak on topical matters. The curriculum includes active participation in various internship programs. Increased activity by our "Local Music Industry Advisory Board" has

also been necessary. Our own faculty have taken a more active role, and my evaluation and redesign efforts have begun.

There are many strengths to our design and I already noted my practical experience as one. We had the luxury of involving the Syracuse University Center for Instructional Development, who actively participated in the design of the courses and curriculum. The university setting offers many resources that were helpful. For example, the School of Management faculty and the Newhouse School of Communications faculty, participated with many suggestions. Another strength is our industry involvement. Again, I've already mentioned our internship program and our "Local Music Industry Advisory Board." I am a charter member of the NARAS Institute's Music Industry Educators Association, which facilitates communication among music industry educators across the country. We believe we have a strong program that challenges the students and meets their current needs.

If you are thinking of initiating and implementing a program at your school may I offer several suggestions. Keep in mind job opportunities . . . where the jobs are and what are the qualifications to secure one. Keep courses flexible and if an instructional developer is available, use one. Keep the overall education of the student in sight. Do not be adverse to appointing faculty with new and different skills never before employed by a music school. Take a "blue sky" approach to the design . . . then decide on your priorities. Lastly, enjoy it because it's a fascinating field.

# FACULTY DEVELOPMENT AT MARY WASHINGTON COLLEGE

JAMES BAKER  
*Mary Washington College*

The concept of "Faculty Development" from the perspective of a formalized process is relatively new at Mary Washington College. Because of its newness and the short period of time with which I have dealt with it, I should like to share my initiation to this experience.

Faculty development, which must include faculty maintenance and improvement, is largely determined by the instructional environment in which the process occurs. Faculty size, administrative control, and financial resources are factors that define the limits of involvement.

Our Music Department has six full-time and five part-time faculty members. The chairperson, who is also a teaching member of the department, is involved with faculty development from the posture of a staff administrator as opposed to one with line responsibilities. No funds are currently available for faculty development and formal classroom observations would polarize the staff. However, the chairperson has the responsibility and duty, under these conditions, to strengthen the instructional process of faculty members.

Some of the techniques used are mandated by central administration and some are initiated at the department level. Some may work for you and some may not. Hopefully, those I share with you allow some new light to fall on this topic of concern to us all.

## PROCESSES IN PROGRESS

### 1) *Student Evaluation*

We have a working "student reaction questionnaire" which is completed by the students in each course at the conclusion of each semester. This document contains questions that identify whether the course is a major requirement, an elective in the major, or an interest area of the student. It also identifies the student's year in college. Beyond this there is complete anonymity.

The questionnaire deals with four basic areas:

1. classroom organization;
2. classroom activity;
3. professor-student relations;
4. assignments and evaluations.

The student is directed to answer questions of a general nature in an objective way using the following five indicators:

1. not applicable or don't know;
2. strongly disagree;
3. disagree;
4. agree;
5. strongly agree.

There is also room for five questions that can be devised by the course instructor that can deal with specifics of the course. These questions must be constructed to enable the student to use the same answers.

Each evaluation is tabulated and averaged with the results returned to the instructor and the chairperson of the department. If unfavorable trends become established, this process is one possible means of not only detecting them but serves as an opening for faculty-chairperson discussions which relate to the problem and its solution.

### 2) *Faculty Evaluates Chairperson*

Any evaluation system must, as an important aspect of its function, provide an opportunity for those being evaluated to evaluate those making the evaluation. This "sense of fair play" acts as a lubricant that keeps the system moving. Our faculty members must evaluate both objectively and subjectively the performance of their department chairperson. This evaluation goes directly to the Dean of the College. The Dean prepares his or her composite of each department chairperson and any problems identified at this level remain between the Dean and the Department level administrator.

### 3) *Self Evaluation*

Each instructor must present an annual self-evaluation to the Dean of the College with a copy to the chairperson of the department. The chairperson then either concurs with, deletes from, or adds to that document when presenting his evaluation of the instructor's performance to the Dean.

These three processes, as presented, identify only what is and what is not. A staff administrator is limited to creating change through persuasion. This can be like an accident looking for a place to happen. Faculty development is more than identifying and treating symptoms. It must deal with potential problems by anticipating them and taking measures for prevention. Some of the approaches used regarding the latter as an ongoing process in our music department are as follows:

#### 1) *A Requirements List*

A two-question questionnaire that attempts to identify faculty needs. The questions are (1) what do you, as a member of the music department faculty, want to do for the department in the next two years that will

improve it? And (2) what materials do we already have; what materials do we need; what personal considerations do you request; and what expertise do you feel you will need, in addition to that which you already have, to be successful in your venture? This calls for each faculty member to make a commitment, express a desire, or merely to be philosophically idealistic, to be heard.

### 2) *Faculty Involvement*

A periodic curriculum review or some other matter whose scope is pan-departmental involves every faculty member. Review provides a time to reflect the past, to manipulate the present, and to prepare for the future. It is an "academic confessional" and includes all of the benefits and cleansing properties of that process.

### 3) *Student Representatives*

Our students elect, annually, one representative from each of the four grade levels along with the department's student representative, who serves at all levels. Together they form a committee of five that acts, more or less, as a sounding board. This committee can identify, among others, faculty needs and/or reinforce positive features of continuing relationships between faculty and students.

### 4) *Team Approaches*

Providing an opportunity for faculty members to discuss common problems in more than generalizations can renew interest in the department's mission, and through the experience create anew the desire to achieve.

### 5) *No Surprises*

Finally, and most important, those whom we administer deserve our trust and confidence; without this, no system devised can function. Only the chairperson can create the climate for these ingredients; however, the department as a whole benefits from those created conditions.

In closing, we must all recognize that any system of evaluation and development must be appraised as our needs change. Whatever system that you adopt or are using, it is with my strongest conviction that I urge you to include those who are to be evaluated in constructing the system that will serve them.

# FACULTY DEVELOPMENT—ATTITUDE AND INVOLVEMENT

GEORGE R. CRIBB  
*Gardner-Webb College*

Last November at one of the sessions in Colorado Springs, there was a discussion of some of the significant achievements, and advancements, that had been realized at the various institutions represented among those members present. While many of the responses were what might be expected (more students, better quality students, new buildings, etc.), there was one response that, at first, seemed to be taken in a rather facetious manner. After the initial reaction to the answer, it was realized that there was perhaps more truth in this response than would appear at first. The response given was that the institution had recently inaugurated a new President.

Is such a response significant? Would it be significant if the response were the same if our positions as chief music administrator were suddenly vacant and a new person were appointed in our place? A sobering thought? Perhaps, but one that is not too far removed from the idea of faculty development. I, personally, can identify with such a statement, because a new President, and Academic Dean, were recently installed at our institution and the part that they have played in the development of the faculty has indeed been remarkable.

Faculty development means more than the allocation of funds for summer study, or on-campus workshops. These are, obviously, valuable and all serve as a means of inspiration and awareness of new ideas and procedures in the teaching process. A faculty member is indeed fortunate to be in an institution that provides funds, however meager, to attend professional meetings, summer school, and for graduate study toward the terminal degree. I am happy to report that our institution is similar to many of yours and does have such a program and it is used effectively and administered through the college on recommendation of the Professional Affairs Committee of the faculty.

Unfortunately, no monetary allocation will produce a more effective teacher if that particular teacher is not willing to continue in the growth process of the specific discipline. Many of us operate on the principle that, as a teacher, we will be able to help our students only to the extent that they will permit us to help them—this is especially true in the area of applied music. Carrying this idea one step in another direction, can I, as a music administrator, assist those faculty in the department in “faculty development” if they are not willing to be “developed?” I have no magic

formula, or even a solution, for you, but I would like to pursue this idea further.

Our institution is now in the process of self-examination with the goal of establishing a new (perhaps I should say "different") core curriculum. I am sure that there are some faculty members who are satisfied with the curriculum as it is and see no need for a change; however, the entire faculty is involved in the deliberations and each member has the opportunity for input through a committee assignment, such assignment being made by the Dean of the college on the basis of individual faculty choice and preference. It is hoped that some portions of the new curriculum will be operative by the Fall of 1980 and that the remainder be inaugurated by the Fall of 1981.

Let me compare our approach to the development of a new curriculum to another school of similar size and emphasis in our state. When it was decided that a new curriculum was needed by that school, a special committee worked on the study, preparation, and presentation of this curriculum to the school's faculty. After much deliberation, and numerous questions, the faculty failed to approve the curriculum and the institution was forced to return to the same place it was when the study initially began.

It is entirely possible, of course, that our new curriculum may be rejected also, but there are two critical differences in the approach of the two schools in the development of the new core curriculum. These differences are attitude and involvement, two aspects of faculty development that I consider crucial in the successful completion of any program or innovation.

The changes resulting from any modification in the educational process are far more drastic for faculty and administrators than for the student body. I believe that students are flexible and amenable to effective change—they are not the problem. Our new core curriculum, or any innovative program, can be ineffective, yes, even destroyed, by a few disgruntled faculty members who may have some predetermined opinions and no enthusiasm for change. Let me repeat, attitude toward the program, and involvement in the planning and implementation of the program are necessary for any innovation. Because these two elements have been positive and present in our deliberations, I feel confident of the acceptance of the new core curriculum at our institution. The cooperative quality of the project and of the individuals involved is undoubtedly a major source of its strength.

Another example of attitude and involvement is the two day faculty retreat held off campus prior to the opening of school in August. Here, committee reports are shared with the entire faculty, but most of all, an

awareness of and identification with the problems of other departments of the college than our own have drawn the entire faculty closer, both from a social and an educational standpoint. It is felt that the revision of the core curriculum will justify the reason for such a change—that is, outstanding academics, among other things, are needed to attract outstanding students. An evidence of this change is the fact that the SAT scores for our entering Freshmen averaged 136 points higher last year than the previous year and that this year the projections seem to be that it is another ten points higher than last.

We recognize that different student learning styles are a legitimate concern. However, faculty teaching styles are a different matter. Whatever style produces the most effective, competent teacher is the style that must prevail. The faculty must be fitted to that which is best for the student, not the other way around. It is hoped that the attitude that has been evident and the involvement that has taken place will result in a mutually effective atmosphere for educational dialogue.

# **FACULTY DEVELOPMENT**

HENRY JANIEC  
*Converse College*

The relative immobility of faculty members which has been so strongly accentuated in recent years by the state of our economy and the shrinking pool of college-age students has caused all of us to give more attention to a number of matters with which we probably should have been more concerned for many years on every campus. All of them, I believe, are central to a consideration of faculty development.

1. Trustees and administrators are concerned about the number of tenured faculty members they have.
2. Structured faculty evaluation procedures by students, peers, and administrators are becoming more important.
3. Internal self-studies are much more of an on-going process rather than a celebration of a ten-year accreditation cycle.
4. Federal and state laws and guidelines are directly affecting every aspect of institutional practices and existence.
5. The orientation of students to higher education is significantly different from that which we encountered some years ago.

None of this is "news" to any of you here. We are faced with both an immobility of faculty members and a kind of immobility of institutions. In a sense, we do not have the option of buying our way out of our problems.

Rather than speaking in broad generalities, may I give you a short "case history" on one aspect of faculty development as we are approaching it at my institution, Converse College.

We are a relatively small college for women with a School of Music. We have about 1,000 students, about 60 faculty members, and we are private and not associated with any church for our existence. In today's world, we seem to be a classic candidate for demise.

One means of serving our faculty development has been through the establishment of a formal faculty development fund, rather modestly funded at \$10,000 annually. The fund is administered by a small committee of faculty and two administrators. As you can imagine, the most difficult aspect of administering such a fund is the development of criteria for support. After much discussion by a large faculty/administration study committee, the following criteria were developed:

1. Projects which serve a direct curricular benefit for the College.
2. Projects which can increase the knowledge base and teaching effectiveness of individual faculty members or departments.

3. Projects dealing with new teaching techniques.
4. Development of more on-campus workshops (as contrasted to sole reliance on support for travel to other centers).
5. Support for on-going campus activities beyond the classroom, such a faculty forums, lecture series, interdisciplinary presentations, etc.
6. Research and writing within and outside the primary area of expertise of the faculty.

Let me quickly say that these criteria have not been quoted in any order or priority though quite obviously budgetary limitations undoubtedly give stronger priority to those projects which can yield direct curricular benefits.

I think the important factor in our situation has been the attitude which has guided our thinking. We recognized early on that both younger and older faculty members could not be motivated solely by a desire for additional expertise in their primary specialty. In fact, it might be virtually impossible to motivate older teachers this way. Faculty development must encompass general intellectual curiosity and activity. Therefore, peripheral interests, hobbies, and even pet projects within the specialty for which there is no real outlet on a given campus should be considered as roads to faculty development.

Perhaps a simple listing of a few of the projects we have supported will give you an idea of the possible scope which such a fund can affect.

1. A study of the process of making paper by hand.
2. A study of rock formations in the Southeast.
3. Increased use of computers on a smaller campus.
4. Psychological counselling.
5. A public health program for primary school children in South Carolina.
6. The city of Richmond and the Civil War.
7. The continuing impact of the Viet Nam conflict.

In the School of Music, some of our projects have included:

1. A study of piano pedagogy programs in the nation which led to the development of a major curriculum at our institution.
2. The writing of an encyclopedia of band instruction.
3. A revision of a two-year music theory sequence.
4. Studies in early music and instruments.
5. Summer study at places such as Aspen, the University of California, Aston Magna, and others.

Certainly this listing is neither complete nor do I suggest that a faculty development fund is "the" answer. It is one means to the end. But I do submit that we must develop a sensitivity to the whole-person interests of our faculty members, an interest which can foster a self-motivational attitude, a perception that our institution does care about its faculty.

## FACULTY DEVELOPMENT

BUDD A. UDELL

*University of Florida*

I was a little tempted to start my presentation with a word association game with you. I would say Florida, and you would say the first thing that comes into your mind. I think it is predictable that some of the immediate responses might be Disney World, sunshine, fishing, beaches, oranges, maybe pot smuggling, and certainly somewhere in there, retirement. Therefore, it is not at all surprising perhaps that I have chosen as the main point to which I wish to speak; "rejuvenating the tired, senior faculty member."

Because of its environmental attractiveness, Florida tends to be relatively immobile and stable even when the rest of the country is not. When the entire nation becomes somewhat immobile because of stable resources and enrollments, Florida becomes even more so. And since the department which I chair is, with the exception of one faculty member, totally tenured, the rejuvenation of tired, senior faculty members is a very real situation for me.

I usually try to avoid pigeonholing people into types, but for discussion purposes, there are those older faculty members who seem to constantly renew their own perspectives and energies, and remain productive as a result of their own inertia. Then in a middle grouping, there are those who are subject to the whims of human nature, who tend to rest when the leadership rests, but are willing to set a better pace when called upon to do so. But the real problem comes with the tired senior faculty member who is reluctant to respond regardless. This is where the real challenge comes for the administrator. Now if you think I have discovered a miracle answer to this third and most challenging type, please understand that I haven't. But let me construct for you a hypothetical situation where the "rejuvenation of the tired, senior faculty member" is the key issue.

We shall call our fictitious faculty member Professor Smith, who has been a member of the faculty for almost 20 years. He has served for many of those years in a kind of utility infielder capacity, covering courses each year which needed covering to fulfill the teaching schedule for the department. But in recent years, he has made it known that he has grown tired of utility infielding and would like to have his position more clearly defined. Evidence is unmistakable that in some aspects of his work he has grown tired, he has lost the enthusiasm he once had even though the intellect is still keen and sharp, and some sort of change in his assignment within the department seems in order. Professor Smith has covered the

bases in three basic areas; and through informal conversation with him, each time that the topic has come up with regard to the possibility of eliminating one of the three areas, thus allowing him to concentrate in the other two, he has shown reluctance to do so. This then becomes a real problem. Even though the faculty member has grown weary, the self-image and the ego involvement are yet very strong. To relinquish a part of his duties means to give up a certain amount of his self-identification, and in his eyes, this looms as a threatening situation.

As you might suspect the foregoing was taken from a real situation. And the follow through, the opportunity did arise to focus Professor Smith's energy into two of his three basic areas, therefore making his life somewhat simpler and less subject to utility infielding. The move was made in that direction. This initially was not well accepted by Professor Smith, even though new and exciting opportunities lay before him in the areas which could now benefit from the focus of his attention.

I convey this specific situation as part of this presentation, simply to point out that if a senior faculty member has grown tired, rejuvenation is not always a simple matter.

The situation just described is ongoing. Just prior to leaving for the NASM meeting I received a memo from Professor Smith which is very encouraging. I feel positive about the ultimate result, even though it is trying at the present time.

The University of Florida hires its faculty on a nine-month basis, and since we are on the quarter system, the summer quarter is a supplemental quarter. As in many places, there are never enough funds to hire the entire faculty full time, which ultimately calls for some tough decisions regarding who will be on during the summer to teach what courses, and for what percentage of time. I certainly have found no perfect solution to this problem, particularly in a department where most of the faculty would like to teach all summer at 100%. However, a year ago we developed a plan whereby, first of all we ascertained the curricular needs of the students in the department, and from that drew up our list of courses for the summer quarter. We then surveyed the entire music faculty to see who was qualified to teach those courses. We then assigned summer teaching on a merit basis, using as criteria the resources brought into the department by the various faculty during the preceding calendar year. We identified resources as students, grant moneys, faculty enrichment funds of any kind, and the like. I will not say that this is a perfect solution either, except it does create a logical base for making those tough decisions, and so far has been accepted by the faculty. We have done this just one summer, and it may take a few years to see if it is going to continue to be a satisfactory solution. But the point is that, as a result of this process,

during the past summer *three courses*, which have been basically taught by the same faculty members for the past decade or more, were assigned to three new faculty members who were qualified to teach the courses but had not done so for quite some time, if ever before. The whole matter of proprietorship, as far as teaching assignments are concerned, rose to the surface immediately. In one case, there was a great reluctance on the part of one faculty member to give up his course for another faculty member to teach during the summer, and all sorts of ploys were devised to discourage the decision that was made. However, in a very positive frame, it resulted in a very healthy situation, in that it gave those faculty members who did have summer teaching assignments a chance to work for a time in another area, basically in a low-risk situation, and it brought new life into their work. On the other side of the coin, those who had taught the courses for years began to re-examine their own positions, their own handling of those courses which they felt they owned, and in a sense provided an effective rejuvenation for them as well.

I should now like to speak to the matter of on-campus research possibilities. Florida, again because of its climate conditions, is an area of the country where things grow in abundance. At the University we also have one of the outstanding agricultural schools in the country, the Institute of Food and Agricultural Sciences—IFAS for short. Recently, one of our faculty members, together with a member of the IFAS faculty, began investigating the possibility of a collaborative effort whereby the growing of cane, from which double reeds are made, could be undertaken as a research project. This is an exciting possibility since it could possibly lead to the end of our dependence on foreign-grown cane as a source of material for double reeds. The project is now underway. Local conditions can often provide fertile ground, no pun intended, for worthwhile and meaningful on-campus research possibilities if the faculty is sensitized to what those possibilities might be.

Finally, I would like to make a few comments regarding released time for research or applied performance improvement. I imagine we all encourage our performing faculty to remain active as performers in order to keep their skills at a level of competency which will benefit the students who study with them. At the University of Florida, where the campus is strongly influenced by architects, engineers, and people in the agricultural areas, the faculty enjoys the privilege of having one day out of every five for consulting purposes. This is stated as part of University policy. As a result, it is an easy matter for us to justify released time for faculty to participate in off-campus performances. If released time is a problem, it may be worthwhile investigating other units on campus to see how they may be handling the situation. There is a good possibility that practices in those other units might be applied to your own situation.

## CAREERS IN MUSIC: INTRODUCTION

WILLIA E. DAUGHTRY  
*Hampton Institute*

As we approach the subject "Careers in Music," a subject which has become, in essence, the nucleus of the deliberations in our present meetings, let us consider two questions which should be uppermost in our minds, since they come from the student who must decide upon a major concentration which will lead ultimately to a successful career.

The first question from this student is, "What are career possibilities for *me*, if *I* choose to major in music? Often this is followed by the qualifying statement, "I really do not wish to teach, unless on the college level, nor do I wish to center my life's activities solely around performance." However, (*and this is the second concern*), "My involvement in music preparatory studies gives me a sound background for continuation in this field as a *major focal* subject, at least, I have devoted my life to this field bringing many, many years of study with me. My parents are apprehensive about my career potential in music and are at this time a bit reluctant to support me (financially) if I choose to pursue this area against their "better" judgment.

Such concerns as these emanate from (1) a competitive atmosphere in the college, where the "popular" areas tend to capture the students interest and give a more optimistic prognostic view of careers; (2) from a professional and parental populace which has not been oriented to understand the inherent expansive nature of music as a discipline, and possibilities in it for career building in areas other than music teaching, and/or music performing—the "traditionally oriented tracks."

Naturally, the potential music major observes the popularity surrounding the Business subjects, of marketing, management, administration, etc. or he probes the health sciences with its new addition gerontology; or he loses himself to the exploding media arts, as he comes to grips with the reality of a career—specifically a "custom built" career for himself.

This is the general milieu surrounding the discussants for this panel who are representatives from liberal arts based colleges with enrollments ranging from 1,000 to 8,000 students, and student populations which as described above are diversified and competitive in a search for a challenging career subject. The area of the "major", as it relates to ultimate employment and career, is a daily issue in this environment. Therefore, programs in music must be flexible; diversified and experimental options

to basic curricula must be available in order to encourage the student to explore music as a career.

Consequently, the student in the music education curriculum must be aware of possibilities for a career outside the classroom though based on many experiences and musical preparation which they bring, while the performance major and other non-teaching majors must be intelligent to the real scope and importance of a liberal education in promoting a genuinely "educated being" who can compete successfully in a versatile market. There must be a cognizance of the realistic application of interdisciplinary studies and/or combination fields when applied to music i.e., music and business, music and law, music and medicine, music and religion, music and arts administration, music and the media. It is important, too, to convey the role of versatility as an unwritten competitive factor in "landing the job." It is important here to remind the student that in any career in music, be it traditional or a contemporary alternate, the first priority for a successful career is moral, academic, and musical competence. "Excellence in these areas is the key to success."

## **CAREERS IN MUSIC: THE CASE OF A CURRICULAR EFFORT**

GEORGIA RYDER  
*Norfolk State University*

Asking your permission, I would like to begin by quoting a passage I recently read and which I will identify more fully later on:

"Since the mid-1970's, it can be said that the music business has been run more and more by individuals of real ability and imagination. I call these people 'the new professionals.'<sup>1</sup> Their most striking attribute is their versatility: the publisher may be the songwriter; the record producer may double as the arranger or write the contracts; the recording artist may be a wizard at the mixer board; the lawyer may be an imaginative career manager."<sup>1</sup>

I have heard much, both pro and con, about alternative careers in music; even arguments centered on non-traditional or alternative careers *versus* traditional careers. This is how one institution has addressed the concern. I do not suppose that we have reached any perfect solutions; indeed such may be a myth.

Roughly six years ago, I began to pay attention to some very unsettling handwriting upon a wall I had been taking for granted. Working in an urban college, Norfolk State (Norfolk, VA) as head of a department offering only a baccalaureate degree in music education, I had observed quite comfortably a steadily growing student population in that program. My thoughts were centered on how that circumstance justified a bigger and much better budget.

What began to register on me was the increasing incidence of students expressing either the lack of a desire to enter the music teaching profession or, more strongly, the intent to avoid it. These students included those already enrolled in the program—and who, therefore, threatened to be departmental, college or professional dropouts—as well as those among targeted recruitment populations.

My first reaction, which seemed logical at the time, included rebuttals to their arguments and assurances intended to relieve their concerns. When they pointed out their own and their parents' fears that they would not get a position upon completion of the degree, I gave them a rundown on our graduates' placements—a success story at that time. When they expressed their perceptions of the place of teaching on the professional totem pole, I countered their downward views with my own expressions of high regard for music teaching, emphasizing the intangible rewards to

which I could attest out of my own and many of my colleagues' experiences.

I accomplished little. They, on the other hand, shook me up and forced my attention to statistical documents related to the actual state of the profession and statistical forecasts related to student populations projected for the next decade.

The warnings were impressive: the post-baby-boom over-eighteen year olds would decline in number; the gap between teachers' salaries and the cost of living would widen, and so on. I shared my new views with certain colleagues at my institution but met with indifference. How, they reasoned, could a music education degree program be in jeopardy of diminution? It hadn't happened before. And were not more freshmen enrolling each year? Yes, and among the freshmen were those who were talented and bright and who simply were not remaining in school long enough to benefit from our deep convictions regarding the time-honored values of traditional liberal arts and aesthetic education. They relieved their impatience to be employed in music or music-related fields by going out vastly undertrained, thus to dilute further the questionable quality of much in which they sought to engage themselves. Obviously, these students would best benefit from the music instruction which a very capable faculty was on hand to give; moreover, strong preparation of the students offered the institution a means of making quality input into the fields of work which the students would enter. These contexts need to be better understood.

My investigation into contexts continued, the indifference or lethargy which I encountered being insufficient deterrents to my now aroused interest. I polled the students on their employment objectives. There were a few who entertained vague ideas about being successful concert artists. Most wanted to continue the study of music and to be musicians but, having had little if any affluence to reject, they were not caught up in that trend of social thought so forcefully demonstrated by their contemporaries at many universities. Rather, they adhered to a life-long objective to earn much more than they had personally benefitted from up to that point.

They talked about industry, or commerce if you will, as a field for their career objectives but they insisted that they wanted to function as musicians. Some were doing so already, playing "gigs," arranging music for and contracting their own groups, hoping to become studio musicians or to get into audio-production, artist-and-repertory management, concern promotion, arranging and advertising. Their aspirations were not referenced to data-based indicators of need or potential success but the

hopes were not dimmed by that. It was time for me to get more serious with my investigation. What career options could these students have?

My deep involvement with interdisciplinary and cross-disciplinary instruction at our institution gave me access to some of the more open minds on the faculty. As discussion progressed, I found myself in an exciting dialogue with the head of educational media who was then developing curriculum sequences for a forthcoming mass communications program and, simultaneously, a campus FM radio station. We drew into our talks the professor who would be teaching audio production and studio production and who is a musician himself. Together we studied occupational handbooks, trade journals and the responses received from questionnaires we sent to practicing musicians, producers and broadcast personnel.

I interviewed management personnel at production and recording studios and visited the music division of one large advertising house. My collaborators and I got answers to very direct questions; for example:

Question: What career options are open to graduates of a bachelor's degree program combining instruction in music and broadcast/film media:

Responses: In your corporation (or agency)?

Staff writer: arranger, composer, copyist  
Director, A & R (Artist and Repertory) Department  
Production: audio and video  
Studio musician  
Studio engineer  
Musician contractor  
Film scorer  
Advertising: music director

Question: Do you perceive that there will now or later be opportunities in your agency for on-the-job training available to Music/Media matriculants?

Responses: Yes, in all fields of the Music Business.

Yes. Perhaps advertising agencies, as well as music houses, will take on matriculants who can be given actual assignments to work on and they can accompany producers to the various studios. This will not only give a student on-the-job training, it could also develop into a real job potential.

Yes, particularly as copyists; songwriters.

**Question:** Can you specify any areas of employment where a demand for Music/Media skills exists?

**Responses:** Writers (arranging, copy)  
Motion pictures (sound tracks; conducting, performing)  
Publishing  
Advertising (TV/Radio jingles, etc.)  
Program directors (TV/Radio)  
Recording industry  
Studio Musicians  
Night Club Performers

**Question:** What specific skills do you recommend as most essential to the musical needs of your agency?

**Responses:** Vocal or instrumental skills as a "demo" (demonstration) artist  
Transcribing from tape to score  
Ability to do "head" arrangements  
Working knowledge of click track and movieola  
Salesmanship  
Capacity of handling copyrights, contracts

We also solicited reactions to our draft for a curriculum sequence and explained that its main purpose is to expand the career preparation of music students by providing learning experiences needed in the music industry as represented by mass media, particularly broadcasting.

We noted that the sequence was designed to include the essential music courses and media courses suggested by all the input we had received thus far, including that from interested musicians, among whom one was our jazz ensemble director.

Our labors would have been reduced considerably if we could have had the comprehensive source now available in David Baskerville's *Music Business Handbook and Career Guide*. It is this book from which I quoted in my opening statement.

Published this year (1979) by the Sherwood Company (Los Angeles/Denver) the book, which is organized in seven parts, gives detailed information on Songwriting and Publishing, Business Affairs, The Record Industry, Music in Broadcasting and Film, Career Planning and Development. It includes an opening section on The New Professionals and a valuable appendix. Dr. Baskerville acknowledges help from many outstanding professionals, including Warner Imig and Samuel Hope of NASM and other music educators, but especially personalities in industry and arts management. He drew on his own experiences in studios and as a professor at the University of Colorado at Denver.

Baskerville's book is about the business of music. The curriculum we conceived and developed is not a music business, music merchandising or arts management program. Neither is it a jazz studies or jazz education program, though jazz comprises a musical emphasis. We are, therefore, not sharing in the success of these programs as pioneered at the University of Miami or North Texas State University and widely proliferated since. Rather, we are working to provide career alternatives which in 1973 it seemed possible to do in our circumstances. The graduates may opt for careers in music or broadcasting or, ideally, both.

The program began in 1975. It has been monitored continuously and revised as seen necessary. For a brief period, there was an influx of students who thought the program should be jazz studies, or rather a four-year "gig" because they understood neither our program nor jazz studies. When they could not shape it to their purpose, they departed.

The program was approved by the University and the State of Virginia as a degree program and it is now offered with the title acceptable to NASM, Bachelor of Music: Emphasis in Media. In May 1979 there were four graduates. Each had completed a general studies core and 63 credits in music courses, including 7 semesters of study on his major instrument; 7 semesters of ensemble; basic theory, arranging, melody and improvisation, conducting, Afro-American Music, 20th Century Music or New Directions in Music, jazz literature and criticism and a senior recital or jury; also, 36 credits in Mass Communications including, among others, audio production, the television studio, writing for broadcast and film, media performance, a course in law and mass communications or legal protection of musicians, and electives in literature, film courses and social sciences. Three served internships as follows: one in an AM station with on-air assignments; one in a cable TV studio; one in concert promotion. The fourth student elected two courses instead.

Since graduation, one has operated his own band and promotion business, one signed a contract with a touring band and the other two received employment at the radio station and television station where they interned though one has moved from that position.

At present, one music professor is part of the management of a recording studio and serves as our liaison with that corporation. Another student begins internship there in January, supervised by the professor who is also an arranger and whose arrangements the student has already performed in recording sessions at the studio.

Seniors may intern in broadcast or performing positions. The program now includes three senior options: a six-credit internship; a three-credit internship plus a three-credit course; or two prescribed three-credit courses. An electronics professor, serving as a consultant, has recommended up to nine credits in electronics as an elective sequence.

The campus radio station is readying for a 1,000 watt coverage of a 20-mile range. Students in our program will be very much involved in the station's programming and operation.

It is too soon to tell if our program is successful. We will be continually soliciting feedback from our students, our graduates, and their employers. In the meantime, we regard it as a viable offering for career alternatives; however, we are in no way diminishing our efforts to maintain a high quality music education program for our students who are dedicated to preparing themselves for that profession.

#### FOOTNOTE

<sup>1</sup>Baskerville, David, *Music Business Handbook and Career Guide*, Los Angeles: The Sherwood Company, 1979.

# A CAREER IN CHURCH MUSIC

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From the time that man acknowledged a power higher than himself, he has offered music in praise of that deity. Today in the United States the field of church music is open to those musicians who have responded to a religious call, who possess the necessary musical talents and abilities, and who have met the necessary musical and theological requirements of a particular denomination or local church. In presenting this paper, this writer assumes that the prospective church musician is planning a career in a church within the Judeo-Christian tradition.

Historically, the present-day church musicians can trace their roots back to the religious services of the Jewish nation. During the pre-Davidian period, the Hebrew people used music as a vehicle for worshipping God, as well as in their everyday culture. Music, as a result, held a special place in the worship rites of the Jewish nation. As important as music was in these services, professional musicians are not mentioned in the Old Testament accounts until the time of King David. It was during David's reign that the status of the church musician was placed on a professional basis.

King David was responsible for the establishment of the first professional school of church music for training musicians in the art of leading in the Temple worship. The tribe of Levi had the prime responsibility for providing the music and musicians for the worship services, as well as maintaining "the school of church music."

The writers of the New Testament do not give as much information about the use of music or its ministry as do the Old Testament authors. There are some scattered references to music and its use by the new Jewish-Christians, but not enough data to establish a regular pattern of music ministry. Nevertheless, those involved with the ministry of this young faith were called into a variety of positions and responsibilities, based upon the native talents possessed by each individual. These diverse gifts and accompanying ministries are listed in such scriptural references as Romans 12:6-8, I Corinthians 12:4-10, I Corinthians 12:28-30, Ephesians 4:11, and I Peter 4:10-11.

The person who is considering a career in church music must be fully aware that this field of musical endeavor has a marked difference from other musical professions. The elements which make church music a different type of musical career include a personal belief in God, a strong commitment to His Kingdom, a call to the ministry of music, an acceptance of the tenets of faith of the church in which he serves, and an

appreciation for the life, ministry, and mission of that church or denomination. God issues a call to a person that is holy in nature and which has a definite purpose, for God's master plan is the redemption and reconciliation of all mankind unto himself.

In the scriptures, a religious calling is related to the gifts or talents possessed by the called. Each Christian or Jew had his own particular gifts or talents which were used to honor God and or Christ in both the secular and sacred worlds. Today, as it was then, it is the responsibility of the church and the Holy Spirit to call out certain musicians into a full-time ministry of church music. Once the person has received what he considers to be a genuine call into the music ministry, he should examine and investigate the various positions and opportunities available in the area of church music.

Although some of the church music positions listed below could be held by a part-time employee, these jobs will be considered full-time in this paper. Such positions as minister of music, organist/choirmaster, organist, assistant minister of music, and/or a combination of these are available to those persons who qualify. To give the prospective church musician an opportunity to view and evaluate the responsibilities of these positions, several of them are named below with an accompanying list of duties and responsibilities.

The principal function of most ministers of music is to plan, conduct, and evaluate a comprehensive music program for their churches. The following responsibilities for a minister of music are based upon a *Sample Church Organization Chart with Sample Job Descriptions*, a paper produced by the Church Administration Department, The Sunday School Board of the Southern Baptist Convention:

1. Direct the planning, coordination, operation, and evaluation of a comprehensive music program based on program tasks.
2. Serve as chairman of the church music council; coordinate the church music program with the calendar and emphases of the church.
3. Lead in maintaining a church music council; train members of the council and all music leaders; guide the council in determining music program goals, organization, leadership, facilities, finances, and administrative procedures.
4. Assist the pastor in planning congregational services of the church; be responsible for the selection of the music.
5. Be aware of weddings and funerals to be held in the church; be available for council and arrange and provide music for special projects, ministries, and other church-related activities in cooperation with appropriate individuals or groups.

6. **Direct music groups and congregational singing.**
7. **Be responsible for enlisting and training leaders for the church music program in cooperation with the church nominating committee.**
8. **Supervise the work of all music leaders in the music program.**
9. **Work in cooperation with appropriate persons including the nominating committee in selecting, enlisting, training, and counseling with song leaders, accompanists, and other musicians who serve in church music organizations.**
10. **Coordinate the performance schedules of music groups and individuals in the functions of the church.**
11. **Give direction to a music program plan of visitation and enlistment.**
12. **Supervise maintenance of and additions to music library; provide musical materials, supplies, instruments, and other music equipment for use in the church's program.**
13. **Keep informed on current music methods, materials, promotion, and administration, utilizing them where appropriate.**
14. **Cooperate with associational, state convention, and denominational leaders in promoting mutual interest activities of the denomination and the church.**
15. **Lead in using planning and evaluation guides.**
16. **Coordinate the training and use of instrumentalists and vocalists in groups or as individuals.**
17. **Plan, coordinate, and evaluate family ministry activities in the church music program.**
18. **Be informed of denominational goals, traditions, publications, materials, policies, and plans for employing them as they relate to the local church and its welfare.**
19. **Prepare and administer the music program budget.**

If the church's music program is large enough, a full-time assistant minister of music position might be available. Such combinations as assistant minister of music/organist, assistant minister of music/music secretary, and assistant minister and music/children's choir director are all positions presently being filled by full-time church musicians. A list of the responsibilities of an assistant minister of music/organist given below will serve as an example of this category:

1. **Play for all services of the church, both regular and special.**
2. **Serve as accompanist for choirs, ensembles, and soloists in regular and special rehearsals and performances, as assigned.**
3. **Play for weddings and funerals, as requested, with the approval of the minister of music.**

4. Assist the minister of music in planning worship services, choir rehearsals, and special music events.
5. Assist the minister of music in planning and giving direction to a training program designed for developing organists and pianists in the church.
6. Serve as secretary to the minister of music; take and transcribe dictation; and maintain music ministry files, library and equipment inventories.
7. Perform other responsibilities, as assigned.

These sample job descriptions indicate in broad terms what is expected of a prospective minister of music and assistant minister of music. The innovative minister will develop programs and ministries beyond those not specifically designated in his list of responsibilities. Nevertheless, the minister of music and the church personnel committee should be in complete agreement on these responsibilities and other related items. Lynn W. Thayer, in his book *The Church Music Handbook*,<sup>1</sup> lists the following items on which both the prospective minister of music and the hiring body need to agree: number of services, choirs involved, rehearsals for each choir, conferences with the pastor and other staff members, yearly planning, extra meetings and music for them, amount to be spent for music budget, private teaching possibilities and time allowed for that teaching, use of church facilities, expected participation in general church life, salary for minister of music position, additional pay for extra services if they are not included in the annual pay, and vacation period.

The minister of music will be working closely with the pastor and other staff members. In these situations, he will need to work out his own philosophy of church music education, which will be in general harmony with that of the other staff members.

The full-time minister of music can expect to earn between \$10,000 and \$28,000 annually. This amount may or may not include such fringe benefits as insurance policies; car expenses; housing allowance; moving expenses; professional memberships, meetings, and conventions; educational expenses for advanced study; and some form of pension plan. These salaries, coupled with or without fringe benefits, are available only to those musicians who have been trained musically and theologically.

The professional training necessary for the church musician, like that of his fellow musicians in other musical professions, must be first-rate. The minister of music, who many times possesses the highest academic credentials in both his church and community, should be capable of taking his place beside other professionally-competent musicians in his region of activity. Because the God that the church musician worships was the original creator, the minister of music should, in turn, strive to create

music of the highest quality in all the music programs of his church. Even though church music should be performed as artistically as possible, the dedicated church musician must never substitute an "art for art's sake" performance for that of a spiritual one, for art for art's sake has no real place in the ministry of church music.

The National Association of Schools of Music has established certain minimum requirements for a bachelor of music degree with a major in church or sacred music. As well-defined as these requirements are, they do not assure adequate preparation and expertise for the musical and theological demands made on a full-time minister of music. Such studies as theology, religious education, and advanced church music methods, among other related subjects, are not generally required on the bachelor of music degree program. For this reason, many churches are expecting a prospective minister of music to hold a master's degree in church music. Many seminaries and universities throughout the United States now offer both the master's and doctor's degrees in church music.

For the student who possesses the necessary musical and spiritual prerequisites a career in church music can be a most rewarding profession musically, spiritually, and financially.

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### **Unpublished Materials**

**Church Administration Department, The Sunday School Board of the Southern Baptist Convention. "Sample Church Organization Chart with Sample Job Descriptions." (Mimeographed)**

### **FOOTNOTE**

<sup>1</sup>Thayer, Lynn W., *The Church Music Handbook*. Grand Rapids, Michigan: Zondervan Publishing House, 1971.

# CAREERS IN MUSIC

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In today's world of harsh economic realities, music educators and administrators are increasingly having to face tough questions concerning career opportunities from concerned music majors. Colleges and Universities throughout the nation are developing new course offerings, indeed, in some cases, entirely new programs, to help prepare students for a much wider range of career alternatives than were considered necessary just some fifteen or twenty years ago. The range of careers to be considered today is extensive. Table I lists only incompletely some possible areas of employment open to a person with an interest and talent in music.

To help meet the needs of these various areas, programs in music therapy, jazz education, guitar, electronic music, Afro-American music, music and media, music and business, arts management, art and technology, third stream music, commercial music, and so on are proliferating nationwide.<sup>1</sup> It is necessary for those who work directly with the next generation of young musicians to stay current with these new career trends. How is this possible, one might ask, in view of the vast array of job opportunities outlined? One such manner of staying current would be to familiarize oneself with the available literature that involves career planning in music. In this manner would one be able to more adequately advise one's own students as to career alternatives, and also, in this manner would we be able to help them be more aware of such opportunities for their own students should they themselves enter the teaching field.

The publication of books, magazine articles, pamphlets, and the like concerned with career opportunities in music has greatly increased in recent years. Upon beginning this present investigation, I was amazed to discover the great quantity of literature available. From the start it must be recognized that such career information is soon out-of-date, especially that which is concerned with such specifics as salary ranges and availability of positions. Any listing of such information must therefore be constantly updated. However, such information, even if somewhat out-dated, can be useful in a comparative study of various careers, and this literature can be an invaluable aid in providing a job description for a particular occupation. Indeed, how can a student begin to evaluate his own interests in a potential career if he has access to little or no information concerning that career. Since firsthand, in-service experience in a career area, though highly to be recommended, is often not available to many students, those involved in any way with career counseling must know where to find suitable career descriptions, especially those written

**Table I. Occupations in Music\***

- I. Performance and Creation
  - A. Instrumentalists
    - 1. Solo Concert Careers
    - 2. Orchestra Positions
    - 3. Chamber Music Organizations
    - 4. Band Positions
    - 5. Accompanying
    - 6. Church (Synagogue) Musicians
    - 7. Free-Lance Work with:
      - a. Festivals
      - b. Opera
      - c. Ballet
      - d. Touring Shows
        - 1. Circuses
        - 2. Ice Shows
      - e. Casual Gigs
        - 1. Parties
        - 2. Weddings
      - f. Recording Sessions
      - g. Night Clubs
      - h. Coffee Houses
      - i. Bars
      - j. Street Music
  - B. Vocalists
    - 1. Solo Concert Careers
    - 2. Opera
    - 3. Professional Choruses
    - 4. Section Leader in Church Choir
    - 5. Free-Lance Solo Work with Professional and Amateur Groups
    - 6. Club Work, Entertainment
    - 7. Broadway Shows
    - 8. Dinner Theaters
    - 9. Recording Sessions
    - 10. Singing Waiters
  - C. Conductors
  - D. Composers
    - 1. Composers
    - 2. Arrangers
    - 3. Librettists
    - 4. Lyricists
- II. Production
  - A. Production-Performance Management
    - 1. Symphony Orchestra/Chorus/Stage Managers
      - a. Assistant Managers
      - b. Director of Development
      - c. Public Relations
      - d. Business Manager/Controller/Bookkeeper
      - e. Director of Ticket Sales
      - f. Librarian
      - g. Personnel Manager
  - B. Sound, Technical Equipment Operators
    - 1. Acousticians
    - 2. Sound Equipment Operators
  - C. On-Site Recording and Broadcasting
    - 1. Broadcast Director
    - 2. Broadcast Engineer
    - 3. Announcer and Disc Jockeys
    - 4. Programmers
    - 5. Record Librarians
  - D. Studio Recordings
    - 1. Record Producer
    - 2. Artist and Repertoire Person
    - 3. Recording Artists
    - 4. Recording Engineer
    - 5. Sound Person
    - 6. Arrangers
    - 7. "Side-Men"—Studio Musicians
    - 8. Mixers
    - 9. Graphic Artists
    - 10. Promoters
    - 11. Sales Promotion
  - E. Music Technical Services
    - 1. Acousticians
    - 2. Instrument Building and Maintenance
    - 3. Piano Tuner-Technicians
    - 4. Organ Tuner-Technicians
    - 5. Road Crew for Traveling Groups
  - F. Publishing
    - 1. Publishers
    - 2. Artist and Repertoire Persons
    - 3. Music Editors
    - 4. Proofreaders
    - 5. Music Graphers
    - 6. Music Engravers, Typographers, Autographers
    - 7. Music Printers
    - 8. Graphic Artists
    - 9. Arrangers

- 10. Wholesale Distributors
  - 11. Retailers
  - 12. Copyright Experts
- III. Music Business
- A. Arts Business management; Concert Management
    - 1. Concert Managers
    - 2. Booking Agents
    - 3. Business Agents
    - 4. Hiring Contractors
  - B. Sales and Promotion
    - 1. Sales Managers
    - 2. Salespersons
  - C. Professional Associations and Organizations
  - D. Publishing
  - E. Instrument Manufacturing
  - F. Recording Industry
  - G. Legal and Financial Services
    - 1. Music Copyright Lawyers
    - 2. Copyright Experts
    - 3. Performing and Broadcast Rights Organizations
  - H. Retailing
  - I. Wholesaling
- IV. Education
- A. Teaching
    - 1. Public School Supervisors/Directors/Teachers
  - 2. College, University, Conservatory
  - 3. Community Music School
  - 4. Private School
  - 5. Music Store
  - 6. Private Studio
  - B. Museum Services
  - C. Library Services
    - 1. Institutional
    - 2. Performing Organizations/Music Theater/Opera
  - D. Music Therapy
    - 1. Hospitals/Clinics
    - 2. Correctional Institutions
  - E. Writers about Music
    - 1. Musicologists/Ethnomusicologists
    - 2. Music Critics
    - 3. Program/Album Note Writers
  - F. Government Services
  - V. United States Armed Forces
    - A. Instrumentalists
    - B. Vocalists
    - C. Accompanists
    - D. Arrangers
    - E. Teachers
    - F. Conductors
    - G. Music Librarians
    - H. Recording Technicians
    - I. Instrument Repairmen
    - J. Church Musicians

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\*The above information was compiled from two main sources: Richard Cornell and Mary Lewis Hanse, *Exploring Music Careers; A Student Guidebook* (Washington, D. C.: U. S. Government Printing Office, 1976), pp. 4-7 and 38 and Betty Stearns and Clara Degans, editors, *Careers in Music* (Chicago: American Music Conference, 1976), pp. 16 et passim.

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by professionals in the field. Thus has the accompanying bibliography been drawn up to aid those involved in the counseling of young musicians.

As may be easily observed by a quick perusal of this list, there is a great quantity of such literature available to the interested student. In order to make this material more meaningful I have attempted to classify it with regard to the general occupation described therein. This categorization follows immediately the bibliographical listing and makes reference only to the number previously assigned each entry, this method having

been adopted primarily because many of the entries are concerned with several career areas.

Thus categorized are books, articles, and pamphlets in which career opportunities are discussed for the following fifteen areas: I. performance, II. conducting, III. composition and arranging, IV. church music, V. education, VI. music therapy, VII. music publishing, wholesaling, and retailing, VIII. instrument manufacturing, merchandising, and repair, IX. music criticism, X. music librarianship, XI. arts management, XII. media, XIII. law, XIV. architectural/acoustical consulting, and XV. recreational arts supervision. In addition, two other categories of literature are included: XVI. career counseling and XVII. curriculum revisions. In the former are included those articles that specifically deal with career counseling at the high school level. In the latter group are those writings that suggest revisions that are felt to be needed in either secondary or collegiate training. It must be observed that in no way are these various categories considered to be mutually exclusive, nor is this bibliography necessarily complete. It simply reflects approximately one month's effort on my part to collect materials related to career planning, this effort being conducted in a geographical area that is nearly one-hundred miles from a major music library. Those of you from larger institutions will probably have access to even more information than I.

It is obviously an impossible task to attempt to summarize, even in a cursory manner, such a large quantity of literature in the time provided for this panel discussion. Thus I will only make a few observations with regard to the literature that is available in one specific area, namely, music education, this being the area which traditionally has attracted the greatest number of music graduates, and is therefore the area for which there is the greatest need for career alternatives.

Recent surveys have been conducted to pinpoint areas of weaknesses and strengths in the teacher job market. William E. Mathis describes in an article in the April, 1978 issue of the *Music Educators Journal* the results of a questionnaire that was sent to members of the National Association for School, College, and University Staffing. In this questionnaire Dr. Mathis attempts to determine the influence of population density, geographical location, teaching specialization (instrumental/vocal, elementary/secondary), etc. on the distribution of music teaching vacancies.<sup>2</sup> A summary of the findings of this survey indicates 1) that as a nation forty-five percent of all music positions are located in communities with populations of less than 10,000 people, 2) that although positions in instrumental music slightly outnumber those in vocal music (35 per cent as compared to 31 per cent), an important 34 per cent of all teaching positions call for a combination of the two, 3) that especially in the Southern

and Western areas of the country, job availability during the three-year period immediately prior to the survey had increased substantially over the preceding five years, 4) that primarily only in the South was there an increased demand for a Special Education background in addition to the traditional music background, this despite Public Law 94-142 (1975) that mandates educational programs for the special needs of the handicapped. 5) that increasingly important, especially in the North Central and Southern states, are trends toward combinations of music and non-music teaching expertise, and 6) that, nationwide, positions that combine either elementary and secondary instruction or vocal and instrumental instruction are becoming much more prevalent. This survey concludes that although some troubled areas do exist, as a whole, the picture for the nation does not appear to be completely negative with respect to teacher placement. Increasingly strong, however, is the competition for good positions especially in areas of declining population and teacher preparation to fill these positions needs to be increasingly broadened.

In a similar vein is the study undertaken in 1977 that was published in the November issue of the *Music Educators Journal*.<sup>3</sup> Therein a state by state survey pinpointed those areas that were experiencing 1) general cutbacks in teaching positions and educational budgets, 2) financial difficulties especially within urban areas, 3) declining student enrollment, 4) general stability in budgets and jobs, 5) improvement in pupil-music teacher ratios, 6) strong state support of music programs, and 7) a general increase in music positions. Table II specifies those states which fit into each of these seven categories.

One additional set of statistics must be mentioned with regard to the public school teaching profession. The National Education Association (NEA) annually studies teacher supply and demand in the public schools. The most recent statistics available, namely those for 1978, indicate that in all fields there were positions available for only 49.4 per cent of the college graduates who were prepared to enter them.<sup>4</sup> In 1962 this figure was 74.4 per cent, thus showing a drop of some 25 per cent in just sixteen years. In addition, statistics show that in 1978 the supply of new teachers in both elementary and secondary education was an astounding 223.2 per cent over the demand. With regard to music teacher supply and demand, it was found that the supply of secondary teachers exceeded the demand by some 159.4 per cent. However, the supply of elementary music teachers was only 59.3 per cent of the demand, this being the lowest area of supply for any elementary teaching area. It would appear that for the time being at least there is one potential area for employment open to music education graduates, namely, elementary music.

**Table II. State Survey\***

<b>I. States Experiencing Cutbacks in Teaching Positions and Educational Budgets</b>		H. Iowa	P. North Dakota
A. Delaware	I. New Jersey	I. Massachusetts	Q. Oklahoma
B. Illinois	J. New York	J. Minnesota	R. South Carolina
C. Indiana	K. Ohio	K. Mississippi	S. South Dakota
D. Kentucky	L. Pennsylvania	L. Nebraska	T. Texas
E. Maryland	M. Rhode Island	M. Nevada	U. Virginia
F. Michigan	N. Vermont	N. New Mexico	V. West Virginia
G. Minnesota	O. Virginia	O. North Carolina	W. Wisconsin
H. Missouri	P. Washington		
<b>II. States Experiencing Educational Financial Difficulties in Urban Areas</b>		<b>V. States Experiencing Improving Pupil-Music Teacher Ratios</b>	
A. Colorado	F. Massachusetts	A. Alabama	F. Iowa
B. Delaware	G. Michigan	B. Arizona	G. Missouri
C. Illinois	H. Missouri	C. Connecticut	H. Oregon
D. Kentucky	I. New York	D. Georgia	I. Wisconsin
E. Louisiana	J. Pennsylvania	E. Idaho	
<b>III. States Experiencing Declining Student Enrollment</b>		<b>VI. Music Programs Receiving Strong State Support</b>	
A. Arizona	E. Georgia	A. Alabama	D. Idaho
B. Connecticut	F. Idaho	B. Arkansas	E. New Mexico
C. Delaware	G. Iowa	C. Colorado	F. Utah
D. District of Columbia			
<b>IV. States Experiencing General Stability in Budgets and Jobs</b>		<b>VII. States Experiencing an Increase in Music Positions</b>	
A. Arkansas	E. District of Columbia	A. Alabama	G. Montana
B. California		B. Arizona	H. New Hampshire
C. Colorado	F. Florida	C. Georgia	I. New Mexico
D. Connecticut	G. Indiana	D. Kansas	J. Oregon
		E. Maine	K. Utah
		F. Missouri	L. Wyoming

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\*"U.S. Music Education: What's Its State of Health?," *Music Educators Journal*, LXIV (1977), 37-42.

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In general, however, these findings, coupled with statistics forecasting a general decline in population over the next decade, strongly re-enforce the need for a broader, more varied career preparation in music.

It is therefore the responsibility of those involved in education to make available to their students information concerning the broad spectrum of music-related jobs. Even at the secondary level should counseling programs be established such as those described by Paul E. Thoms (Entry No. 103),<sup>5</sup> William Wagner (No. 108),<sup>6</sup> and Peggy Mapes Tate (No. 99).<sup>7</sup> At this level also should strategies be adopted for improving music programs. Leon C. Karel has outlined eight general guidelines by which

music might win such ever increasing public support.<sup>8</sup> Through emphasizing music's ability to develop one's aesthetic point of view, one's ability to think in response to sensory stimulation, and one's creative powers; to view music in connection with such related areas as art, drama, and dance; to discuss music's important role in one's life, both present and future; to make the aesthetic viewpoint as important as the historic or scientific viewpoint, are all goals that would certainly establish a more important role for music in education. Along these same lines should not we as music educators seize upon the emphasis being placed in many areas on the training of the so-called "Gifted and Talented" student and make music an important aspect of this training? Music has long served a vital role in man's existence and it is up to us as music educators in the broadest sense of the word to insure its continued importance in man's everyday life. Then we will be able to look our talented music students directly in the eye and say, yes, there is a future in music for you!

#### FOOTNOTES

<sup>1</sup>David Baskerville, "Career Programs in Higher Education," *Music Educators Journal*, LXIII (1977), 49-55 and *Music Business Handbook and Career Guide* (Denver, Colorado: Sherwood Co.).

<sup>2</sup>William E. Mathis, "Where the Jobs Are-And What They Are," *Music Educators Journal*, LXIV (1978), 27-33.

<sup>3</sup>"U.S. Music Education: What's Its State of Health?," *Music Educators Journal*, LXIV (1977), 37-42.

<sup>4</sup>*Teacher Supply and Demand in Public Schools, 1978* (Washington, D.C.: National Education Association, 1979) and *Population Trends and Their Implications for Association Planning, 1979* (Washington, D.C.: National Education Association, 1979), p. 5.

<sup>5</sup>Paul E. Thoms, "Career Choices in Music Education," *The Instrumentalist*, XXXII (1978), 24 and 30.

<sup>6</sup>William Wagner, "What Do You Want to Be When You Grow Up?," *The Instrumentalist*, XXXI (1976), 35-36.

<sup>7</sup>Peggy Mapes Tate, "Career Education in High School," *Clavier*, XIV (1975), 34-37.

<sup>8</sup>Leon C. Karel, "Music Education: Strategies for Survival," *Music Educators Journal*, LXV (1978), 30-35.

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- Careers in Conducting: 1, 3, 19, 20, 26, 27, 31, 32, 49, 51, 82, 110
- Careers in Composition and Arranging: 1, 6, 13, 15, 19, 20, 21, 26, 27, 31, 32, 35, 41, 49, 82, 88, 89, 94, 95, 104, 110, 116
- Careers in Church Music: 1, 20, 31, 32, 49, 58, 93, 110
- Careers in Education: 1, 3, 4, 18, 19, 20, 23, 26, 31, 32, 34, 38, 39, 44, 47, 49, 56, 60, 62, 63, 64, 70, 75, 82, 85, 95, 97, 100, 101, 105, 106, 110, 111, 113, 115
- Careers in Music Therapy: 1, 6, 11, 19, 20, 22, 23, 31, 42, 49, 66, 95, 96
- Careers in Music Publishing, Wholesaling and Retailing: 1, 2, 3, 4, 6, 14, 20, 21, 23, 26, 31, 32, 45, 48, 49, 79, 80, 94, 95, 109, 110
- Careers in Instrument Manufacturing, Merchandising, and Repair: 1, 4, 6, 8, 16, 19, 20, 23, 31, 32, 37, 49, 80, 84, 86, 95, 107, 110
- Careers in Music Criticism: 1, 3, 4, 19, 20, 26, 33, 40, 49, 82, 95, 110, 114
- Careers in Music Librarianship: 1, 19, 20, 23, 31, 49, 57, 95, 110
- Careers in Arts Management: 1, 3, 4, 6, 20, 23, 26, 49, 78, 80, 94, 95, 110

**Careers in the Media:** 1, 4, 6, 13, 20, 21, 23, 25, 26, 27, 31, 43, 49, 52, 59, 67, 71, 76, 80, 81, 83, 94, 95, 110, 116

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**Suggestions for Curriculum Revision (High School and College Level):** 4, 5, 29, 36, 50, 77, 87, 112

## **“THE UNIVERSITY AND ITS COMMUNITY: PARTNERS IN THE ARTS”**

J. ROBERT WILLS  
*University of Kentucky*

I feel somewhat like an outsider in your midst. My own background is theatre, primarily directing and contemporary theatre theory; yet I became a Dean of Fine Arts only after wrestling with a growing sense that all the arts were important, and that, furthermore, something of significance was happening to those arts as they affected American life and American society. That ‘happening’ continues today, and it effects those of us in higher education more directly than we sometimes confess. So regardless of our various backgrounds, we are closely related at the outset.

Luckily, the arts themselves are closely related. As film maker Norman Corwin has suggested, the Muses are sisters, not just cousins. And they were daughters of Zeus, no less. There were nine of them, as you know, which is a big family even for Greece. But as Corwin says, Zeus knew what he was doing, for if there is a province where birth control should never be practiced, it’s in the arts. Everyone is richer when a work of art is born.<sup>1</sup>

As administrators and executives in university music programs, you have presided at many such births. Indeed, that’s one reason we all keep going. I want to suggest today, however, that the nature of such birthing for a university arts program has changed, and will continue to change, and that our response to that change may well determine our viability in the decades ahead.

Let me tell you a story that may help illustrate what I mean.

The University of Kentucky has what is called a Donovan Scholar Program, whereby all persons sixty-five years of age or older may attend the University free of charge. Some years ago, one particular Donovan Scholar entered UK as a freshman, hoping to complete an undergraduate degree in the normal four years. She celebrated her 78th birthday during registration for the Fall Semester. Then she declared herself a theatre major. I became her advisor. (That, in itself, seemed a bit ironic to both of us, but that’s another story.) Among her other activity that first semester, Vivian enrolled in Acting I—a course designed primarily for eighteen-year olds, in which the emphasis was on movement, gymnastics and other rigorous physical training for the body.

Well, Vivian came to see me right after the first class meeting. “Everybody has to wear tights and leotards,” she said, and I could sense the hesitancy in her voice. Nevertheless, after a shopping spree, she

showed up for the second class meeting in 'uniform' with everyone else. Hers was purple.

Vivian and her purple leotards became a fixture in the Department that year. She completed Acting I, went on to Acting II, and I saw her often during the year, sharing her progress and her joy. Then, during final exam week in May, she stopped by my office, "to confess," she said. "Confess what," I asked. And Vivian revealed that she had decided to switch her major to music. She had worked hard all year, had seemed truly interested in acting, so I wondered why she wanted to change. I'll remember her response for a long time. "I'm switching to music," she said, "because the career opportunities are better there."

Vivian moved from Kentucky before her studies were completed, and we've lost track of each other, so I don't know whether or not she's been successful in a music career. There are, obviously, some people who will never be successful in the arts, regardless of age. But unless they are helplessly uncreative, it's dangerous to write them off. You can never tell. In my years of teaching theatre, I've suggested only to one student—his name was Michael—that he didn't have the talent to make it as an actor. As you can imagine, he went on to star on Broadway, to receive a Tony Award Nomination as best American actor of the year, and to work successfully in television and films.

Unlike Vivian and Michael, not all persons yearn for a career in the arts. In fact, an increasing number desire to study the arts only to enrich their own lives, and, in turn, to enrich the life of their communities. Yet by and large, our academic and artistic programs still cater primarily to the young, would-be professional; and that must change in the decades ahead. Without losing our focus as centers of both training and education in their traditional senses, we must enlarge our vision and our responsibility to include those persons now excluded from our programs. Such a change may not require less teaching or less research, but it will demand expansion of our views of those activities, and it will also demand increased levels of what we often call service. In fact, the growing demand for service may well be the biggest change we face in the time ahead, and while the change has become obvious in certain institutions, in others it remains only a future potential.

Let me explore briefly with you today just one aspect of this change we face—that aspect which joins the university and its community together as partners in the arts.

The importance of the arts to communities large and small has been increasingly recognized recently. In 1978, for example, just after the passage of Proposition 13, the U.S. Conference of Mayors issued a position paper title *The Taxpayers' Revolt and the Arts*, which was based simply

on the following premise: "The arts are uniquely urban; they represent the vitality and, perhaps, the very identity of the city itself. The arts show us who we are and where we are going, whether as a neighborhood, a city or a nation. Taken in their totality, the arts—ambience, design, enrichment, and opportunity for expression—are more than an isolated set of events and activities. The arts are the essence of our civilization and our hope."<sup>2</sup> Four years earlier the Conference of Mayors had urged that "city governments recognize the arts as an essential social service, equal in importance to other essential services, and help make the arts available to all their citizens."<sup>3</sup>

The National Governor's Conference has gone even further. "The arts and a vital cultural atmosphere," it resolved, "are directly responsible for creating a way of life which leads to human fulfillment and enables man to cope with the dynamics of change. State governments should recognize the arts as requirements for increasing the quality of life in America."<sup>4</sup>

Nor is it just city fathers and other high officials who now applaud the arts. According to the well-known recent survey of public opinion conducted by the National Research Center for the Arts, an affiliate of Louis Harris and Associates, more than 93% of all Americans sixteen years of age or older think the arts are important to quality of life. Some 91% agree that "things like museums and theatres and music performances make a community a better place to live in;" 84% think the arts "are as important for a community to have as libraries, schools, parks and recreational activities." In other words, ours is a time of "overwhelmingly positive attitudes by Americans toward the arts. The arts are seen as playing a central role in making communities better places to live in, and insuring a higher quality of life."<sup>5</sup>

These newly awakened attitudes toward the arts represent a fundamental change in American society which has occurred, really, in the last fifteen years or so. In many ways, the arts have arrived, at last. They are considered important, central, not merely a *fringe*, to a surprisingly large segment of our population.

The question today, then is this: how do university arts programs fit into this new picture? What roles can they play in improving the quality of life—and the quality of arts—in their own communities?

To begin with, those of us within colleges and universities can no longer afford to be isolated, to look only inward, to concentrate solely on our own students and their attendant needs. In our age of shrinking enrollments, tighter dollars and program retrenchment, we must increasingly look outward, towards the communities of which we are a part; and in doing so we must devise significant ways to influence the life of the arts

where we live. After all, in many communities throughout America, we *are* the arts. In others, we are a unique, often strong, aspect of a total arts community. We have the facilities, the artists, the programs, the resources, the levels of expertise and all the other requirements to be a major impetus in the growing arts movement. And that is a responsibility we must not fail.

How, then, can we meet this new challenge?

No short presentation can explore every alternative, of course, but let me suggest at least six ways which seem worthy of consideration. I'll illustrate each suggestion with a series of overlapping, non-exclusive, questions, and ask that you answer the questions for yourself as I go along, comparing the program you represent to what might be possible. (There are 46 such questions; there could easily be 100. In fact, there should be more than 100, given recent inflation. One instructor at UK recently gave a 1000 point test because, he argued, a 100 point examination wasn't worth anything anymore.)

The first area is *expertise*. How effectively are you providing community leadership necessary for growth in the arts?

How well, for example, do you know the staff members of your state arts commission? When were they most recently on your campus? How often do they call you for advice and counsel in setting arts priorities for your state? Do you serve on their review panels?

How well do you know the staff members of you local arts council? When did you last sponsor a joint program with that council? How many of your faculty are active on its Board of Directors or in its volunteer support system? In what specific ways do you work with your council to aid the development of all the arts in your community?

Such questions, you can see, could continue on and on.

Second, *advocacy*.

How, for example, have you attempted to influence local or state legislation to create an appropriate environment for arts activity? How have you spoken out for the importance of the arts in community life? How fully have you adopted a political action role, to influence the role of the arts in your locale? In what ways have you assisted other arts organizations in establishing collective strategies for growth? In what ways have you given the arts increased visibility? How have you educated and encouraged the local citizenry to become advocates for the arts. Look at the other organizations in your community: parks and recreation, city government, departments of human resources and others; how have you helped them recognize the value of the arts?

Third, *cooperation*.

How, for example, have you most recently assisted local arts organizations in strengthening their programs? How often do they consult you

on artistic and management concerns? Or on the potential sources for grants and contracts? How many of your faculty serve on their Boards of Directors?

Have you been instrumental in establishing an arts in basic education program for your local school system? Are you affecting directly the quality of arts education in your elementary and secondary schools? What was the title of the most recent in-service arts workshop you offered for current classroom teacher? How effective have you been in influencing the definition in your school system of what the 'basics' really are? How well do you know the members of your local board of education?

How have you assisted local professional and non-professional individual artists? How effectively do you share facilities and equipment with community arts organizations? What kind of support have you provided for non-musical organizations—theatres, dance companies, musicians, galleries and the like?

Fourth, *research*.

Have your research scholars turned their attention to learning about the arts in their community? To gathering and analyzing information about its history, levels of participation, audience size, financial structure, managerial concerns and the like? Have you donated computer time to local arts organizations or the local arts council? Have you sought grants to explore the local or state arts scene?

Fifth, *performance*.

How often do your performance groups or ensembles perform in spaces easily accessible to the community audience? When did you last perform in the city park or mall, on the courthouse steps, in neighborhood gathering spots? Do you perform regularly in the public schools? How responsible have you been in the goal of developing discerning audiences?

Have you begun to reach the ill, the isolated, the aged, the handicapped, the confined? Have you begun, for example, cooperative programs with local prisons or jails, with residential centers for older persons, with hospitals, with inner-city poor, or with local labor unions?

Do you use the media—radio, television, film—to reach a larger public? Do you sponsor a weekly television program?

Sixth, *community education*.

How many courses do you offer outside your normal curriculum, courses directed toward continuing education or the further development of practicing professionals or the identification of other specific populations? How many of these courses actually meet off-campus, in the community? How many are not-for-academic credit? Or are offered for CEU's? How many of them involve all the arts rather than just music?

Well, there you have it: expertise, advocacy, cooperation, research, performance and community education—six ways in which university

arts programs, including music programs, can respond to serve effectively the current needs of their communities. The biggest question of all may be this: how have you reallocated existing resources to meet these new and changing needs?

Rarely will we have the opportunity to serve so effectively as in the decades ahead, for the needs are great.

To ignore such needs is to ignore the changes which are occurring in higher education and in American society. Those changes *will* affect music programs, for better or worse, and I encourage you to consider the possibilities of joining more effectively with your own community as partners in the arts. To do less is to deny the importance of higher education in the life of the arts.

#### FOOTNOTES

<sup>1</sup>Norman Corwin, Address presented at the annual conference of the International Council of Fine Arts Deans, San Francisco, November, 1978.

<sup>2</sup>U.S. Conference of Mayors, "The Taxpayers' Revolt and the Arts," Washington, D.C., 1978.

<sup>3</sup>*Carter on the Arts*, ACA Publication, New York, 1977.

<sup>4</sup>*Ibid.*

<sup>5</sup>*Americans and the Arts*, distributed by the Associated Councils of the Arts, 1976.

## THE LINCOLN CENTER INSTITUTE: A PROGRAM OF COOPERATION

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The following paper identifies a *specific* program that establishes a partnership between the Arts community, a university, and a metropolitan school system. Nashville was the third city in the nation to begin the task of implementing a program developed by Mark Schubart and his staff at The Lincoln Center in New York City. Today's discussion is to identify the Institute and to encourage you to seek information about its program. The purpose of the Lincoln Center Institute is to give young people in the elementary and secondary schools their opportunity to encounter the world of art and to discover the aesthetic experiences this world makes possible. That statement is a direct quotation from the brochure prepared by the Institute. Their program reflects the belief that aesthetic education should be part of the school life of every child and that artists and teachers are natural allies in bringing this about. It is this alliance of artist and teacher that is at the heart of the concept of the Lincoln Center Institute. The program is structured to bring together the staff of the Institute, outstanding artists in the community, classroom teachers, college faculty in teacher-training institutions and various observers into a program that develops perception or awareness, of artistic works.

A year ago, I attended the Lincoln Center Institute with four other people from Nashville to prepare for its implementation in our city. That experience was one of the most memorable in my personal background. This reaction was expressed by several others that attended the New York program. To explain this program, I would like to comment briefly upon the following areas: First, a general background; Second, a short history of the Lincoln Center Institute; Third, comments about the nature of the Summer Institute, and Fourth, the strengths and weaknesses of the program from my perspective as a participant, as a member of the Nashville Board, and as a chairman of the Music Department involved with the program.

First, regarding the general background for this program, I probably need only mention the concept: Aesthetic Education." Many of you, no doubt, are aware of the exciting developments of the past decade within the movement called aesthetic education. David Rockefeller's book *Coming to Our Senses*, Stanley Madeja's books, *Arts and Aesthetics: An Agenda for the Future* and *Through the Arts to the Aesthetic*, and Nancy Schuker's book, *Arts and Education Partners* are excellent sources that:

attempt to develop new attitudes among artists and educators, to stimulate research in perception, to develop artistic "talk" and curricula that will make the arts available to more people in our culture. Mark Schubart, the director of the Lincoln Center program, has participated in many regional and national conferences devoted to aesthetic education. He developed a program at Lincoln Center that brought teachers in metropolitan New York into contact with the various artists—directors, dancers, composers, choreographers, etc.—and college professors interested in aesthetic education: initially, Harry Brody, a distinguished professor at the University of Illinois, and later, Dr. Maxine Green, a professor at Columbia Teachers College. In an age that is witnessing a flourishing of consortia, the Lincoln Center program represents a very special type of consortium.<sup>1</sup>

Secondly, today, I would like to give a brief history of the New York program. In 1975, the Lincoln Center's educational programs were reorganized into the Lincoln Center Institute to continue operating their prior-existing student program, and with the help of a substantial grant from the National Endowment for the Humanities, to conduct the program under consideration today. In 1978 (the summer that I attended the three-weeks institute), there were 159 participants as compared to 94 participants the previous year, 1977. In the second year, besides the participants from the four New York City school districts and the seven school districts in the metropolitan area involved in the program, there were "observer" participants from Hartford, Connecticut; Houston, Texas; Minneapolis, Minnesota; Ottawa, Canada; and Tucson, Arizona. The participants from Houston have established their own program. Houston, thus, became the second city in the nation to implement the program. During the third summer, besides the school districts in the New York City area, Westchester County and New Canaan, Connecticut, there were observer participants from the Metropolitan Museum of Art and the Brooklyn Academy of Music in New York City, the state of North Carolina, Nashville, Tennessee, and again, Houston, Texas.

This past summer, in 1979, 386 teachers from 88 schools and 19 districts, joined observers from Greece, New York; the Arts and Education Office of the Kennedy Center, and 27 people from Nashville to attend the three-week Summer Session. The program of the Institute includes workshops and experiences in the public schools during the school year as well as the three-week summer session. The Summer Session includes lectures, "seminars", Previews of performances available for school presentations during the coming year, and staff presentations. The "lectures" were a series of eight presentations made by Dr. Maxine Green, professor of Philosophy of Education at Columbia Teachers College, deal-

ing with philosophical and educational issues surrounding aesthetic education. The "seminars" were small group explorations of three works of art, each from a different artistic discipline, with each participant assigned to one seminar section that met daily for two hours. There were six such sessions the summer I attended and included works such as Humphrey's "Day on Earth" (dance), Perotin's "Videront Omnes" (music), Mamet's "Duck Variations" (play), Silverman's "Oedipus, The King" (music), and Leonard's "Da" (play), among eleven other works, divided between the six seminar groups. The summer sessions also included several major works studied by the entire group. This study included lectures, presentations, and demonstrations exploring these three works of art in depth. Each work was studied for one week in daily 1½ hour sessions. The first week of the summer that I attended, included Frank Wedekind's play, "Spring Awakening", the Rudolph Nureyev's ballet, "Romeo and Juliet", and Igor Stravinsky's theatre work *A Soldier's Tale*.

Lecture-demonstrations (of Robert Schumann's *Carnival*, Opus 9, and "visual aspects of the theatre", using *Romeo and Juliet* as a focal point) were another feature. Institute administrators delivered four lectures about aesthetic education in the classroom. Institute participants with prior experience in the Institute's programs shared some of their classroom experiences in aesthetic education with teachers new to the project.

Prior to the Summer Session, the participants were asked to complete various reading and listening assignments in preparation for these experiences and the packet that each registrant received included copies of opera libretti, plays, and even analyses of musical works being studied. Aside from an occasional foray to Joseph Papp's New York Shakespeare Festival Public Theatre or to a Broadway production like "DA", the sessions usually took place in the Juilliard School building.

The teacher-student experience was not a passive one. After each artistic presentation, teachers gathered into groups where three teaching artists (representing the fields of music, dance, theatre) discussed the artistic experience just shared. The seminar sometimes included movement exercises, music workshops, acting games, or various involvement exercises to stimulate the imagination and perception of the workshop participants. Dr. Green describes this process as the development of "wide awakesness". One of the most exciting experiences, when I attended the workshop, occurred when the well-known Rumanian director, Livu Crulei, conducted a special master class for the teachers who had just seen the production of Wedekind's "Spring Awakening". Using actors from the production, he illustrated, step-by-step, the choices that he made to create the performance we experienced. Workshop participants

had the opportunity to ask questions of the director, the producer, or of the actors about why they made a particular gesture, etc. Since we had studied the play prior to seeing it, we were well aware of the additions that had been made to this particular production. This was an exciting introduction to the process of creativity, a rather elusive concept to present or demonstrate to someone else. Another important aspect was the quality of the seminar leaders and their professional experiences within their own artistic medium.

The other step in this two-step process of indoctrination in cooperation begins after the teachers leave the summer session. In this phase, the teachers work with the Institute's faculty and staff to develop detailed curricular plans for their own schools. These plans are implemented during the following school year, in continuing consultation with the Institute faculty. Demonstrating artists, performances in the school, and further events at Lincoln Center provide experiences and focal points for classroom study. Teachers who have studied in the summer sessions are also invited to attend one-day workshops at Lincoln Center during the school year. Each of these workshops involves an intensive examination of one work of art, one art form, or a particular aesthetic element as it applies to different artistic disciplines. According to the Institute's staff, these winter sessions provide continuity for the program throughout the year and periodic opportunities to exchange ideas and discover fresh approaches.

To conclude today's brief introduction to the Lincoln Center Institute, I wish to make some personal observations of the program as it developed in Nashville and as it has not developed in North Carolina. First, the program attracts the attention of the arts community, the educational community, philanthropists, and dilettantes alike. Thus, it can bring academics out of their ivory towers, artists out of their cocoons, teachers out of their classrooms, and "liebhabers" out of their tea rooms to talk to one another. This, in itself, can be exciting. Secondly, the program is expensive; it requires dedicated teamwork to launch; Thirdly, the program is political; everyone wants to control it: drive the bandwagon in their direction, and hopefully park it in their own backyard. Fourthly, the program is very exciting in its depth, its concentration upon "quality", albeit, esoteric art works, and its effect on perception. Personally, I have had several experiences in my own background that I treasure: interviewing, and, later, personal study with Olivier Messiaen at the Paris Conservatoire de Musique, stimulating intellectual experiences during my doctoral study, two prestigious awards, and acceptance of a book for publication, yet nothing has impressed me more than my one week at the Lincoln Center Institute. I would hope that all chairmen, especially those in urban areas, would investigate this stimulating approach to Arts Education.

## **FOOTNOTE**

<sup>1</sup>It is not possible in a short time allotted today to distinguish the difference in the Lincoln Center approach from the work of CEMREL, Inc., in St. Louis or other aesthetic education approaches.

# PRACTICES IN THE EVALUATION OF MUSIC FACULTY IN HIGHER EDUCATION

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Faculty evaluation is perhaps the most difficult task that confronts the music executive on an ongoing basis. Administrative decisions based upon various formal and informal evaluative and monitoring policies and procedures have a lasting effect on students, on departmental and over-all institutional quality, and on the professional and personal lives of those who are being evaluated. The current trend to exercise increasing care and rigor in the granting of tenure; the introduction of tenure quota systems and non-tenure track appointments; the projected decline in enrollments in the 1980s (resulting, of course, in further constricting an already tight job market); and the ever-present threat of legal action by faculty who have been denied tenure add further weight to the need for systematic, objective, and comprehensive bases upon which to assess a faculty member's worth to the institution.

Developing and utilizing formalized and systematic methods of faculty evaluation has become a need that permeates higher education. The question is not whether evaluation takes place, but how it is to be accomplished. In its "Statement on Teaching Evaluation," the American Association of University Professors maintains that the evaluation of teaching is often characterized by "casual procedures, a paucity of data, and unilateral judgements by department chairmen and deans." (AAUP, 1974, p. 168). In their book entitled *Mutual Benefit Evaluation of Faculty and Administrators in Higher Education*, William Genova and his coauthors state that "until evaluation programs become more rigorous, and discriminate better among those who are being evaluated, administrators will continue to be forced to make impressionistic judgements based on very incomplete data." (Genova, et al, 1976, p. 3) A great number of authors and researchers echo these concerns in a variety of ways.

Even though there exists a sizeable body of literature devoted to faculty evaluation in higher education in general, there is a dearth of research which deals specifically with the unique problems and considerations associated with the evaluation of music faculty. By and large, each college and university music component has, at some stage in its development, found it necessary to struggle for recognition on the part of its institution that certain factors dictate that the teaching of music does not always conform to *traditional* modes of evaluation.

Thus, the purpose of my investigation was to determine the practices that are currently being employed in the evaluation of music faculty in

higher education. The population selected for the study was the 463 institutions which held membership in the National Association of Schools of Music, as listed in the *NASM 1978 Directory* (NASM, 1978).

Five major components become evident when considering faculty assessment: 1) institutional and departmental policies and procedures governing the process of faculty evaluation, 2) the purposes for which faculty are to be evaluated, 3) the criteria to be employed, 4) the sources and methods of obtaining the evidence to be utilized, and 5) how and by whom decisions are made, based upon the results of the evaluation process. These five major elements were contained in the three research questions which were posed as the research problem for the study. The research questions were:

1. Do significant relationships exist between the category of the institution and the policies and procedures that are utilized in the evaluation of music faculty?
2. Do significant relationships exist between the category of the institution and the relative importance of specified criteria, sources of evidence, and formal participants in decision-making employed for decisions affecting the awarding of promotions in rank, tenure, and merit increases in salary?
3. Do significant relationships exist between the category of the institution and the relative importance of the uses of the results of faculty evaluation in music?

Institutions were divided into four categories: 1) state institutions which offer only undergraduate degrees in music, 2) state schools offering graduate degrees in music, 3) privately supported institutions offering only undergraduate degrees in music, and 4) private schools which offer graduate music degrees.

I should emphasize that this study represented an attempt to discover what current practices in the evaluation of music faculty are. Due to practical limitations, it did not attempt to ascertain how each element in the evaluative process is being carried out. The how remains an extremely rich and largely untapped area for further research.

The study was carried out through the use of an eleven-page survey questionnaire which was sent in the fall of 1978 to the music executives in the 463 member institutions of NASM. I am pleased to report that a total of 364 institutions, or 78.6 percent of the NASM population, returned completed questionnaires. I am very indebted to you, my NASM colleagues, for this excellent percentage of return.

Table 1 illustrates the response rate by institutional category. Note that the responding population was approximately equally distributed between state and privately supported institutions (52% and 48%, respec-

**TABLE 1**  
**Characteristics of the Responding Population:**  
**Type of Institution and Highest Degree in Music**  
**N=364**

Type of Institution	Highest Degree in Music		
	Undergraduate	Graduate	Totals
State	43 (12%)	148 (41%)	191 (52%)
Private	110 (30%)	63 (17%)	173 (48%)
Totals	152 (48%)	211 (52%)	364 (100%)

tively). Table 2 shows the music major enrollment ranges represented in the responding music units.

The analysis and reporting of the response data was done in the following ways. First, frequency and percentage data were reported on the population as a whole for each response item. Secondly, response data were reported by institutional category. And thirdly, the determination as to whether significant relationships exist between the institutional categories and the various practices in faculty evaluation was achieved through the application of chi-square statistical measurement. Relationships which achieved a level of significance of .05 were deemed to be statistically significant; that is to say, a statistically significant association between a particular practice in faculty evaluation and one or more of the institutional categories. Chi-square alone provides only a gross indication of either statistical independence or a relationship between variables, particularly in cases in which the sample population is a large one. Furthermore, it does not indicate how strongly the variables are related.

**TABLE 2**  
**Music Major Enrollment Ranges in Responding Music Units**  
**N=364**

Enrollment Ranges	Number of Institutions
Under 50	63 (17%)
51-100	87 (24%)
101-200	88 (24%)
201-400	73 (20%)
401-600	36 (10%)
601-700	7 (2%)
Above 701	10 (3%)
Total	364 (100%)

Thus, a statistical procedure called *Cramer's V* was used in order to measure the strength of the observed relationships.

Because of the length of the final document—some 370 pages, including 121 tables—my presentation today will necessarily be limited to general, rather than specific and detailed reporting of the findings of the study.

Table 3 shows that the majority of the responding music units do have written policies and procedures which they employ in the evaluation of music faculty, and that this practice is fairly uniformly distributed among the four institutional categories. The percentage data in this table also show that, for the response item which asked whether these policies and procedures were written *specifically* for the music unit, there are some significant differences between the institutional categories. Here it can be seen, for instance, that state supported institutions offering graduate degrees in music are significantly less likely to have policies and procedures which were written specifically for the music unit than are schools in the other institutional categories. Finally, this table also indicates that the level of participation of the music faculty in the formulation of these policies and procedures is more or less evenly distributed among the four institutional categories.

Tables 4 and 5 pertain to policies regarding the responsibilities of music executives for decisions affecting the awarding of promotions in rank, tenure, and salary increases. Table 4 contains the response data for state supported institutions and Table 5 the data for privately supported schools. First, looking at Table 4, it can be seen that music executives in state schools which offer only undergraduate degrees in music have somewhat less responsibility for making recommendations to the higher administration regarding promotions, tenure, and salary increases than do their counterparts in state schools which offer graduate music degrees, and that the role of the music executive in salary decisions is much less pronounced than for either promotion or tenure decisions in both categories of state institutions. Looking at Table 5, it can be seen that music executives in private schools generally have somewhat less responsibility for making these recommendations to the higher administration than do those in state institutions. A comparison of the data in both tables reveals that music executives in private institutions offering only undergraduate degrees in music have significantly less responsibility for making recommendations regarding salary increases than do those in the other three institutional categories. These tables also show the percentage of music executives who use a special faculty committee to assist them in the decision-making process for promotions, tenure, and salary increases. Here we find in particular two significant differences in practice among

**TABLE 3**  
**Policies and Procedures for Evaluating Music Faculty**

Policies and Procedures	% of Schools Reporting			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Institutions having written policies and procedures pertaining to the evaluation of music faculty	(N=41) 81%	(N=145) 79%	(N=110) 71%	(N=63) 78%
Institutions indicating that evaluation policies and procedures were written specifically for the music unit	(N=33) 85%	(N=111) 65%	(N=78) 95%	(N=48) 77%
Institutions indicating that the music faculty participated in the formulation of faculty evaluation policies and procedures	(N=32) 78%	(N=112) 81%	(N=77) 75%	(N=47) 83%

\*Highest degree offered in music

**TABLE 4**  
**Policies Regarding the Responsibilities of Music Executives: State Schools**

Policies	% of Schools Reporting					
	Undergraduate*			Graduate*		
	Promotions	Tenure	Salary Increases	Promotions	Tenure	Salary Increases
Music executives responsible for making recommendations to the higher administration for decisions affecting:	(N=42) 91%	(N=42) 88%	(N=42) 74%	(N=148) 97%	(N=148) 97%	(N=146) 82%
Music executives who use a special faculty committee to assist in the decision-making process for:	(N=40) 68%	(N=40) 70%	(N=39) 23%	(N=143) 92%	(N=144) 94%	(N=134) 39%

\*Highest degree offered in music

**TABLE 5**  
**Policies Regarding the Responsibilities of Music Executives: Private Schools**

Policies	% of Schools Reporting					
	Undergraduate*			Graduate*		
	Promotions	Tenure	Salary Increases	Promotions	Tenure	Salary Increases
Music executives responsible for making recommendations to the higher administration for decisions affecting:	(N=109)	(N=108)	(N=108)	(N=62)	(N=62)	(N=62)
	87%	85%	57%	95%	95%	77%
Music executives who use a special faculty committee to assist in the decision-making process for:	(N=98)	(N=97)	(N=87)	(N=59)	(N=59)	(N=58)
	46%	54%	14%	75%	74%	35%

\*Highest degree offered in music

the four institutional categories. The first is that schools which offer only undergraduate degrees in music make significantly less use of such a committee for decisions affecting promotions, tenure, and salary increases than do those which offer graduate music degrees. Secondly, it can be seen that the use of the special faculty committee for these purposes is much less prevalent among private institutions than among state schools. In all, there were sixteen significant differences which were found to exist between institutional categories in the area of policies and procedures. However, time does not allow a discussion of all of these in this presentation.

Table 6 pertains to the types of student course/instructor evaluation instruments which are used for the assessment of music faculty. Here it can be seen that institutions offering only undergraduate degrees in music are significantly more apt to employ instruments used institution-wide than are those which offer graduate music degrees. Conversely, those which offer graduate music degrees are more likely to utilize instruments which are designed specifically for evaluating music faculty. The last section of this table shows the types of instruments which are being employed by music units reporting that they use specialized instruments.

### SOURCES OF EVIDENCE

*Student evaluation.* The next series of tables pertains to the sources of evidence which are employed in the evaluation of music faculty. Table 7 indicates that most music units employ student evaluations as a source of evidence in assessing their faculty and that this practice is rather evenly distributed among the four institutional categories. This table also shows that nearly all of the music units which employ student evaluations use course/instructor questionnaires for that purpose. Almost half of these institutions also rely upon personal statements from students, presumably to augment questionnaire input. A comparatively small percentage use reference letters from students, and in about one-third of the music units participation in the student evaluation program is optional on the part of the instructor.

*Colleague evaluation.* The data in Table 8 show that less than half of the music units offering only undergraduate degrees in music engage in colleague evaluation as a source of evidence, and that institutions offering graduate music degrees utilize this source to a significantly greater extent than those which offer only undergraduate music degrees. Among the schools which do employ colleague evaluation, personal statements from colleagues tend to be the most often employed method of obtaining this input. However, it is also apparent that a notable percentage of the institutions which employ colleague evaluation use forms, reference letters, and

**TABLE 6**  
**Instruments Used for the Evaluation of Music Faculty**

Types of instruments	% of Schools Reporting			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Instruments used institution-wide	(N=41) 85%	(N=147) 51%	(N=108) 80%	(N=63) 59%
Instruments designed specifically for evaluating music faculty	(N=41) 27%	(N=146) 65%	(N=108) 31%	(N=62) 52%
Types of instruments:	(N=12)	(N=97)	(N=36)	(N=31)
single form for all	17%	51%	44%	32%
applied music	75	52	53	68
ensemble directors	33	41	36	48
composition teachers	0	4	6	7
classroom teachers	75	49	50	58

\*Highest degree offered in music

**TABLE 7**  
**Student Evaluation as a Source of Evidence in the Evaluation of Music Faculty**

	% of Schools Reporting			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Music units that engage in student evaluations of faculty	(N=42) 88%	(N=147) 91%	(N=108) 87%	(N=63) 89%
Types of student input utilized:	(N=36)	(N=134)	(N=95)	(N=56)
course/instructor questionnaires	97%	98%	97%	100%
personal statements	47	50	40	38
reference letters	11	15	7	14
Participation in student evaluation program optional for the instructor	(N=35) 29%	(N=133) 37%	(N=94) 38%	(N=54) 28%

\*Highest degree offered in music

**TABLE 8**  
**Colleague Evaluation as a Source of Evidence in the Evaluation of Music Faculty**

	% of Schools Reporting			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Music units that engage in colleague evaluation	(N=37) 49%	(N=141) 73%	(N=104) 49%	(N=57) 60%
Methods of obtaining evidence from colleagues:	(N=17)	(N=103)	(N=52)	(N=34)
evaluation forms	48%	47%	44%	29%
reference letters	41	36	40	50
personal statements	59	61	64	65

\*Highest degree offered in music

personal statements in some sort of combination in order to obtain colleague input.

*Self-evaluation and self-generated reports of professional activities.* The response data in Table 9 show that, depending on the institutional category, between 34 percent and 50 percent of the music units require faculty to submit written self-evaluations as a source of evidence in the faculty evaluation process. More prevalent, however, is the use of periodic reports of professional activities.

*Alumni evaluation.* Table 10 shows that less than 25 percent of the music units in any of the four institutional categories utilize alumni evaluation as a source of evidence in the process of evaluating their music faculty. It seems apparent from the responses of these schools which do employ this source of evidence that questionnaires, reference letters, and personal statements from alumni are employed in varying combinations.

*Evaluation by outside professional sources.* Three of the four institutional categories indicated that evaluations by outside professional sources are used to a somewhat greater extent than alumni evaluations, with the exception of state schools which offer only undergraduate degrees in music. The data in Table 11 also indicate that institutions offering graduate music degrees tend to use outside professional sources to a greater extent than do the schools which offer only undergraduate music degrees. Reference letters are the prevailing method of obtaining the input of outside professionals.

*Assessments of student progress.* Assessments of the progress of a faculty member's students are employed as a source of evidence by approximately 56 percent of all of the reporting music units. Table 12 shows a fairly even distribution among the four institutional categories regarding the use of this source of evidence. Among those schools which do utilize assessments of student progress, the most widely used methods for obtaining this evidence are jury examinations and informal means.

*Assessments of the achievements of former students.* About 25 percent of the total responding population indicated that assessments of the progress or achievements of a faculty member's former students are used as sources of evidence in evaluating their music faculty (see Table 13). Although there is some variation among institutional categories regarding the use of this as a source of evidence, the differences were not statistically significant. The methods used to assess former students' progress were, in order of importance, informal means, job placement records, and questionnaires.

*The relative importance of sources of evidence.* Music executives were asked to indicate the relative importance of the ten sources of evidence on a five-point scale, ranging from "never or of no importance" to

**TABLE 9**  
**Self-Evaluations and Self-Generated Reports of Professional Activities**  
**as Sources of Evidence in the Evaluation of Music Faculty**

	% of Schools Reporting			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Music units requiring written self-evaluations	(N=40) 50%	(N=147) 34%	(N=104) 41%	(N=60) 43%
Music units requiring faculty to submit periodic reports of professional activities	(N=40) 80%	(N=148) 91%	(N=105) 78%	(N=59) 85%

\*Highest degree offered in music

**TABLE 10**  
**Evaluation by Alumni as a Source of Evidence in the Evaluation of Music Faculty**

	% of Schools Reporting			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Music units that use evaluations by alumni as a source of evidence	(N=42) 24%	(N= 148) 14%	(N= 109) 13%	(N= 63) 13%
Method of obtaining evidence from alumni:	(N= 10)	(N=20)	(N=15)	(N= 10)
questionnaires	30%	65%	40%	30%
reference letters	90	55	53	78
personal statements	70	55	47	56

\*Highest degree offered in music

**TABLE 11**  
**Evaluation by Outside Professionals as a Source of Evidence in the Evaluation of Music Faculty**

	% of Schools Reporting			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Music units using evaluations by outside professional sources	(N=42)	(N=148)	(N=109)	(N=62)
	19%	29%	17%	29%
Methods of obtaining evidence from outside professional sources:	(N=8)	(N=44)	(N=16)	(N=18)
questionnaires	13%	0%	13%	6%
reference letters	88	91	63	94
personal statements	38	36	56	33

\*Highest degree offered in music

**TABLE 12**  
**Assessments of Students' Progress as a Source of Evidence in the Evaluation of Music Faculty**

	% of Schools Reporting			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Music units using assessments of student progress as a source of evidence	(N=41) 51%	(N=146) 60%	(N=107) 54%	(N=63) 52%
Methods of assessing student progress:	(N=21)	(N=91)	(N=58)	(N=33)
standardized tests	10%	4%	5%	9%
pretest-posttest	5	3	5	3
departmental examinations	33	21	19	36
jury examinations	95	75	72	82
grade distributions	29	10	24	27
informal	71	81	86	70

\*Highest degree offered in music

**TABLE 13**  
**Assessment of the Progress or Achievements of a Faculty Member's Former Students**  
**as a Source of Evidence in the Evaluation of Music Faculty**

	% of Schools Reporting			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Music units that use assessments of former students' progress as a source of evidence	(N=42) 19%	(N=148) 33%	(N=108) 21%	(N=61) 31%
Methods of assessing the progress of former students:	(N=8)	(N=49)	(N=24)	(N=18)
questionnaires	25%	14%	25%	11%
job placement records	63	37	38	28
informally	88	94	88	100

\*Highest degree offered in music

“always or extremely important.” The mean level of importance was then computed for each source of evidence, by institutional category, as that source of evidence pertained separately to decisions affecting promotions, tenure, and merit salary increases. Since the reporting of this data involved a lengthy series of tables, I will only show you one example today—that contained in the table illustrating the responses from state schools which offer only undergraduate degrees in music, regarding promotions in rank (see Table 14).

Using the means computed from the percentage response data, the sources of evidence were also ranked in importance for each institutional category. Table 15 is a comparison of how the four institutional categories ranked the ten sources of evidence for decisions affecting the awarding of promotions in rank. Tables 16 and 17 provide comparisons for tenure and for merit salary increases, respectively. I should caution you that as you review the rankings in these and subsequent tables it should be kept in mind that rankings are, by their nature, not on an equal interval scale (as are percentages, for instance) and thus have a very limited use. The difference in a source of evidence being ranked higher or lower than another can sometimes be the result of a very small differential on a mean or percentage scale. For example, Table 16 shows that among private institutions which offer only undergraduate degrees in music, the self-generated report of professional activities was ranked fourth in importance and classroom observation was ranked fifth. However, if we look at the percentage responses and mean levels of response contained in Table 18, it can be seen that the mean for classroom observation is 3.5 (on a five-point scale) and that the mean for the self-generated report of professional activities is 3.09. While the means were not usually this close—that is, with such a small differential—it is very important to keep this possibility in mind when viewing rankings. Table 19 compares the rankings of the ten sources of evidence for the total population, according to the three types of decision-making.

## CRITERIA

Music executives were asked to indicate the relative importance of sixteen criteria used for decisions affecting the awarding of promotions in rank, tenure, and merit salary increases. In the data chapter of the study these responses are also (as in the section on sources of evidence) reported in both percentages and means, based upon the five-point scale ranging from “never or of no importance” to “always or extremely important.” The rankings of the sixteen criteria, by institutional category, for promotion, tenure, and merit salary increases appear in Tables 20, 21,

**TABLE 14**  
**The Relative Importance of Sources of Evidence for Decisions Affecting Promotions:**  
**State Institutions Offering Only Undergraduate Degrees in Music**

Sources of evidence	% of Schools Reporting (N=38-40)					Mean*	Rank
	Never or of no importance	Seldom or not very important	Sometimes or of some importance	Usually or quite important	Always or extremely important		
Students	8%	8%	40%	33%	13%	3.35	4
Administrators	3	0	5	13	80	4.68	1
Colleagues	13	13	15	33	28	3.50	3
Alumni	63	15	18	5	0	1.65	10
Outside professional sources	58	13	23	3	5	1.85	9
Self-evaluation	23	13	28	20	18	2.98	6
Self-generated report	5	8	28	30	30	3.73	2
Students' progress	33	15	25	23	5	2.53	7
Former students' progress	50	18	23	8	3	1.95	8
Classroom observation	18	20	18	30	15	3.05	5

\*Indicates the mean level of importance on a scale of from 1-5 where:

- 1 = Never or of no importance
- 2 = Seldom or not very important
- 3 = Sometimes or of some importance
- 4 = Usually or quite important
- 5 = Always or extremely important

**TABLE 15**  
**A Comparison of How Institutional Categories Rank Sources of Evidence**  
**Used for Decisions Affecting Promotions in Rank**

Sources of evidence	Rankings of Sources of Evidence			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Students	4	4	3	4
Administrators	1	1	1	1
Colleagues	3	2	2	2
Alumni	10	10	9	10
Outside professional sources	9	9	10	9
Self-evaluation	6	7	7	6
Self-generated report	2	3	4	3
Evaluation of students' progress	7	6	6	5
Evaluation of former students' progress	8	8	8	8
Classroom observation	5	5	5	7

\*Highest degree offered in music

**TABLE 16****A Comparison of How Institutional Categories Rank Sources of Evidence Used for Decisions Affecting Tenure**

Sources of evidence	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Students	4	4	3	4
Administrators	1	1	1	1
Colleagues	2	2	2	2
Alumni	10	10	9	10
Outside professional sources	9	9	10	9
Self-evaluation	6	7	7	6
Self-generated report	3	3	4	3
Evaluation of student's progress	7	6	6	5
Evaluation of former students' progress	8	8	8	8
Classroom observation	5	5	5	6

\*Highest degree offered in music

**TABLE 17**  
**A Comparison of How Institutional Categories Rank Sources of Evidence**  
**Used for Decisions Affecting Merit Salary Increases**

Sources of evidence	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Students	4	5	4	3
Administrators	1	1	1	1
Colleagues	5	4	6	4
Alumni	10	10	9	9
Outside professional sources	9	9	9	9
Self-evaluation	6	7	7	7
Self-generated report	2	2	2	2
Evaluation of students' progress	7	6	4	5
Evaluation of former students' progress	8	8	8	8
Classroom observation	3	3	3	6

\*Highest degree offered in music

**TABLE 18**  
**The Relative Importance of Sources of Evidence for Decisions Affecting Tenure:**  
**Private Institutions Offering Only Undergraduate Degrees in Music**

Sources of evidence	% of Schools Reporting (N=90-102)					Mean*	Rank
	Never or of no importance	Seldom or not very important	Sometimes or of some importance	Usually or quite important	Always or extremely important		
Students	7%	13%	28%	31%	21%	3.46	3
Administrators	0	1	6	29	64	4.56	1
Colleagues	10	9	15	36	30	3.67	2
Alumni	60	24	11	4	1	1.62	9
Outside professional sources	68	16	13	3	2	1.58	10
Self-evaluation	30	14	26	20	11	2.68	7
Self-generated report	14	10	37	29	9	3.09	4
Students' progress	15	18	34	25	8	2.92	6
Former students' progress	43	30	19	6	2	1.94	8
Classroom observation	17	14	31	21	16	3.05	5

\*Indicates the mean level of importance on a scale of from 1-5 where:

- 1 = Never or of no importance
- 2 = Seldom or not very important
- 3 = Sometimes or of some importance
- 4 = Usually or quite important
- 5 = Always or extremely important

**TABLE 19**  
**A Comparison of Rankings of Sources of Evidence for Decisions Affecting the Awarding**  
**of Promotions, Tenure, and Merit Salary Increases: Total Population**  
**(N=364)**

Sources of evidence	Rank order for decisions affecting		
	Promotions	Tenure	Salary Increases
Students	4	4	4
Administrators	1	1	1
Colleagues	2	2	5
Alumni	10	10	9
Outside professional sources	9	9	9
Self-evaluation	7	7	7
Self-generated report	3	3	2
Students' progress	6	6	6
Former students' progress	8	8	8
Classroom observation	5	5	3

**TABLE 20**  
**A Comparison of How Criteria are Ranked in the Four Institutional Categories**  
**for Their Usefulness in Decisions Affecting Promotions in Rank**

Criteria	Rankings of criteria			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Teaching effectiveness	1	1	1	1
Course development	7	10	7	6
Music performance	10	3	8	3
Composition/creative output	13	4	13	8
Research	16	8	15	14
Publications	15	11	16	16
Continued professional development	2	2	2	2
Advising and counseling activities	14	16	12	13
Faculty relations	11	14	10	12
Professional status	6	6	9	5
Length of service	5	13	5	10
Service to the music unit	4	4	4	4
Service to the university	8	12	6	9
Service to the profession	9	9	11	11
Public service	12	15	14	15
Earned doctorate	3	7	3	6

\*Highest degree offered in music

**TABLE 21**  
**A Comparison of How Criteria are Ranked in the Four Institutional Categories**  
**for Their Usefulness in Decisions Affecting Tenure**

Criteria	Rankings of Criteria			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Teaching effectiveness	1	1	1	1
Course development	7	11	7	8
Music performance	10	3	8	3
Composition/creative output	14	5	13	9
Research	16	7	15	14
Publications	15	8	16	16
Continued professional development	2	2	2	2
Advising and counseling activities	13	16	11	13
Faculty relations	11	14	10	12
Professional status	6	6	9	5
Length of service	3	13	3	6
Service to the music unit	4	4	4	4
Service to the university	7	10	5	7
Service to the profession	9	8	11	11
Public service	12	15	14	15
Earned doctorate	5	11	6	10

\*Highest degree offered in music

and 22. Following these, Table 23 contains a comparison of the rankings of these criteria for the total survey population.

A few statistically significant differences were found to exist between institutional categories and the relative importance of certain of the evaluative criteria:

1. Music units in private institutions offering only undergraduate music degrees place significantly less relative importance on the use of course development as a criterion for decisions affecting either promotions or tenure than do those in the other three institutional categories.
2. Music units in schools offering graduate music degrees view music performance, composition/creative output, research, and publications as having a significantly higher level of relative importance as criteria for decisions affecting the awarding of either promotions, tenure, or salary increases than do music units in schools which offer only undergraduate degrees in music.
3. Music units in state supported institutions offering only undergraduate degrees in music place significantly less relative importance on the use of advising and counseling activities as a criterion for decisions affecting either promotions in rank or tenure than do the music units in the other three institutional categories.

These are but three examples of the significant differences which were found in the ways in which the four institutional categories viewed the relative importance of the sixteen specified criteria.

*Participants in decision-making.* Another aspect of the study sought to determine who participates in the actual process of decision-making relative to the awarding of promotions in rank, tenure, and merit salary increases, and to ascertain the relative importance of those participants. Table 24 contains a comparison of the rankings of participants in decision-making for the total population. None of the institutional categories deviated from these ranking for either of the three types of decision-making.

*Uses of the results.* The final section of the survey questionnaire asked music executives to indicate the relative importance of the purposes or uses of faculty evaluation in music. Table 25 shows the rankings of these uses, as derived from the mean levels of response for the total population. Two significant differences were found to be evident among the four institutional categories:

1. Music units in schools offering graduate degrees in music place significantly greater relative importance on using the results of faculty evaluation to make decisions regarding tenure than do

**TABLE 22**  
**A Comparison of How Criteria are Ranked in the Four Institutional Categories**  
**for Their Usefulness in Decisions Affecting Merit Salary Increases**

Criteria	Rankings of Criteria			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Teaching effectiveness	1	1	1	1
Course development	7	9	7	7
Music performance	10	3	9	4
Composition/creative output	15	5	13	6
Research	16	7	16	12
Publications	13	8	15	13
Continued professional development	3	2	2	2
Advising and counseling activities	14	15	11	10
Faculty relations	12	12	10	15
Professional status	4	6	7	5
Length of service	6	16	6	13
Service to the music unit	2	4	4	3
Service to the university	5	11	3	8
Service to the profession	8	10	11	9
Public service	11	14	14	16
Earned doctorate	9	13	4	11

\*Highest degree offered in music

**TABLE 23**  
**A Comparison of Rankings of Criteria for Decisions Affecting the Awarding**  
**of Promotions, Tenure and Merit Salary Increases: Total Population**  
**(N=364)**

Criteria	Rank Order of Criteria for		
	Promotions	Tenure	Salary Increases
Teaching effectiveness	1	1	1
Course development	7	9	7
Music performance	4	4	4
Composition/creative output	10	11	8
Research	13	13	13
Publications	14	14	13
Continued professional development	2	2	2
Advising and counseling activities	16	15	15
Faculty relations	12	12	12
Professional status	6	6	5
Length of service	9	5	11
Service to the music unit	3	3	3
Service to the university	8	7	6
Service to the profession	11	10	9
Public service	14	16	16
Earned doctorate	4	7	10

**TABLE 24**  
**A Comparison of Rankings of Participants in Decision-Making for the**  
**Awarding of Promotions, Tenure, and Merit Salary Increases:**  
**Total Population**

Participants	Salary	Rank Order of Participants for Decisions Affecting		
		Promotions	Tenure	Merit Salary Increases
Students		5	5	5
All music faculty		4	4	4
Tenured music faculty		3	3	3
Special faculty committee		2	2	2
Music executive		1	1	1

**TABLE 25**  
**Ranking of the Ten Specified Uses of the Results of**  
**Faculty Evaluation in Music: Total Population**  
**(N=364)**

Rank	Use or purpose
1	Make decisions on tenure
2	Make decisions on promotions
3	Improve teaching effectiveness
4	Make decisions on retention
5	Faculty development
6	Formulate individual faculty goals
7	Make decisions on merit salary increases
8	Make decisions on teaching assignments
9	Make decisions on committee assignments
10	Make decisions on class scheduling

music units in institutions which offer only undergraduate degrees in music.

2. Music units in state supported institutions which offer graduate degrees in music place significantly more relative importance on decisions regarding faculty retention than do those in the other three institutional categories.

The last item in the survey questionnaire was a forced-choice question which requested that music executives indicate the *single most important* use of the results of faculty evaluation. Table 26 shows the rankings derived from the responses to this item, by institutional category, and Table 27 contains the rankings for the population as a whole.

#### **RELATED AREAS FOR FURTHER RESEARCH**

This study attempted to describe current practices in the evaluation of music faculty in higher education. Its scope was comprehensive and, in the main, very general in nature. However, the information obtained from the survey of NASM member institutions points up a need for further in-depth investigations of a number of specific elements in the evaluation process.

The fact that the number of institutions which have faculty collective bargaining units on their campuses has rapidly increased in recent years has direct implications for the effects that these changes may have exerted on faculty evaluation programs and, hence, practices. Studies which compare the faculty evaluation programs of institutions having faculty collective bargaining units with those which do not could yield data which might be very helpful to both types of institutions.

**TABLE 26**  
**Ranking of the Single Most Important Use of the Results of Faculty Evaluation by Institutional Category**

Uses	Ranking of Most Important Use			
	State		Private	
	Undergraduate*	Graduate*	Undergraduate	Graduate
Faculty development	2	4	4	3
Improve teaching effectiveness	1	1	1	1
Formulate individual faculty goals	6	7	8	6
Make decision on retention	5	3	3	4
Make decisions on tenure	3	2	2	2
Make decisions on promotions	3	5	5	5
Make decisions on merit salary increases	6	6	7	6
Make decisions on teaching assignments	8	8	6	6
Make decisions on committee assignments	8	10	8	9
Make decisions on class scheduling	8	8	10	9

\*Highest degree awarded in music

**TABLE 27**  
**Single Most Important Use of the Results of Faculty Evaluation in Music:**  
**Total Population**  
**(N=330)**

Ranking	Uses of the Results	Percent
1	To improve teaching effectiveness	(35)
2	To make decisions regarding tenure	(21)
3	To make decisions regarding retention	(14)
4	To encourage faculty development	(14)
5	To make decisions regarding promotions	(9)
6	To make decisions regarding merit increases in salary	(3)
7	To formulate individual faculty goals	(2)
8	To make decisions regarding teaching assignments	(2)
9	To make decisions regarding committee assignments	(0)
10	To make decisions regarding class scheduling	(0)

It would also undoubtedly be helpful to both music faculty and administrators to know the kinds of formulae that are employed in weighting the various criteria that are used in the process of evaluating faculty for decisions affecting promotions in rank, tenure, and merit increases in salary. Studies which develop models showing the specific percentages or values assigned to one criterion versus other criteria in particular institutional settings would provide additional insights into faculty evaluation practices.

It was beyond the scope of this study to collect and analyze instruments that are being employed for evaluating music faculty. It is evident, however, that the types of instruments presently used for this purpose vary widely—from quite generalized forms used institution-wide, to those which have been designed to assess faculty performance in discretely defined settings within music units. Particularly in the area of student evaluation, there is a need for studies which investigate the types of instruments in use and which test the reliability and validity of those instruments.

The improvement of teaching effectiveness was shown to be the single most important use of the results of faculty evaluation in the minds of the music executives who responded to the survey. Studies are needed which investigate faculty *development* programs in music in higher education. Where well developed programs designed to promote faculty growth exist, these should be made known to the higher education community—and specifically to NASM music executives. Faculty evaluation is too often characterized as something that is done *to* a faculty member. Evaluation and faculty development should go hand-in-hand.

Specifically, how do schools of music go about improving the teaching effectiveness of their faculty? Since it is axiomatic that the most essential determinant of the quality of the learning experiences of students is the quality of the teaching faculty, one of the central concerns of all institutions *must* be to develop more effective ways for addressing strategies and problems related to the improvement of teaching effectiveness.

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# **NON-DEGREE-GRANTING INSTITUTIONS: INTRODUCTION**

**KALMAN NOVAK**

*Music Center of the North Shore*

Those of us here represent the majority of “NDG’s” (non-degree-granting schools) that have so far been admitted to NASM. We are used to being known as community music schools—or community schools of the arts, since we are often involved in the teaching of dance, drama or art, too—and mostly belong to the National Guild of Community Schools of the Arts. Unlike degree-granting schools, we are concerned with students from the cradle to the grave, almost literally: our youngest students are likely to be 3 years old or so, the oldest to be senior citizens. Unlike colleges and conservatories of music we are not oriented towards producing a product, that is, a student bearing a degree at the end of his studies. Rather, we concentrate on the quality of the opportunity we provide for students to learn, particularly to learn the joy of artistic re-creation, or even creation, and self-expression. We are especially not restrictive with regard to student intake; the minimum standard, generally, is the expressed willingness to try to learn what we are trying to teach.

It’s in the natural order of things that many of our entering students are young: between 8 and 10 for those embarking on traditional instrumental instruction, as young as 3 or 4 for beginners in a Suzuki program. It is inevitable that a relatively small proportion of all these beginners prosper, because of some combination of family background, innate aptitude, motivation and effective instruction, to the point of deciding, in their teen years, that they would like to enter a collegiate program leading to a career in musical performance.

Here is where we interface with the conservatories and colleges of music. And it seems to me that here we share a concern that we are examining this morning: how should we be training our young students so that they will be well prepared for collegiate programs, so that their deans and instructors won’t have to groan and assign them perhaps to remedial programs in theory and literacy skills, so that, indeed, they may be qualified for advanced standing in suitable areas in a manner analagous to the academic procedure of advanced placement.

This common concern, it also seems to me, may sometime soon lead to an NASM-approved curriculum guideline for preparatory programs in NDG’s, analagous to guidelines for sanctioning baccalaureate and graduate offerings.

# COMMUNITY BASED APPROACHES TO PRE-PROFESSIONAL MUSIC TRAINING

MARCY HORWITZ

*National Guild of Community Schools of the Arts*

The National Guild of Community Schools of the Arts, Inc. is an association of some 65 non-profit, non-degree granting, community-based organizations offering music (and/or dance, drama, visual arts) instruction to students of all ages and background levels. As outgrowths of the turn-of-the-century settlement house movement, National Guild schools have maintained an historic commitment to quality arts instruction for *all* interested students without regard to such students' ability to pay; vigorous financial assistance programs ensure that no one is denied the opportunity to study because of economic exigencies.

This posture explains the wide diversity of our aggregate student population: National Guild schools serve preschoolers, elementary and secondary school-aged children, college-level youth, adults, senior citizens, and handicapped students of all ages.

To meet the needs of this variegated population, National Guild schools offer a correspondingly diverse program of study. In music alone, member schools offer opportunities for the study of traditional Western classical music, the folk and ethnic musics of many cultures, contemporary styles (including jazz, rock, pop, etc.) and music therapy. Individualized instructional programs incorporating several or all of these elements are possible, as well.

The primary goal of any given National Guild school is to serve the "interested" (as opposed to the "talented") student. Statistically speaking, it is recognized that a significant percentage of such "interested" students will in fact include those "talented" or highly-motivated students whose need is for intense, highly-structured instruction that will prepare them to continue the study of music on the post-secondary level.

\* \* \*

National Guild schools—independent community schools of the arts; divisions of Y's, community centers, or settlement houses; selected university preparatory departments—exhibit a wide range of institutional behaviors with reference to the question of post-secondary preparation. A review of such behaviors may be in order.

A school may choose to present its offerings on a self-demand basis.

It may offer pre-instrumental classes (a la Dalcroze/Orff/Kodaly/etc.) so that, when students later approach applied music instruction, there is already a firm experiential base on which to build.

Many schools require elementary and secondary school-aged students to supplement their applied music training experiences with group activities in theory, music history, ensemble, etc.

A school may adopt a given curriculum and require that students demonstrate, at specified points in their "careers", their mastery of these curricular objectives. Such mastery is often acknowledged by the awarding of a certificate of some sort.

A school may offer a formal certificate program to a self-selected group of students interested in this type of activity.

A school may choose to "track" the committed pre-professional music student, giving him or her a separate, comprehensive post-secondary preparatory program involving applied instruction, theoretical studies, composition opportunities, conducting experiences—all depending on the student's own needs and plans.

No one community school follows any one of these courses of action exclusively; a school will combine any or all of these approaches as it deems appropriate.

\* \* \*

The effect of these preparatory programs on the scholastic "careers" of their participants is, in a word, limited.

A given school's declaration of a student's competency (through the awarding of a certificate or similar recognition) can be a significant factor affecting that student's admission to a fine postsecondary music institution, particularly on the local level. However, because of the community-based orientation of National Guild schools, the import of their activities may not carry over to the larger professional community. For this reason, the National Guild has just completed plans for the awarding of a nationally-administered certificate of achievement. The purpose of such a National Guild Certificate is:

(to) complement . . . any school's existing credentializing instruments, diplomas, local certificates or competency documents. The Guild's intention is to provide a means of certifying achievement, within the broad spectrum of the Guild membership, and assuring a minimal level of quality and depth in the areas of Guild school activity. (The role of the national office is) to work actively toward acceptance of the certificate as a credential for admissions, advanced standing and transfer credit.

(From, "Certificate Committee Report", Allen Sapp, Chairperson; 30 October 1979.)

Briefly, participating schools will present a plan—including selection criteria, testing and evaluation procedures, and other information—to the Certificate Committee, which will rule on its acceptance.

\* \* \*

The above discussion summarized in a matter of minutes what took in reality years to clarify. It's not that we're sluggish. Rather, as professional musicians and educators committed to the concept of "arts for all", we had serious conflicts regarding the morality of singling out certain students for special consideration. "All men and women are created equal, but some are more equal than others" (as Orwell might have said had his consciousness been raised somewhat.)

With the creation of the National Guild Certificate Program, we now see *no dilution of our historic mission: to offer the highest quality instruction to all interested students.* Now, however, we formally recognize our responsibility to those motivated and committed students who will need intensive structured learning experiences to prepare them for careers in music. To the best of our ability, the National Guild and its member schools will continue to serve these—and all other—students.

# **“HOW DOES THE INTERLOCHEN ARTS ACADEMY PREPARE ITS STUDENTS FOR CONSERVATORY STUDY?”**

JON E. PETERSEN  
*Interlochen Arts Academy*

I've been asked to answer the question, “How does the Interlochen Arts Academy prepare its students for conservatory study?” I could give you simply the facts and figures about the Academy, but Interlochen is much more than that. There is no other school *like* Interlochen. It has an absolutely unique program.

What *is* this unique program that I speak of? To answer this, I think it is necessary to look at the basic philosophy upon which this school was founded—perhaps you have seen it displayed on the wall in one of our buildings—It says, “Curriculum geared to talent—promotion geared to attainment.” This means that the student is offered a course of study best suited to *his* talent, and that he advances as he accomplishes the goals of this course of study. In other words, age, class level or seniority have no priorities. For example, our present concertmaster is 16 years old. And yet, tomorrow it could be a 19 year old senior. *No one* is held back. There is constant learning and constant preparation for a career in music.

So this, in part, is why Interlochen is called “unique.”

Interlochen offers preprofessional training. And essentially, isn't that really the issue before us?—preparing the young musician for conservatory study as he seeks his future goal in the professional world? To achieve a high level of preparation toward a musical career as a graduate of the Academy means something most essential to that student. It was frankly expressed by one of our graduates, now performing with a major orchestra:

“It became very evident to me soon after I graduated that the training I had received at Interlochen was unlike the training and preparation of any of my colleagues at the Juilliard School. Those of us who have gone from the Academy into professional careers in music have been operating with an incredible advantage over our peers. I doubt if there exists a school that can begin to compare with the Academy's music training program.”

Or, listen to this quote from the local paper right here in Philadelphia. The *Evening Bulletin* made the following observation:

The Academy Orchestra is “. . . as self/disciplined and confident in performance as any mature professional orchestra.”<sup>1</sup>

*The Washington Sunday Star* said of our teenagers:

“One of the most remarkable symphony orchestras in the country . . .”<sup>2</sup>

It becomes most obvious, then, that the Academy *is* referred to as a professional training ground. It is one reason why we are unique—that we do prepare our students for the conservatory and a musical career. Where else can a student go and be in an orchestra playing concerts of major works every other week—plus a week-long tour? Last year that meant 24 orchestra concerts within the school year.

And the orchestra is not the only opportunity for performance for the student. He might also be in the Brass Ensemble—that means 16 more concerts and another week-long touring experience. If he is also in the jazz ensemble, he performs 16 more concerts and a tour. There is the Academy band with 17 concerts last year; the Academy Choir with 24; and the Percussion Ensemble with 15—each with its own tour.

And then there’s the student recital opportunities of solo and chamber literature—84 programs in 32 weeks last year to be exact. There were, in fact, 136 student programs on campus last year and 60 off campus, for a total of 196 concerts and recitals! One hundred and ninety six! For those who think in facts and figures I have a few more. The orchestra performed approximately 40 major works last year, and the band performed approximately 50 major works. The total number of performances on campus including students, faculty and guest artists in the performing arts reached 374 last year. Three hundred and seventy-four!

The question is obvious: Where else is the teenager offered *this* opportunity to learn the major literature and perform *this* often? The answer, too, is obvious, and this is why the Academy is called a “preprofessional training ground.” This is one way in which the Interlochen student is getting a good preparation for the conservatory. And this is why the *Chicago American* wrote:

“. . . they showed themselves (to be) an orchestra which only can be compared with professional ensembles, and judged in terms of the best.”<sup>3</sup>

This performing experience, at a high artistic level, increases with each opportunity—and only at Interlochen is the high school student given this experience in such an exceptional number of opportunities.

Now—what *kind* of student is looking for this opportunity? We’re proud of the wonderful kids we have; discipline problems are non-existent in the classroom. Tell that to any public high school teacher and he turns

green with envy! The reason for this is that they are there for a purpose, studying what they want to study. David Brubeck's son was a student there and he explained it this way:

"Here the kids are interested in the same thing I am. And that's really something—after years of being called a weirdo because I played bass trombone"<sup>4</sup>

*Life* magazine put it another way:

". . . in contrast to most U.S. colleges, where half the juniors are still painfully undecided about their future, at Interlochen—in high school—nearly everyone has already picked a career."<sup>5</sup>

We do carefully audition and screen our perspective students and what an advantage this must be for the conservatory admissions people—to know that in reality *our* graduates have already been "pre-screened," so to speak.

So what kind of student chooses to come to Interlochen? The students are distinguished by their musical intelligence, their high degree of articulation on matters both musical and non-musical, their general alertness as very mature young men and women and by their physical vitality, enthusiasm, and happiness. They are there because they want to be and they are proud to be doing what they are doing.

I would like to talk for a minute about our faculty because I think they're something special—not just because they are highly qualified teachers, even though that alone *is* a factor in providing a student with excellent preparation. I have 29 teachers on the music faculty and they, as a faculty, are an asset to this school because they are truly dedicated to our purpose. People are there as faculty because they believe in the program, and both money and job security are of secondary importance. Really more to the point are the words in a letter received from a graduate of last year:

"The Academy . . . is a wonderful place to learn. There is one key word in my opinion . . . TEACHERS . . . NOT ONCE did I have a teacher who was uncaring. You see, I believe that when a teacher truly cares, his students will do any amount of study for him."

Most faculty members live on campus, and in a boarding school situation they, in a sense, are "on call" 24 hours a day, including weekends. The students do not go home at 3 o'clock when the bell rings as in public school, but are always on campus, always hungry for knowledge.

It is therefore not uncommon to see a teacher and student taking a stroll on campus to talk over the child's future and the hurdles along the way; having dinner together to talk of the child's progress; a teacher with two or three students sitting down by the beach in the evening air, sharing the highlights of last night's concert. Nightly you can hear, let's say, a string quartet getting together in a practice room, with the teacher right there with them providing guidance. Extra lessons are very common and at all hours of the day.

The faculty cares because the boarding school situation provides that opportunity. And *only* at Interlochen can they be a part of the exceptional musical development of talented youth in such an intimate and human way.

With a student body of 400, we are small enough in that this caring for the student isn't only one-to-one between student and teacher. We, as a school, all share in the concern for a student. This sharing atmosphere permeates the campus—in fact, to the extent that the students respect and support each other with pride—rather than the suspected jealousy one might expect among competitive youth!

But what has this to do with conservatory preparation? Very simply that this genuine concern, care, and love shared with the student not only produces musical growth and progress but provides a *trust*—a trust that the faculty will, in fact, prepare him for his future, as would a parent.

I'd like to speak of one other feature of Interlochen that becomes most apparent to everyone when they visit the campus. That one ingredient, synonymous with Interlochen, is the environment. It is not just the serenity of the north woods of Michigan, with its tall virgin pines and the two beautiful lakes on each side of the campus. True, this stirs up the creative response within all of us, but there is so much more, and I'll try to explain it.

The students have a common bond between them in that they came to Interlochen for the same reasons—that youthful desire and love for the arts. Therefore, there exists not only a constant thirst for knowledge, but a *desire to share their talents*. One cannot be at Interlochen without experiencing, in some way, all the arts. This continual interfacing of music with dance, drama, and art permeates the lives of the students and contributes to their growth as fully-developed musicians.

Let me explain something else that is part of the Interlochen environment. We know that discipline is inherent and necessary in the study of music. Because of it, maturity becomes an obvious factor in their growth while at Interlochen. One parent felt the need to tell us of it:

"I just can't tell you enough how important all the facets of IAA have been to him (her son)—the competition, self-discipline, independence,

encouragement, study habits, the group dynamics—what an important exposure for the rigors of higher education.”

I'd like to tell you a story about maturity. Margarite Piazza was on campus a few days ago, working with a student. When the student finished singing, Ms. Piazza was amazed! She expressed her enthusiasm by praising the singer's beautiful voice, her poise, her looks, her professionalism and excellent stage presence. When she was finally finished with her glowing remarks, she asked, out of curiosity, “by the way, how old are you?” The girl blushed and shyly responded, “fifteen, Mam.” Ms. Piazza simply laughed in disbelief.

The anecdote of this story is really that the other students present in the room smiled amongst themselves in the knowledge that one more person has quickly learned a facet of the Interlochen environment.

This growing maturity as a performer and as a person is advantageous to the student preparing for a career in music. Growing up is all part of their preparation for their life in years to come. It is one more feather in their cap, in addition to their talent.

Summing up—Interlochen attracts the best of high school talent from around the world, to learn in a wholesome environment, trained and cared for by a faculty in whom they put their future—and their trust. Life at Interlochen is the experiencing of a high level of performance that is uniquely preprofessional. It is the experiencing of maturity, discipline, sharing of oneself, absorbing of all the arts—it is learning that talent needs to be nurtured from many directions in preparation for a career in music. Its value has been put in words by various people:

From a parent: “I don't think I am exaggerating when I tell you that without your help (my daughter's) life would not have the chance to achieve wholeness.”

From a student: “Interlochen has helped me to form steadfast moral beliefs and make me walk on my own two feet . . . Interlochen has taught me to think and act, to realize my need to express myself. . .”

Regarding curriculum, the student majoring in music generally spends four hours per day on his particular instrument. This is an obvious advantage over his study at home where he had to wash the dishes, baby-sit his kid sister and fight the temptation of TV. He receives an hour lesson each week, plus the extra help and lessons as needed, which I have already mentioned. To augment the lesson, he attends a Studio Class weekly where he has the opportunity to try out new pieces. Every semester he prepares a jury to be performed before the departmental faculty where constructive criticism is made.

A valuable learning experience is the chamber music program, available for all instrumentalists. The Piano Majors, in addition to chamber music, attend classes in piano literature, piano technic and piano performance.

Courses are available in music theory, composition and literature but all music majors are *required* to take Sight Singing/Ear Training, which has proven to be most valuable in their preparation for conservatory study. Solfeggio is substituted for the voice student.

The ensemble experience for the instrumentalist is most exceptional. I have already referred to the performance schedule of most of them. All instrumental majors are in either the Academy orchestra or band, and each group rehearses 2 hours every day. Other ensembles which I haven't mentioned earlier are the string orchestra, the wind ensemble and the chorale.

The requirements of any particular music major do not limit the students in any way. A violin student, for example, may choose to also study piano. And he may be in the choir as well as the orchestra, string orchestra and chamber music. To make his schedule even more complex, he might try to squeeze in a dance class, drama class or an art class. And then there's creative writing and photography to tempt them. So, what a smorgasbord it is! And in case you've forgotten, these kids also go to academic classes every day!

I'd like to also point out some of our facilities. We are most proud of our gorgeous Performing Arts Center—a hall seating 1,000 people with exceptional acoustics. We are now beginning construction of a combination chapel-recital hall which will be ideal for chamber music and solo recitals.

In the way of services, the Music Library, noted for its large number of holdings of orchestral scores and parts, serves all the ensembles as well as the students needs for solo literature. The recording facilities are very impressive, and its staff records all concerts. In addition, we operate our own FM radio station, where one not only can enjoy programs of National Public Radio, but many concerts which originate on our campus by our students.

This quick survey helps provide the total picture as to how we proudly prepare our students for their future study and career.

We are proud—especially those of us who have watched the Academy grow over the past 19 years. It has filled a definite need—for without it, would our students have been adequately prepared for the conservatory during these critical and formative years?

In conclusion, I'd like to give you one further thought to consider. At Interlochen, we feel we are adequately preparing our students for conser-

vatory study—but what communication and dialogue is there between secondary schools to guarantee this? How much dialogue is there between the secondary schools and the post-secondary schools to guarantee this? How many sessions have you attended in the past three days where the discussion was directly concerned with the student at the *secondary* level? How much effort is being made within NASM to guarantee a smooth and continuous learning process for the student as he moves on from the secondary school to his training at the university and conservatory level? Our true concern, after all, is for the student. Our discussion today is an initial effort.

#### FOOTNOTES

<sup>1</sup>James Felton, *Philadelphia Evening Bulletin*, "Music Teachers Enchanted by Interlochen Symphony," March 18, 1964

<sup>2</sup>Irving Lowens, *Washington Sunday Star*, "Gifted Youth," February 20, 1966

<sup>3</sup>David Noble, *Chicago's American*, "Interlochen Scores Again," Jan. 18, 1966

<sup>4</sup>Tom Prideaux, *Life*, "Where Kids Perform Like Pros," Jan. 5, 1968, p. 42

<sup>5</sup>*Ibid*, p. 42

## IS THAT ALL THERE IS?

DONALD L. PANHORST  
*Edinboro State College*

Are you working harder and enjoying it less? Are some of your colleagues almost totally negative in their outlook toward their jobs? Have some members of your staff lost their spark for inspiring their students? Are members of your department or school becoming frustrated in their attempts at being promoted because your institution is rank-heavy at the top? Are some of your faculty members being forced to seek employment elsewhere due to retrenchment?

All of you may have answered one or more of these questions with a "yes." In the decade ahead enrollments will decrease, budgets will shrink, faculty will be retrenched, and mobility in our profession will surely become immobility. Faculty morale will be a serious problem in many of our institutions.

What can be done to keep our faculty members vital and productive? No one solution can solve each of our individual problems, but one approach which may help is being attempted in the Pennsylvania State College and University System. This is the career renewal workshop.

The career renewal workshop teaches participants a process. A process to inventory strengths, weaknesses, aspirations, and to establish personal and professional development goals. The hopeful outcome will be a more fulfilling personal and professional life for the individual faculty member, and an enriched colleague who will continue to make a significant contribution to his or her family, students, and institution.

The career renewal workshop has three phases. The first is a life examination. Adult life stages are explored, individual learning styles are reviewed, and various teaching strategies are examined. The importance of achieving a balanced life, which meets each individual's intellectual, spiritual, and physical needs, is stressed.

The second phase is the work style survey. Each individual takes an inventory of his or her root skills. Skills which could be used successfully in a variety of professions: communications skills, leadership/management skills, skills in creativity, to mention a few. Survival skills are explored: the type of work environment the individual likes best, and the kind of people the person can function with most successfully. And finally, the development of individual career growth proposals are undertaken.

The final phase is the career change. Options for career change are explored. Risks involved in making any change are reviewed, and the trade-offs required in making a change are examined.

We must plan now for keeping our faculty members vital in the years ahead. The career renewal workshop with its life examination, work style survey, and review of career change options may prove helpful.

In the Peggy Lee hit song some years ago, you may recall how the lyric traces events in the life of a girl who expresses disappointment at each plateau with the question, "Is that all there is?" With an effective career renewal program, the answer to this question might well be, "No, there is a lot more!"

# **THE CONTINUED ENCROACHMENT OF GENERAL EDUCATION AND PROFESSIONAL EDUCATION COURSES ON THE MUSIC COMPONENT OF THE MUSIC EDUCATION CURRICULUM**

**EUGENE T. SIMPSON**  
*Glassboro State College*

On page 84 in the NASM Handbook 1979, section IV A 1,a, appears the following statement:

"NASM recognizes that some institutions are only chartered to offer the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a Baccalaureate degree meeting "Professional" degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with the specific major areas listed as outlined above."<sup>1</sup>

While this statement adequately states the position of the Association and objectively reports a situation which exists in a number of institutions, it gives no hint of the continuing long-term struggle to protect professional music programs from the excessive expansion of the general education and professional education components in many of the institutions in which degrees in music are listed as Bachelor of Arts or Bachelor of Science. While it is, indeed, accurate to say that some institutions are only chartered to offer the aforementioned degrees, it is equally accurate to say that many of these institutions elect to offer only these degrees, frequently, because they fail to see the value of offering other degrees. That that is admittedly the case at my institution is confirmed by the 1975 statement of the college's chief academic officer.

"While the degrees offered by \_\_\_\_\_ college are the Bachelor of Arts and the Master of Arts, this is not a state requirement. Any change is subject to DHE (Department of Higher Education) and Board of Higher Education approval. It is correct that at the present time, the B.A. and the M.A. are the only degrees approved for \_\_\_\_\_ college, but these are not the only degrees permitted. The departments in the Fine Performing Arts Division have submitted proposals for other designations of degrees, perhaps prematurely."

The view that the request of the Department of Music for the establishment of a Bachelor of Music degree designation was premature in 1975 persisted despite NASM recommendations to the contrary.

Another indication of the extent of this problem is the large number of schools which are still able to offer only the B.A. and the B.S. For many years, NASM has strongly recommended that professional degree programs in music be titled, "Bachelor of Music." There is little question that NASM administrators in comprehensive colleges and universities would use this nomenclature to describe their professional programs if they could.

The situation in the state colleges of New Jersey is probably mirrored in the colleges of many other states. That mandated proportion of the music education curriculum reserved for music courses is constantly under assault because of the unilateral addition of required courses in professional and general education. Such requirements are imposed by the Board of Higher Education, by the Division of Professional Studies (which controls certification), and by the college (through the Faculty Senate) without departmental impact studies and without regard to the courses which must be eliminated in order to facilitate the addition of the new requirements.

In the past six years the following "certification" courses have been added to the music education curriculum by the Board of Higher Education:

- Intercultural Studies—3 semester hours
- Foundations of Reading—3 semester hours
- The Teaching of Reading—3 semester hours

The Professional Studies Division has added as a requirement—Career Explorations Seminar—one semester hour.

In the music education curriculum, the general education requirement has gone from 60 semester hours in 1971 to 18 semester hours in 1972, to 45 semester hours in 1978. A task force is now attempting to complete the fifth general studies model in the past two years which would turn the clock back and result in a general education component with "up to 50% of the hours in general education." It would be something of an understatement to say that great flexibility has been required in the Music Department by faculty and students alike. The Department is now left with a 132-semester hour music education model which has 66 semester hours of music and music support courses, 45 semester hours of general education (including two general music courses) and 24 semester hours of professional education. To remain within the permitted semester hour maximum for the degree, required ensembles are now offered on a no-credit basis although they are recorded on the student's transcript.

A number of factors have contributed to this situation. I shall list some of the major ones—

1. While colleges and universities spare no effort to identify and to appoint highly qualified music administrators, they frequently go to the same lengths to ignore their carefully considered recommendations. In the matter of degree designations, New Jersey is at least 40 years behind more progressive states and yet the recommendations of NASM visitors and of the state's music chairpersons have been consistently ignored.
2. The state's core certification requirements have grown piecemeal in response to political as well as educational trends, and without the benefit of input from subject matter chairpersons and deans and apparently without input from NASM. Intercultural Studies was added in response to a timely focus on urban and minority problems. Courses in the teaching of Reading were required in response to the faltering reading skills and Board scores of entering freshman. The next addition will doubtlessly reflect the current emphasis on mainstreaming.
3. A staggering amount of confusion exists about the definition, role and function of the Liberal Arts college, the comprehensive college, the teacher education institution, and the professional divisions and programs. It is inconceivable that a single official document can characterize a college of 10,500 students, quite properly as a comprehensive college, and in the same breath call for the institution of a common general education core of up to 50% of all course work.
4. The politics of reallocation figures significantly in the equation. If 300 music majors each take 21 additional hours of General Education, and 21 hours less of music, the credit hour generation of the Arts and Sciences Division goes up significantly and that of the Department of Music goes down significantly. General Studies classes with low enrollments fill up, and adjunct faculty in Music drop off. This political operation is easy to implement because of the greater representation of Arts and Sciences and Professional Studies senators in the faculty governance organization.
5. The academic bias against the Fine and Performing Arts identified in the research of McGrath at Teachers College in the 1950's is confirmed in the drafts of general education models which require of all Fine and Performing Arts majors a minimum of 30 hours in the Arts and Sciences Division (Liberal Arts) but require of Liberal Arts, Professional Studies and Administrative Studies majors only one course from the disciplines of Music, Art, Theatre or Dance.
6. The definition of Liberal Arts by most general education faculties,

drawn in a manner which excludes Music (one of the original subjects of the quadrivium), is a self-serving definition which reflects the existing anti-Arts bias and campus politics more than a desire to produce genuinely well-rounded graduates.

7. Evaluation of professional music programs by NCATE teams composed of persons who are not knowledgeable about music programs do a disservice to these programs and perpetuate the Liberal Arts mythology as practiced in many colleges.

What can be done to help the NASM schools and programs still struggling to effect a state of curricular enlightenment on their campuses?

- (1) NASM must recognize the seriousness of this problem and acknowledge that many programs are in greater danger of destruction than ever before because of the present retrenchment in colleges across the nation.
- (2) The Association should clearly articulate, in unequivocal terms, to college administrators and to state Boards the content requirements of its professional curriculum, with a clear warning that schools which do not comply will be denied accreditation or re-accreditation.
- (3) The Association should place a limit on the number of semester hours permitted in 4-year professional programs so that music majors will not have to take many more credits than other majors to earn a Baccalaureate degree. The deflation of the credit value of music courses and the expansion of credit hour requirements to 135 hours and beyond is a common occurrence.
- (4) The Association should insist that an NASM visitor sit on every NCATE team which evaluates NASM schools. Most departments have no input in the selection of such teams.
- (5) The Association should give at least as high a priority to working with state Boards of Higher Education and NCATE to achieve the required curriculum proportions and a reasonable maximum semester hour limits for the music programs as it gives to working with other associations to establish combined curricula.
- (6) The concept of Music in general education should be expanded to mean Music *is* general education and NASM should work with Liberal Arts associations to see that Music is included in the common core of general studies at all colleges.
- (7) Consideration should be given to requiring that institutions who have the charter flexibility to implement B.M. degree designations for professional music programs do so within a single accreditation period.

- (8) The addition of a specific number of hours to professional music curricula, either by Boards of Higher Education or by colleges in either the general education or professional education components, should require a new plan approval for the affected programs of that institution.

The implementation of these recommendations by the Association would significantly strengthen the Music administrators hand in dealing with the multiplicity of factors involved in preserving professional music programs in institutions offering only Bachelor of Arts and Bachelor of Science programs in Music.

#### FOOTNOTE

<sup>1</sup>National Association of Schools of Music, *Handbook 1979*, Reston, Virginia: NASM, p. 84

## RECRUITMENT

EUGENE C. FELLIN  
*Radford University*

Maureen Carr noted in her presentation Sunday afternoon on the Administration of Student and Faculty Recruitment that "If one is recruiting a high school senior as a bassoonist, it helps to mention that (a bassoonist in) the Pittsburgh Symphony is a part-time member of the School of Music Faculty."

This points to a student recruitment problem that is of special concern to small or medium size state institutions, especially those not located near metropolitan areas.

These institutions have a relatively small student base within the Department and Institution upon which to build well-balanced performing groups. Therefore selective recruitment of qualified students to fill specific needs of these groups is of great importance to their music programs.

However, it is difficult to recruit a student in a particular performance area if the school cannot offer that student instruction by a faculty performer/teacher proficient on that student's major instrument.

It is not normally feasible for a small to medium size school to have all performance areas effectively covered by full-time faculty and it may be difficult or sometimes even impossible to find part-time faculty to teach a specific instrument if the institution cannot take advantage of the resources of a large metropolitan area.

This problem is further compounded by the fact that it is also more difficult to recruit students even for those performance areas that *are* covered by faculty if the school cannot offer the student an existing well-balanced ensemble experience.

At Radford the Department of Music carefully re-evaluates all replacement positions to help address these needs. However, this is a slow and long term process. As a short term and temporary solution Radford tries to recruit qualified graduate students with expertise in needed areas.

In this way Radford has, in the past three years been able to add oboe, bassoon, and French Horn to the performance areas covered by full-time faculty, and to cover cello and percussion with graduate students. However two areas, flute and trombone, are not presently covered by a flautist or trombonist. While the cello and percussion positions are covered by qualified graduate students, their tenure is so temporary as to be virtually unattractive to prospective freshmen.

In an institution like Radford, where all faculty are now involved in public performance, future replacement positions will either need to be

filled by an incoming person with the same performance area as the person being replaced or one area of performance expertise will be sacrificed in favor of another.

For small or medium size state colleges this will be of more critical concern as the number of prospective students decline in the 1980's.

# MUSIC AND THE MONEY CRISIS—WILL AMERICA PAY THE PIPER?

EDISON B. ALLEN

*C. W. Shaver and Company*

It may help you to understand my viewpoints to know that during 1979 I have worked as a management and funding consultant to symphony orchestra associations in the East, Southeast, Midwest, Southwest and Far West; to a leading opera company, and to an institution which incorporates a conservatory of music and four community schools for the arts. I have spoken at this year's annual conferences of the American Symphony Orchestra League, the National Guild of Community Schools for the Arts—and now, of the National Association of Schools of Music. For a decade, I have been a consultant to arts and educational organizations, after leaving a 17-year career in university administration for what I thought was going to be "the real world." At least it is a different world!

All of my current clients have something in common. It starts with a capital "M" and it's "Money"—that is, the lack of it and how to get more . . . or *some*.

Certainly they also have in common another big "M"—"Music." But to tell the truth, I am very impressed, *negatively*, with how little the various institutions (private *and* public)—which encourage and nurture the most tender musical ability and unusual talent, which train the professional artists and composers, which educate the educators and researchers, which create the highly discerning audiences, and which actually produce the greatest music for the public—truly work in harmony in the common cause of their art. Most often, they are obviously and admittedly competitive for funds and prestige.

Perhaps this absence of cooperation or coordination is at least one of the reasons why there is, in my opinion, a *very real money crisis in music*—one which is likely to become far more serious in the 1980's unless there is a more practical, cohesive approach to identifying, interpreting and solving the deep problems associated with *the proper respect for the importance of music throughout our lives*. It is true, as Igor Stravinsky said, that while we are taught to respect music, we should instead learn to love it. Allow me to presume to add that we also should learn to fund it adequately.

Rather than seeing any excessive proliferation of councils, commissions, volunteer advocacy task forces, workshops, "arts awareness" campaigns, etc.—frequently supported with tax money—I would prefer that there be continuing, honest, focused colloquia among *professionals*

in all of the educational and performance areas of music—AND the constituencies which can generously support their institutions.

This need not originate on a national scale. Let it begin in our own home towns and regions, if it has not begun already. And let it have the purpose not of philosophical fluff, but of finding ways and means of giving our most deserving institutions of music more than bare subsistence funding. Anything which helps to relieve the unhealthy introspection afflicting the arts and some givers to the arts will be of value.

I think it is deeply regrettable that, in so many institutions in which creativity is the rock-bottom objective, creative action is thwarted by almost daily dilemmas pertaining to money; that so many of these institutions have not done substantive planning which can be related effectively to prospective funding sources; and that so many institutions, particularly the smaller and most desperate ones, mistakenly pin too much of their hopes and dreams of excellence on possible governmental support instead of going hard for the individual, corporate and foundation potential right in their own backyards. I also think it is sad that so many trustees and other volunteer representatives are so poorly informed and involved so shallowly in their important responsibilities; and that some music organizations, even some of the larger ones, lack the professional staff expertise in development activities equal to their highly challenging tasks. *Let us not lament the unresponsiveness of the prospective benefactor until we learn to talk to him in his own language and not our own foreign tongue.*

Any music organization which does not feel it is a part of a worsening money crisis, exacerbated by inflation and general economic uncertainty, is either exceptionally blessed in the degree of its support or perhaps not as ambitious as it might be.

\* \* \*

Will America pay the piper—that is, the professional performing musician?

“America” is paying the best performing musicians much better than it used to, although the number of them making good livings solely in live performances or in electronic media remains a tiny percentage of the national population. Certainly the outstanding itinerant solo artists are commanding fees which, if they handle their tax shelters well, could make them rich; and, some old heads are shaking over the fact that a last row section player in one of the leading symphony orchestras will, two seasons from now, on his first day of contract work, be commanding an annual guaranteed minimum scale salary of \$33,800, with eight weeks of vacation and a handsome set of fringe benefits paying for his old age, health care, sound mind and shiny teeth.

Remember, however, that there are only about 3,000 full-time contract players in the 34 major orchestras (31 in the United States and three in Canada) and that the *median* annual minimum scale for these orchestras is still only about \$15,000 per year. The next echelon of orchestras, the regionals, now have *top* minimum scales of about \$12,000 annually, ranging down to a level which necessitates playing with the orchestra being a "second job." Thus, while more young people supremely confident in their superior ability to win the big auditions may be attracted to conservatories, the over-all outlook for post-graduate affluence remains much more problematical than, for example, in professional athletics or in insurance selling.

\* \* \*

Now let us ask if America will support the institutions which "pay the pipers."

Especially over the past decade, the quantitative and qualitative growth of our symphony orchestras, by virtually every standard of measurement, has been greater than could have been reasonably predicted. More and better musicians in more and better orchestras are being paid more money to play to larger audiences than at any previous time. The best American orchestras now are clearly the most professional in the world (probably taking six places among the world's top ten), and even the next level of very good ones would be "world class" by the standards of not many years ago. These orchestras not only have endured, but in many instances they also have blossomed, to the benefit of millions of people.

All of this seems to support the conviction that symphony orchestras fulfill a basic human need to soar—if only for an hour or two—above mundane daily existence. If this were not so, the sounds of the symphonies would have been obliterated by erosive inflation, selfish materialism, hypnotic complexities of life and the cacaphonic plague of the rock bands.

Still, only partially educated guesses can be made as to whether future seasons will see an expanding renaissance or a shriveling deterioration of this ancient art, how ever sublime and eternal one might view it as being.

Speaking at the American Symphony Orchestra League Conference in San Francisco last June, I made the prediction that *if present trends continue, one-third of our major orchestras might go out of business in the 1980's. No one disputed the prediction.*

While improving artistry and audiences, some of our largest orchestras have accumulated financial deficits that would blow the mind of many

a practical economist. And recent contract signings with the Musicians' Union portend even larger—even fatal—deficits. Of the 31 major orchestra associations in the United States, fewer than one-third each season balance their budgets. Over the first nine seasons of the 1970's, these associations had aggregate operating deficits of more than \$33,000,000.

Over six recent seasons, one especially famous orchestra had six consecutive deficits amounting to \$4,371,212.

While much of all of these orchestras' debts have been liquidated by subsequent efforts, such situations naturally produce anxieties and, in some cases, distrust in the ability of organizations to carry on.

Are deficits inevitable? Not necessarily. Eight of the 31 major orchestras entered the 1977-78 season with accumulated operating surpluses. However, none of these reserves was large enough to withstand unpredictable operational reverses.

Why do these deficits occur? For many reasons, but generally because, as the Ford Foundation recognized in its 1974 report entitled "The Finances of the Performing Arts":

"The labor-intensive performing arts, whose productivity cannot keep pace with the ever-increasing productivity of the industrial economy in which they exist, are faced with an ever-increasing gap between their operating costs and their earned income. The costs, principally wages, are set by the cost level of the economy; the earned income is limited by the inherent limit on the number of performances live performers can give and the number of seats in halls. . . The art forms depend for the major part of their contributed support primarily upon local private sources. It is an important constancy. Even if other sources greatly increase their funding, the local private sector will in all probability remain the principal supporter of the performing arts."<sup>1</sup>

Unlike most other "businesses," symphony associations have to commit themselves to inflation-conditioned fixed costs—largely for the compensation of the musicians—for one, two and three years ahead. They then must try to meet these costs through earned and contributed income of which they cannot be certain. Limits on the prices of their "products" are set by what ticket buyers reasonably will pay and by the public service nature of these organizations.

What is going to happen in the 1980's to the most prestigious employers of the finest conservatory graduates?

I, personally, am an optimist. I have witnessed the solving of too many supposedly "impossible" problems to be otherwise. But as to whether our symphony orchestras really can become bigger, better and more financially sound, I admit to honest intellectual uncertainty. I know that this will not happen automatically, and not unless there are:

- More young men and women strongly motivated to become composers, performers, teachers and active appreciators of great music;
- More music directors with more diversified repertoires, maintaining artistic integrity but still pragmatically programming to attract maximum audiences;
- More truly professional orchestra managers;
- More dedicated, informed and effective Board members.
- Much more modern, sophisticated, business-like planning and implementation;
- Much more generous responses from individuals, corporations, foundations and governments at all levels—resulting, of course, from much more compelling presentations of goals and needs;
- And all of this being made possible by much better products, much better merchandise.

Perhaps the most certain of all predictions is that the orchestras of 10 years from now will cost a great deal more than those of today. While the smaller amateur or peripherally-professional ensembles may be able to hold the lines on expenses fairly well, those committed to real artistic progress and increasing services will find the price tags staggeringly larger—and sometimes even too large.

No single scenario might cover the possibilities of the next decade. But allow me to offer you a selection:

### SCENARIO I

By 1990, most symphony orchestras, smothered by continuing inflation and ever more inadequately assisted by contributions, had truly become what their critics long had claimed that they were: the cultural toys of the rich. Struggling to survive, these orchestras did what they always had said they were most reluctant to do: raise their ticket prices until only the wealthy could afford to attend concerts regularly. Corporate and foundation subsidies went largely to a few major orchestras and to television recordings for the masses. Not many concert halls were regularly used because public live performances had become quite limited and because so few people could attend them. One day Mr. Jones, the producer of emission-free rockets, who had a residual craving for music from his childhood, approached the Symphony's box office and placed two \$5,000 bills on the counter. "Two tickets, please," he said, "on the keyboard side for tonight's concert." The ticket seller smiled warmly in appreciation. "Fine," she said. "Now, Mr. Jones, our only other ticket buyer is

Mr. Smith. Would you mind calling him and deciding whether we should send the Orchestra to your house or to his?"

If that vision seems improbable to you, let us try:

## SCENARIO II

It began as insidiously as a serious illness, the symptoms at first not being particularly painful, leading the patient to the false conclusion that they were but transitory. As early as the 1978–79 season, some symphony orchestras (including very famous ones) experienced a decline in their subscription sales and an increase in embarrassing no-shows at some less attractive performances. In 1979–80, despite redoubled marketing efforts, the situation became a little more serious and by 1980–81, it was more serious yet. Many explanations were advanced: The conductor lacks charisma. The programming is unexciting. The subscription series is too long. The concert nights should be changed. The ticket promotion is unimaginative. The hall is in a bad part of town. All of these reasons may have been partially valid, but it was some time before particularly perceptive people got to the root of the matter. "For years we have made grand claims about our educational programs," one of them said, "but what have they really amounted to? We haul in busloads of school kids who have had little or no advance preparation. Or, we send an ensemble to their school auditoriums. We keep them quiet long enough to play an hour of frothy music and send them back to their three R's, never again to darken the door of Symphony Hall. That's it: instant culture. For this we have received grants, so begrudgingly we have done it. Meanwhile, our schools have practically eliminated music from their curricula because it is a 'frill.' We have stood by and let them do it. Do you wonder that these kids buy electric guitars instead of violins; motorcycles instead of oboes? Do you wonder why practically none of our Symphony players is a native of our city and that more and more of our auditions are won by people who attended a conservatory hundreds of miles away (because we don't have a conservatory anywhere near here)? And have you studied the obituaries? Our subscribers are fast passing on. Those kids we didn't pay attention to are making good money now, but they aren't spending it with us. We need a new generation of musicians and a new generation of listeners—and *there isn't one of either.*"

During the 1980's more orchestras ceased to exist than the number which had been established in the years immediately following World War II. Not many were much mourned.

### SCENARIO III

Finally, Pollyanna finished writing in her tablet, put down her crayon and handed her composition to her friend, Little Goody Two-Shoes. "This," said Pollyanna, "is what is going to happen with symphony orchestras between now and 1990." Goody Two-Shoes read the following:

- Arts management will become recognized as a high, noble and rewarding calling. Existing training and internship programs will be greatly strengthened and expanded, while colleges and universities will develop curricula leading to degrees with major content in the arts, business administration and public relations. Boards will begin paying their managers what they are worth as true professionals working 20-hour days.
- Through internal leadership and also the urging of this new breed of managers, Boards will begin to do really superior jobs of planning and budgeting, as they would insist on for the businesses in which they have all of their personal money. These plans and budgets will be communicated in detail to the public, in the realization that prior to involvement and active support there must come *full understanding*.
- Symphony organizations will become directly supportive of the conservatories and music departments from whence their players come, offering scholarship assistance to the most gifted students. Symphony organizations also will take the lead in broad community action to foster the teaching of both performance and appreciation of music in all of the schools. Thus the music and its meaning will become more a part of our lives.
- Symphony tickets will become "the hottest tickets" in town—and the city fathers will want "to build the kind of city that our Symphony can be proud of."
- Somewhere, some sunny day, an orchestra committee will announce publicly at the conclusion of completely amicable negotiations: "We realize we could have held out for higher salaries, more benefits and better working conditions, but we realize that we are partners in bringing great music to this city. We will do our part, the Board has agreed to do its part, and now we ask all of the community to do its part!" The Board spokesman will say: "We know we are not paying this fine orchestra what it is really worth, but with your help we will continue to work towards the day when we can!"

I could go on—but 1990 will come before we know it. Now, what is your *vision* of the next decade?

## FOOTNOTE

<sup>1</sup>The Ford Foundation. *The Finances of the Performing Arts*. New York: The Ford Foundation. 1974. pp. 7-8.

# THE SYMPHONY ORCHESTRA OF THE 1980's

JAMES CAIN

*St. Louis Symphony Orchestra*

In his eloquent delivery, Ed Allen has presented us with some very realistic observations concerning the economic challenges that face every performing arts institution in our country. During the 12 years I've managed the Saint Louis Symphony, we've experienced the guaranteed weeks of employment going from 30 to 52. Salaries and benefits have been greatly improved and the annual budget has grown from \$750,000 to over 6 million. And during periods of negotiating new wage agreements with the Musicians Union, members of our board have repeatedly commented on the fact that "we can barely pay for what we now have—where are we going to get the additional funds to pay for the new labor package, which will place another 1½ million on top of our growing budget?" It is an awesome commitment which we agree to, and it takes a lot of ingenuity and hard work from not just the management, but from the musicians themselves, the board, and other related volunteer organizations. Most of the major orchestras in the country quite successfully handled the challenge of providing full year employment for the musicians. I know, however, there were some managers and even members of my own board who did "abandon ship" because they saw no way of handling the economic demands that were placed before them.

I'm reminded of the post war period in Pittsburgh when the community leaders drew up a plan to renovate their city. Parks were being planned to replace ugly warehouses on their river fronts, the Pennsylvania Railroad was replacing steam engines with diesel locomotives, and industrial leaders promised to conform to some form of pollution control.

The dean of American architects, Frank Lloyd Wright, was asked to visit Pittsburgh and to observe what the planning commission had in mind. After several days of visiting on the spot sites, examining countless number of plans and attending meetings, Mr. Wright came to a very blunt conclusion. Pittsburgh, he declared, was hopeless and everyone should abandon it at once.

Now it's not been suggested by Mr. Allen that we abandon the institution of the symphony orchestra. But in our efforts to meet the soaring costs we are going to have to find ways of broadening our base of support through earned and contributed incomes.

I would like to move now from the economic to the artistic climate of the American symphony orchestras. Ours is indeed an "orchestra-oriented society". It is not unlike what the opera houses meant to the

Italians or the choral societies to the British. Everywhere you go in America, you'll find an orchestra. I seem to recall that the American Symphony Orchestra League reports something in excess of 1000 orchestras registered with their service organizations. The professional orchestras in America are the most efficient and flexible in the world. We perhaps embrace more styles of music making and by nature of our economic structure, we're forced to prepare programs with as few rehearsals as possible. European orchestras, with vast government subsidies may have the luxury of 8 or 10 rehearsals to prepare a given program. Whereas, we in St. Louis, or even Cleveland and Philadelphia, are limited to 3 or 4 maximum for rehearsing a normal subscription concert. And there are many times when we are forced to perform concerts with just one rehearsal.

A vivid illustration comes to mind as a result of our recording of *Also Sprach Zarathustra*. We allocated 2–3 hour sessions to record the 33 minute Strauss tone poem. This would be about the average time allocated to an American orchestra. A few weeks after our session in St. Louis, our New York recording engineers had lunch with their counterparts from Deutsche Grammophon. The German engineers had just completed a recording of the Strauss with Karajan and the Berlin Philharmonic. They were given 8 sessions which included a three hour session to set balance. We in St. Louis accomplished the setting of balances in 7 minutes. So you see, the average American orchestra is efficient although we work under great pressure. European conductors do come for the first time with some degree of apprehension about rehearsal schedules but marvel about our efficiency and the quality of performance.

You people must be doing something right because the quality and quantity of young talent coming out of your conservatories and schools is just staggering. The brass players are superb, the winds couldn't be better and the percussion players are absolutely brilliant. Even double basses seem to be in good shape. During our last auditions for double bass, we heard 16 candidates—most of whom played the instrument in tune—a truly remarkable achievement.

We're still somewhat in trouble with violin, viola, and to a lesser degree, cello. And here's an area where you can be of help. I doubt that we're lacking the quality in our conservatories and schools. I suspect that many are aspiring soloists and are not thinking seriously about a career in an orchestra. These observations are based on our experiences in auditions. So often the young violinist will dazzle us with the concerto of his or her choice (Sibelius and Tchaikovsky seem to be the *in* pieces), but when faced with sight-reading a standard symphonic work, they fail miserably. The cellists will play the Saint-Saens Concerto with skill, but are

baffled by the Scherzo to Beethoven's Fifth Symphony. When the instrumentalist fails to come close in setting the tempo of a standard work, we begin to wonder where they have been. I know the string player has a lot of repertoire to master, but there are employment opportunities in the orchestras that remain open because of the scarcity of qualified players. We would be absolutely desperate in our search were it not for the recent immigration of fine instrumentalists from Japan and the Soviet Union.

What will become of all these aspiring soloists? How can they sustain a career that is already overpopulated? Every artist management in New York has empty pages in the schedules for many of their clients.

The orchestra profession is a good one. It has dignity, security and it pays well. A young musician could join the Saint Louis Symphony this season and earn a minimum of \$24,000, receive free medical and shiny teeth insurance, instrument insurance and a life insurance policy. In addition he or she could enjoy eight weeks of paid vacation. And these wages and benefits are not unlike those being offered by the other major orchestras.

Perhaps you as educators of our young artists could provide an invaluable service by re-thinking and re-shaping curriculum that will better serve those who could find employment in our orchestras. In doing so, you will help to enrich the lives of your students and strengthen our major performing arts institutions.

## COMPOSING FOR THE ORCHESTRA OF 1990

DONALD HARRIS  
*Hartt College of Music*

My title is paraphrased from the title of a talk given by our colleague on this panel, Edison B. Allen. I was quite taken by Mr. Allen's premises. His talk was given to a conference of orchestra managers of the South-eastern states, and I would like to quote here a few of the points he raised.

"whether our symphony orchestras really can become bigger, better, and more financially sound—will not happen automatically—unless there are—more music directors with more diversified repertoires—more truly professional orchestra managers—not satisfied with the status quo."

The statement is taken out of context, abbreviated and abridged, but I doubt it betrays Mr. Allen's thought. Similarly, a bit further on, Mr. Allen continues:

"Some orchestras will go out of existence. Whether they will be revived, perhaps in different forms, will depend to an extent on the void they will leave in their communities.

"Some orchestras will cut back to smaller ensembles, stressing repertory that chamber groups can best exploit, rather than continuing to try at great cost to imitate the 'big band' sound and literature."

I must confess that, while reading these lines, I kept wondering whether or not by some coincidence Mr. Allen might be a composer, if not, whether or not he was a composer in some prior life, and failing this, whether or not his predestination in his next life would not be to become one. For surely his words are those of the composer. They are the thoughts which generally cross the composer's mind when considering what to write for whom, and specifically reflect the composer's considerations on those rare occasions when a commission is forthcoming from a symphony orchestra.

Mr. Allen has touched upon some very sensitive issues, one in particular which heretofore has been raised principally by composers. I refer to the issue of repertory. His statement to the effect that our orchestras need more music directors with more diversified repertory is courageous as well. Clearly the autonomy of our music directors in the area of programming has gone unchallenged. Would it be difficult to imagine the response of a conductor of any one of the big five orchestras when faced with the admonition that their repertory was limited! I have heard conduc-

tors make the excuse to composers that they would like to expand their repertory but were unable to do so because of a manager, a board of trustees, public apathy, or any combination of the three. I have never heard of a conductor seeking out a composer (or perhaps a musicologist) with the intent of finding new pieces, unfamiliar to both community and orchestra. When Mr. Allen speaks of the need not to be satisfied with the status quo, he specifically refers to the orchestra manager. No one however is more the champion of the status quo than the conductor of today, whose conservative position manifestly works against the notion of a changing and growing repertory.

I don't want to wander too far afield, but I think that by now one would have to admit that the conception of an orchestra of tomorrow different in structure from that of today would not be unique to our time. As Beethoven's orchestra differed from Haydn's, Wagner's from Beethoven's, and Stravinsky's from Wagner's, so one could easily imagine the transformation of today's orchestra responding similarly to demands placed upon it by composers and the growth of their individual styles. Incidentally, if history teaches us anything about the orchestra, it demonstrates that the orchestra's evolution was shaped by the composer, and never by the conductor. I would doubt that von Bulow would have said to Wagner, "What you need, old boy, is some serious doubling in the woodwinds and brass;" nor would Pierre Monteux have suggested to Stravinsky that it would be marvelous to begin a piece with a high C in the Bassoon. Yet both were major conductors, among the finest of their times, who clearly would have had no trouble finding employment if they were available today.

Conversely, I think that we ought to try to imagine another scenario, one in which the composer ceases to compose for the orchestra, not an unlikely possibility by any means. The composer tends to go where he or she is wanted, at least where there is some interest shown. If an orchestra tends towards the status quo, obviously the case in this country today, then the composer tends to turn towards instrumentations which are not prisoners of the same status quo. This is one reason why there is little new music written for the orchestra by our composers today, at least by comparison with the quantity of new music written year in and year out for smaller ensembles. But we might turn again to history to try to catch a glimpse of what might have happened had the composer ceased to consider the orchestra a welcome vehicle for his creative thought. Imagine, for example, von Bulow turning to Wagner with the following statement, "Look, old boy, I would like very much to conduct your opera, but your orchestra is just too big. My board says that we can't afford all these supplementary musicians, and in any event why must you composers place such outrageous demands upon us. Four horns was good enough for

Meyerbeer, and it ought to be sufficient for you." Likewise, what would have happened if Monteux had said to Stravinsky, "Look, Igor, it just isn't possible on the Bassoon. I've given it to the Oboe, and if you don't like it, we just won't play the piece."

The result in both cases would be simple to imagine, especially in so far as the relationship between conductor and composer developed, luckily for the orchestra, one might add. Wagner would have ranted and raved until he got his way, and Stravinsky, with biting sarcasm, would have persevered until he had proven Monteux wrong. But if the opposite had held true, if for the sake of argument Wagner had become discouraged and stopped writing operas in favor of massive choral pieces, or if Stravinsky, disillusioned with ballets for large orchestras, turned his attention to chamber dance ensembles with smaller accompaniments, what would have then become of the orchestra?

Put very simply, the orchestra would have died, not a permanent death never to reappear, for history is good to us. Our musicologists are forever re-creating ensembles of by-gone periods. The great amount of Renaissance and Baroque ensembles performing today are an indication of the interest in early music which these historians have generated. The orchestra, however, would have stopped being a living organism, nourished by the composer's imagination. The composer will have turned his attention elsewhere. True, the orchestra would reappear one day, like the ensembles of early music, re-created from the scholar's research. But by the time this reappearance had become a reality, where would the composer's imagination have taken the course of music, which the orchestra would have left behind? The historical importance of the orchestra would remain unquestioned; its importance as a continuing creative force would however be negligent.

I fear that I must digress for a moment to reassure those who believe that I am predicting the demise of the orchestra, its imminent death and collapse, not to reappear before a good two or three centuries down the road when some enterprising musicologist rediscovers its existence. Such is not my intent by any means, and even were it to be true, its evolution would be so slow as to be almost imperceptible. I am however making a strong point hopefully in favor of a positive collaboration between orchestra and composer, in the orchestra's behalf a good deal more than in the composer's. I am leaning upon Mr. Allen's arguments that the orchestra's future is in its ability to grow from the status quo, and that the conductor's ability to grow with the orchestra is dependent upon his learning more varied and diversified repertory. I am also suggesting that the status quo of the orchestra becomes debilitating when the composer is prevented from infusing new life into its repertory, and that the conductor

has an obligation to seek out the composer in order to prevent this from happening.

I believe however that there is a further conclusion which can be drawn from Mr. Allen's arguments and my own interpretation of their consequences, namely that it may be unhealthy to even try to preserve the orchestra in its present form, one which is not only excessively costly to maintain, and which seems to be continuing on this course, but which also seems to respond less and less to the listening aspirations of an ever more discriminating and disparate concert-going public. It was not so long ago when I was in grade school, when the vast majority of music teachers referred to the two hundred years of symphonic music most often played as the golden years of music. Today, with our vastly improved channels of communication, our greater sense of historical perspective, and might I add, our superior methods of education, we refer to these same two centuries, roughly from Bach through the late-Romantics, as but one of the many diverse golden periods of music. We now listen to Josquin as easily as Haydn, an authentically recreated medieval Christmas is as seasonal as the Messiah, Purcell and Monteverdi operas are as common as productions of Puccini and Verdi. Likewise it is not uncommon to find subscribers to series of chamber music, contemporary music, or early music, who scarcely ever set foot in the concert hall of the symphony orchestra, already *déjà vu* in their opinion. This argument suggests that the status quo has already changed, but that the orchestra has not changed along with it.

The orchestras are not alone at fault. It has taken a while for our music schools and conservatories to realize the importance of teaching all periods of music, from the performance as well as the theoretical and historical standpoint. The point has however been reached when our cellists can study gamba, our flutists, the recorder, and when contemporary instrumental techniques are as important to the young performer as traditional studies of the late eighteenth and nineteenth centuries, whose performance styles have always been taught. Our young musicians are consequently ready for the expanded and diversified repertory about which Mr. Allen speaks. They await only the structure which will allow it to take place.

I believe that this evolution in the education which we give to our young musicians is not only irreversible, but equally inevitable. It corresponds to an ever increasing need to know ourselves, to become intimately acquainted with the culture (and cultures) who have shared in our growth and contributed to our past, and to partake in the increased enjoyment offered by a wider body of artistic and musical literature to which we have now become exposed. This does represent a dramatic change in

our listening habits. The music of Tibet or India, fifteenth century France or Italy in the sixteenth century, Arnold Schoenberg, Edgard Varèse, or the folklore of the American Indian, Duke Ellington, the serialists or minimalists of today, each and every one is available in almost equal dosage to today's discriminating listener. None however participate in the life of the American symphony orchestra except in the most peripheral manner. There is therefore good reason to believe that the status quo about which Mr. Allen speaks, does indeed live on in the symphony orchestra, but that it has already been left far behind by the listening audience. In other words, a case could be made for the statement that some of the orchestra's problems arise from the fact that its rigidly confined notion of repertory no longer corresponds to the vastly enlarged notion of repertory which is currently sought out by the general public.

This leads me back to the two additional quotes from Mr. Allen's stimulating and discerning paper to which I referred earlier on. Some orchestras will go out of existence. Whether or not they will be revived will depend not only upon whatever void they will have left in their communities. What their communities will replace them with (for they will be replaced) will undoubtedly reflect this changing listening need with which the traditional orchestral repertory has been unable to cope. Likewise some orchestras may well cut back to smaller ensembles, or could we not say, expand to smaller ensembles, again to paraphrase Mr. Allen, in order to stress an ever increasing and diversified repertory. Why try to imitate the "big band" sound of the big five orchestras when there is a large body of literature, equally as much if not more sought after, requiring an entirely different instrumentation and organizational structure.

Composing for the 1970s already reflects this evolution. I suspect that the 1990s may very well continue the trend. Whether or not the orchestra will join in this program of musical and creative diversification remains however to be seen. I would hope that it does. I would hope as much that there would be discussion, both public and private, not just on the financial predicaments of our orchestras, but on the cultural and artistic problems as well. We may well say in our national and local forums that preservation of our orchestras is necessary to the preservation of our artistic heritage, at least this seems to be the national party line. I submit that it is simply not true. Nothing is eternal. Greece and Rome have proven that. Maybe the time of the orchestra is over, maybe its time is about to begin, in a new form. But the structure itself of the orchestra, its repertory and programming, not its needs for ever increasing dollar subsidies, should be the subject of our debates about its future.

My own title, *Composing for the Orchestra of 1990*, seems to have gone astray. Let it now reappear as a plea, a hope, that the orchestra will respond positively to the prodding of Mr. Allen and others. As a composer, I am acutely conscious of what the orchestra has contributed to the history of music. I can only hope that it will continue to be around in 1990 as a creative and positive force within that history.

## “GETTING OUR PLACE IN THE SUN”

JAMES M. SHEA  
*Temple University*

And not only in the Sun, but also in the Mirror, the Times and the Journal. . . .

The first step is to know your school, its programs and its people. What are your strengths? Which of those strengths can be projected in a newsworthy fashion? Sometimes a strong program is so esoteric and its director so abstruse that you may have to pass it up for promotional purposes. (On the other hand, a weaker program which can be translated into a current trend or interest and which has an articulate, photogenic director may do well with outside editors and news directors.) Sit down with your PR director or the person who does your publicity. Tell her/him what you're going to be doing over the next six months or so. You can mention what you'd *like* to see plugged in the papers or on the air—but let the publicity expert choose the likeliest items, situations, or themes on which to build news media attention.

That brings me to something you can't do much about, but which your school's PR person or department should be concentrating on all the time: a reputation among the news media and its practitioners for honesty, availability, savvy, “smarts”, cooperation and candor.

At Temple, through longstanding practice of professionalism in public relations, we have developed that coveted reputation. Editor and news directors tend to come to *us* first to supply them with faculty experts on the issues of the day, rather than going to other area institutions. And the fact that many of these newspeople happen to be Temple alumni/ae is a decided advantage. Naturally, we cultivate these people by inviting them to Temple athletic and cultural events. In fact, I host an annual dinner for the former editors of our student newspaper, most of whom are in the news business. But this cultivation would be useless if our News Bureau and other PR people were not providing the reliable services that the media folks require.

We look for every opportunity to bring favorable attention to Temple through the University's actions, through the performance of its faculty and other employees, through its athletic teams, through publicity, advertising and publications, and, of course, through its gifted musicians.

Having an eye open for every promotional opportunity does not mean that you deluge the media with news releases about everything that's happening at your institution. This would be self-defeating.

A smart public relations person never sends a news release or a request for coverage to any publication, radio or TV station where there isn't a reasonable chance that the material will be used.

An item about a recital by a person of modest talent might be sent to the persons who compile the calendars of cultural events in the major metropolitan newspapers, to the suburban daily or weekly which serves the recitalist's home community, and—if in this instance the artist is Jewish—to the two or three papers which concentrate on the Jewish community. In this case, the item would NOT go to the *Tribune*, which has a mostly black readership.

In other words, a good PR person examines everything from two vantage points—first, as one responsible for promoting the institution, but secondly, as one who exercises news judgment in a way that approximates the judgment of the gate-keepers of the media with whom we are trying to get maximum free time and space. The PR person quickly loses credibility by pushing stories and story ideas that have no chance of appearing in print, on the tube or over the air. So don't pressure your PR people to do things against their better judgment.

Naturally, the standards of what is news and what is not news, of what is usable and what belongs in the wastebasket, vary considerably from one paper or station to another. Even within a given news organization there are different standards, and a good PR person knows which editor or reporter to approach for best results.

The increasing competition for a smaller newshole in the papers and for shrinking time between commercials on radio and TV calls for careful appraisal of what a PR office should put out and to whom it should go.

I've mentioned the need to know the individuals in key spots in the news media. There is also the art of selecting the right person for an exclusive news story, feature article or opinion piece. And if you get turned down, you try to peddle it somewhere else.

Our News Bureau has had remarkable success in placing by-lined pieces on the op. ed. pages of our major dailies. Op. ed., for those of you with the blank looks, is the page opposite the editorial page. At one time, the op. ed. pages were inhabited solely by syndicated writers and a local columnist or two. But more and more editors like to leaven this fare with the prose of nonjournalists. Professors, we discovered, have a special appeal. Unfortunately, many of them cannot or will not write clearly. So many of the pieces carrying professional bylines are ghosted by the writers in our News Bureau. To give further evidence that life is indeed unfair, a modest check (perhaps \$40 to \$100) invariably goes to the faculty person and not to the ghost writer.

Even the most peripatetic PR person cannot, of course, know the tastes and inclinations of every editor or news director in our metropolitan

region. For one thing, the persons occupying those chairs change frequently. And it would be hopeless to attempt to keep up with key personnel throughout Pennsylvania and nearby states, not to mention the nation as a whole. So your smart PR individual becomes expert in developing mailing lists. Lists which use titles, such as city editor, medical writer, music critic, editorial page director or news director, instead of the names of the people who hold those jobs.

We have all kinds of lists which we examine and prune so that the things we mail are likely to receive a thoughtful reading. What we try to do is establish a reputation at each publication for sending only material of interest, material which these key people will at least scan with a grunt of professional approval, even if they opt not to use our stuff.

So we have specialized lists . . . lists segregated by geographical area . . . lists limited to particular interests, such as education, science, the performing arts, or religion. And we have one list that contains newspapers with the largest circulation in every state. Temple has had great success with that nation-wide list. I am sure that the chief reason for that success is that the director of our News Bureau is highly selective about what is sent to the newspapers on that list. The stories must sell themselves by their interesting subjects and good writing. There is no local interest involved and no interest, per se, in Temple University. Keep in mind that Temple's national news releases are competing for space with the wire services like the Associated Press and United Press International and with the syndicated services such as the *New York Times*, *Washington Post*, *L.A. Times*, Gannett and Knight-Ridder. (Regarding the last two mentioned, we are fortunate to have two Knight-Ridder papers in Philadelphia and a Gannett paper across the river in New Jersey. Both services frequently pick up Temple stories and circulate them among their clients.)

But our national mailing list does not have the benefit of teletype transmission into the newsrooms of the land. Our national releases must travel by first-class mail in envelopes that must be opened, read and enjoyed by an editor before they are set in type. You may find it hard to believe—I know I did in the beginning—that the News Bureau actually gets fan mail from editors across the land.

I want to read parts of a few of those letters, not to brag about Temple's publicity operation, but to help you convey to your PR people what they should keep in mind.

Here's one of them:

“Working the city desk on weekends, I go through a pile of handouts. Some are just nonsense. Few if any way do what they are supposed to do, which is: catch my interest. “What a pleasure it is, then, to read about the interesting aspects of thought you and your staff so often

come up with in press releases. For example, the one I saw today, a business professor discoursing on philanthropy, business and Ebenezer Scrooge.”

(The release this editor cited, by the way, was mailed in early December to catch the pre-Christmas editions.)

A managing editor writes to tell us he used our story on the borrowing plight of state-related universities. He adds:

“I want to thank you, above all, for the objectivity and straightforward approach. It is refreshing to see a public relations operation let the facts speak for themselves.”

Finally, an unsolicited testimonial from an Indiana newspaper in the hometown of Purdue University:

“As higher-education writer here, I open and read dozens of university news service press releases each week. But I want you to know that I always look forward to those from Temple. They’re always interesting, unusual and beautifully written. Keep up the good work.”

To secure your “place in the sun,” you and your PR department must realize that the news media are not really interested in your goals. Let’s say those goals are to attract outstanding students and faculty and to increase your level of private support—corporate, foundations and individual donors. The media couldn’t care less about those goals. Oh, a newspaper might run an article announcing the start of your big fund drive, if you push hard enough for it. But the media are interested in your school only if you can help them provide the news, the features, the photographs, the happenings that their readers, listeners and viewers want to see or hear. Or rather the things that the ditors *think* those readers, listeners and viewers want to see or hear.

Now it isn’t easy for a college to produce many *hard-news* events. Short of setting a dormitory on fire, there aren’t many ways to guarantee hard-news coverage. But newspapers and radio/TV schedules are filled with soft news and non-news. You must figure out how to be included. The best way, we’ve found, is to anticipate and keep on top of current issues, trends, fads and fashions. Everything from inflation and the energy crisis to disco dancing and dieting. Don’t shudder! There are ways for a school of music to become involved in all of those diverse subjects. But you have to be alert and you have to know your programs and people.

A few years ago, our News Bureau began to see occasional items in print about the law Congress had passed requiring government agencies to convert eventually to the metric system of measurement. Obviously, this

change would affect all of us, but not much was being written about it. So, with the help of a professor of math education, we prepared a five-part series called “The Metrics Are Coming, the Metrics Are Coming!” We sent that series to 600 newspapers and more than 100 used it. The cooperative faculty member, Dr. Ann Wilderman, became an instant celebrity. She was featured in interviews and appeared on talk shows. Friends and relatives called Dr. Wilderman from Tennessee, where both the Knoxville and Nashville papers proudly claimed her as a native daughter. And, best of all, the name of Temple University was associated with public service in newspapers all across the country—from the Portland, Maine, *Evening Express* to the Coos Bay, Oregon, *World*.

I am not quite sure how a school of music would tie into a change in our measurement system, but I know there are other issues, trends and fads that your PR people *could* exploit to the benefit of your institution.

I wish you great success in finding your rightful place in the sun—as long as you don’t do too well in the Philadelphia area.

# **THE FUTURE OF THE DOCTORATE IN MUSIC: SIGNIFICANCE AND ALTERNATIVES**

**PAUL PALOMBO**  
*University of Washington*

Last year at the NASM Meeting Robert Trotter, University of Oregon, spoke about graduate music programs, mentioning as one of the problems the "mounting pressure between passionate calls for radical change and a blend of inertia, smugness, bureaucratic complexity, and fear of fear." Regarding the curriculum, he states that within music programs "a kind of compound provincialism is evidenced. 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 Euro-American 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."<sup>1</sup>

Self-examination, evaluation, and subsequent change are difficult tasks but one must consider the problems facing graduate education today and act accordingly. Traditionally, the arts and humanities have placed 85 to 90 percent of their doctoral degree recipients in colleges and university teaching. However, if a drop in the demand for new doctoral holders leads to a reduction in graduate enrollment, the affect will depress the market more by further reducing the demands for faculty in these fields. Further, in non-science fields, a supply reduction generates further demand reduction, a process that could lead to a substantial contraction of the music discipline during the next decade. Therefore, maintaining strong graduate programs in music fields that have traditionally placed these doctorate recipients in college and university teaching will be an extremely difficult and challenging task facing all universities during the 1980s.

What then are the alternatives? The change of focus and purpose of graduate education? To develop alternate programs in lieu of the doctorate or severely curtail enrollment of new doctoral students? Support for graduate education diminishes each year. For example, there is a reduction for fiscal year 1980 in federal student assistant money over 1979 of approximately 34 percent. Also, federally-supported student loans for graduate study during fiscal year 1980 will be reduced by 8 percent. The indication is that states that typically follow the federal lead will further reduce state support for graduate education. Thus, students must rely on other means to finance their education or become self-supporting.

Should we then address a new clientele? Universities will be seeing an increasing demand of a different type of student, such as older students, fully employed students, part-time students, non-residential students, particularly the mature person who wishes to change careers or begin study after raising a family, parents who cannot attend an educational program full-time or the employed professional who wishes to upgrade his or her knowledge and skills without earning a degree. But if we address ourselves to serving the non-traditional student as a primary approach to solving this dilemma, the problem becomes increasingly difficult with course scheduling and curricular offerings. It will also necessitate a new approach to academic advising, creating new types of courses, and establishing many inter-disciplinary possibilities.

The prospect of the above approach is very inviting indeed, since we have been experiencing a steady reduction in demand for new doctorate recipients to serve as college and university faculty members through the 1980s. Similarly, we can expect to continue. This fact is evident when one examines the figures supplied in the NASM publication, *Music in Higher Education, 1978-79*.<sup>2</sup> Four hundred one students were expected to graduate in the doctoral degree programs during 1979. At the same time, of the NASM Schools responding, there were 43 positions open that did not require experience.

The conclusions are startling. The figures indicate that there was a potential position possibility available to new graduates of 10.72 percent. To compound the problem, it is reported that in addition to those expecting to graduate, another 1,777 students were enrolled in doctoral programs. If we examine a particular discipline, such as theory/composition, we find three positions available that do not require experience, but these available positions are combined with history/literature or choral conducting. According to the number of graduating doctoral students, 44 were earning degrees in composition, and 24 in theory. In the area of history/literature and musicology, one position was available to the non-experienced, yet 48 students were expected to graduate in this area.

As one examines the figures further, the outlook certainly is grim. If we are to continue in our present effort and direction of training, we must make each and every potential graduate student aware of the fierce competition for academic positions prior to commencing degree study. To further compound the problem facing us, we can expect universities to have a continued focus on the accountability, program evaluation, and cost analysis, and other measure of program performance.

We are faced with an erosion of the career opportunity that has traditionally brought a sizeable number of students with doctorates in music into graduate programs. We must realize that it may not be fully the

fault of the demographic picture of our times, but perhaps as stated by Professor Trotter, being the result of the kind of programs that we have been fostering for a very long time. It seems apparent that all of us must face the fact that graduate education must now function within the current society and faltering economy. It must change its approach in response to specific needs and priorities of the future rather than the past. This by no means precludes the traditional preservation of our cultural heritage, but it means that we must dwell more on extending our understanding of this cultural heritage by developing new knowledge, new approaches, and broadening what we now embrace.

The catchword during the early part of this decade had been "relevancy," but we must be continuously aware that relevance is more than mere practicality and that short-term solutions will not effect the type of change that is needed. Graduate education must produce ideas that enliven, enrich, and transform knowledge. The continuation of graduate education is important in that it can and does enliven, enrich, and transform undergraduate education, since the ideas and knowledge developed in graduate programs continually inject variety and excellence in the undergraduate program. But we must keep in mind that the processes, as well as the content, of graduate education mutually affect undergraduate programs.

We should explore the doctoral curriculum in performance and research studies to identify problems, to explore the special significance of degree programs in the future, and to comment on possible strategies, solutions, and change. Additionally, we will want to explore some alternatives to the traditional degree structure. Fundamental to our discussion will be the consideration of the problems facing us and a hard look at what we are currently doing. Some fundamental questions, therefore, seem to be: does the current mode of graduate education function within current society? does our current method of training look to the future: does the curriculum structure combine necessary practicalities with a broadening of knowledge and understanding? can our current program educate advanced musicians who must function as practitioners, educators, and scholars, possessing a depth and breadth of understanding of music history/literature, performance practice, possessing artistic insight, and understand the role of music in today's society? are we getting enough significant meaningful research in music?

If our programs of training, study, and research are to be significant, then they must contribute to learning, must foster further development of the art, and must reinforce the understanding of our art.

## FOOTNOTES

<sup>1</sup>Robert Trotter: "The Structure of Graduate Education in Music and Future Needs of the Profession," *Proceedings of the Fifty-Fourth Annual Meeting, NASM*, Reston: National Association of School of Music: 1979, p. 147–158.

<sup>2</sup>Robby Gunstream, compiler, *Music in Higher Education*, Reston: National Association of Schools of Music, 1979.

# THE FUTURE OF THE DOCTORATE IN MUSIC

ROBERT FREEMAN  
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The idea of the doctorate, of an advanced degree recognizing the development of erudition and the achievement of professional skill for discoverers of new knowledge and understanding, goes back in some disciplines nearly a thousand years. But in music the history of the doctorate is a much shorter one. It was only a century ago, with the rise of historical musicology in Germanic universities, that music was admitted to the university world as a proper subject for curricular concentration. It was less than half a century ago that Otto Kinkeldey was inaugurated at Cornell as the head of the first American PhD program in historical musicology. It is only a quarter century ago that Howard Hanson and Earl Moore advanced the notion in this Association of doctoral degrees for performers. It is only 15 years ago that one of this country's most respected historical musicologists resigned from the faculty of Princeton University to protest that institution's plan to award doctoral degrees to composers. In the course of less than a century we have seen the doctorate accepted as a feasible objective for almost all kinds of musicians who aspire to teach anything at all about music in American colleges and universities. Although many of the deans and directors here present will insist, as I certainly do, that the schools we represent seek for our faculties the best performing artists or the most productive composers skilled in teaching, irrespective of the terminal degree they have achieved, others among us will recognize pressures towards the appointment of musicians who hold the doctorate. That this is often the case even in institutions where instruction is provided for undergraduates only, raises to some questions about the appropriateness of the continuing production of many doctoral degrees, at least in a field where the tyro instructor, called upon to teach a course in 19th-century orchestral literature or in harmony and counterpoint, will just have completed, as I did once myself, five years of necessarily intensive doctoral study on so narrow a subject as the history of Italian opera in Vienna during the period 1716–36. I appear before you, of course, partly as the director of a school well-known for the education of musicians of high ability and aspiration who attain both PhD and DMA degrees. It is not my purpose this morning to defend the future of traditional scholarly degrees in music of the kind standard at some American universities where the performance of music is not part of any curriculum. Departments of music at Chicago, Harvard, Princeton, Columbia, Berkeley, and Pennsylvania, none of them members of NASM, will, I am sure, continue to offer doctoral work in music of the traditional kind

whatever is said here this morning, and I believe it is important that they do so. Our purpose is not to challenge the thoughtful development of the next generation of scholars in music but rather, in an era when our nation's demographic situation will necessitate the closing and merger of many existing institutions, to do our best to see to it that advanced degree programs in NASM schools develop musicians whose skills are marketable and whose professional goals will advance the cause of music in America.

In the discussion which follows I shall present material relevant, I hope, to each of the musical disciplines that comprise doctoral study in NASM schools: musicology, theory, composition, performance, and music education. To begin with musicology, which is represented in several NASM schools as professionally, I believe, as in any of our country's more Germanically oriented universities, we should bear in mind that, while we are training professional historians, we are educating people, the majority of whom will earn the greatest part of their livelihood developing broader audiences for the future. We must be sensitive to the fact that, while professional music historians are properly concerned about the risks of placing much confidence in internal (musical) evidence, they should be prepared to talk to their own, mostly undergraduate students, not just about the history of music but about coherence in individual works of music. Present and future audiences are not uninterested in the political, economic and cultural milieu of late 18th-century Vienna, for example, or about evolving stylistic comparisons between the outputs of Haydn and Mozart; but they hunger much more than is normally imagined for skills that will enable them sensibly to follow the course of a single Haydn quartet. (That is but one reason several of us did our best to try to prevent the recent secession of the Society for Music Theory from the American Musicological Society.) We must remember that graduate instruction in musicology at NASM schools has a special potential specifically as the result of performers of intelligence in our midst. What I think is my own best piece of musicological research is an article in Princeton's *Festschrift* for Arthur Mendel on the repertory of the 18th-century castrato Farinello.<sup>1</sup> The article tries to understand the mechanisms behind substitute arias in *opera seria*; it would have been a much more lasting piece of scholarship had I been able to consult at the time I was writing it with Jan DeGaetani, Thomas Paul, or Richard Pearlman, for example, all members of the Voice Department at Eastman, where I was not teaching at the time I wrote the article. Similarly, a course by Ludwig Finscher on the quartets of Haydn and Mozart, would be as valuable an experience as a course on the same subject by the Cleveland Quartet, who understand that repertory from a completely different perspective and life experience. Students in a course taught jointly by a scholar specializing in a particular

repertory and articulate artists who have played or sung the same repertory will reach, I think, an entirely different understanding of the music in question—however much the dean may worry nights about the cost of such a course! Although we monitor the pedagogical progress of potential public school music teachers through programs in practice teaching, nothing comparable exists for the pedagogical training of potential scholars. Partly this results from the fact that musicologists and theorists are mastering not method but content, and techniques for creating new syntheses, but partly it results from the fact that some professional musicologists are not themselves very good teachers. Faced with a marketplace in which there will be fewer employment opportunities for young scholars in the decades immediately ahead, we need to pay more attention to counselling doctoral candidates about the possibility of career alternatives, in library work, in publishing, in the recording industry, as critics in the daily press, in NEA and the state arts councils, and in secondary school teaching. Confronted with new federal legislation that extends faculty tenure to age 70, and possibly higher, we need to be concerned in the years ahead about the attractiveness to future students of even our best graduate schools, if the scholarly disciplines are not to lose a generation through young people's perception that, after half a dozen years of intensive graduate study, the likelihood of their employment in the fields for which they are being trained is very low.

The future of the PhD in Theory represents a special problem because of the dichotomy between speculative theory construction in which many graduate students are properly being trained on the one hand, and on the other, the traditional subjects of basic musicianship, ear training, and part writing in which they will be called upon to teach. Michigan's journal *In Theory Only*, and Yale's *Journal for Music Theory* seem to me to contain much of the most stimulating work in academic music now published in our country; were I now a beginning graduate student myself, I would in fact try to take my doctoral degree in Theory. But as a dean hiring instructors and assistant professors to teach undergraduate basic musicianship, I am aware that the most sophisticated dissertation in historical or speculative theory by no means guarantees a young professional skilled in and enthusiastic about teaching basic musicianship. I believe that some NASM institutions should give urgent consideration to including, as part of their PhD programs in Theory, strong components in the pedagogy of basic musicianship and ear training. Far too many people treat the subject as though it were solely a matter for rote learning and, thus, one devoid of intellectual content. As a result, it is difficult to find much intelligent discussion of what works and what fails to in specific contexts. I do not favor the proposal that those who aspire to teach only undergraduates should work towards something like a DMA in Theory.

Rather, it seems to me that some PhD programs in Theory should be broadened to include the pedagogy of basic musicianship.

The idea of a PhD in composition has disturbed some scholars not simply because it realigned the academic marketplace by taking some undergraduate teaching positions away from PhDs in musicology, but also because in some institutions it has led towards musical compositions more remarkable for the ease of their exegesis in prose than for their beauty of persuasiveness as music. That Schubert's *Schöne Müllerin* would not have entitled its composer to a PhD in composition in some American universities that grant such degrees still troubles some of us who worry lest Schubert, unable to make a compelling analytic case for some of his songs in order to earn proper teaching credentials, might have been tempted to write more complex songs instead. At Eastman we offer both the PhD and the DMA degrees in composition. The former, designed for composers gifted in foreign languages, is granted to students who minor in musicology or theory. The latter, for composers able as performers, develops skills in leading rehearsals and performances of their own works and of other new music. Berlioz, Schumann, Wagner, and Schönberg are talents of the kind I would try to see recruited as Eastman PhD candidates in composition; Bach, Mozart, Chopin, and Rachmaninoff would have been more interested, I think, in a DMA. We try in any case to sharpen a composer's skills in verbal and written communication. Analytic essays and dissertations are best left, we believe, to composers' *ex post facto* examinations of music by other men and women.

A doctoral degree in music for a person whose principal skill is performing ought normally to be reserved to those interested in gaining necessary credentials for college and university teaching. Neither Columbia Artists, the jury of the Tschaiakowsky Competition nor an auditioning committee of the Boston Symphony has the least interest in the kind of degree a person brings with him. My own advice to a 21-year-old bachelor's graduate talented and skilled enough perhaps to succeed as a concert artist and anxious to do so, is that the person set a time limit—say, through age 28 or 30—for intensive practice, learning of repertory, and the entrance of major competitions. Those not lucky enough to win the Queen Elizabeth or the Van Cliburn can happily begin work on a DMA in their late 20's if they still wish to. Those 21-year-olds who are fine musicians but who lack the motivation or the nerves to succeed as concert artists should proceed more directly to graduate work, if they still love music as much in their early 20's as they did in their late teens. In any case, if such musicians are anxious to teach in post-secondary institutions they should be well versed in music history and theory, for they may spend some substantive part of their college careers teaching such sub-

jects. It used often to happen at Eastman that those giving DMA lecture recitals would bow to the left for the Department of Musicology with a summary of the composer's career, then bow to the right for the Department of Theory with a description of the work's harmonic vocabulary, both bows before a performance of the work in question that often seemed devoid of new musical insight about the piece. Nowadays, we do our best to make sure that time given to musicological and theoretical considerations is productive of new insights about the music that lead to demonstrably new approaches to its performance.

The prospect of doctoral degrees in music education is both simpler and more complex than in the other fields just reviewed. On the one hand, music education faculty have long recognized the central importance of developing people who teach well and with continuing enthusiasm. On the other hand, speaking as one who has taught introductory courses in music at Princeton and MIT to some of this country's brightest young people, I have been continually appalled at the normally primitive levels of musical literacy even in college students who have very high verbal and mathematical skills. "General" music is normally taught in the primary schools, with students electing "vocal" or "instrumental" music in junior and senior high school. But from the fact that only 4% of our adult population attends concerts of "serious" music one observes that our public school education in music is much more successful in training clarinet players than in developing music lovers. The challenge to discover new paths towards the education of music lovers in a democratic society is still largely unmet. To succeed, those responsible for doctoral training in music education will have to link hands with music theorists and psychologists to find ways of addressing first and second grade students as well as those in junior and senior high school about fundamental musical process. The work of Jeanne Bamberger and her colleagues at MIT and that of Alan Kaye and his associates at Stanford seems especially promising to me in this regard, partly because it shows how intimately fundamental skills in the perception of music relate to the cognitive skills heretofore associated primarily with verbal and mathematical development. To accomplish the true mission of music education, the broader development of musical perception in American society generally, doctoral candidates of the future are going to have to concentrate more on music and on aural memory than on the administration of marching bands. And they are going to have to learn to write in a style that is free of jargon and accessible to readers of normal intelligence.

The musical climate of the United States has developed well and with amazing rapidity for a country as young as ours. But there is a long path

ahead. Not all of tomorrow's musical leaders will need doctoral degrees. For those who will, I hope that our discussion on the subject this morning may prove of some value.

#### FOOTNOTE

<sup>1</sup>Robert Freeman, "Farinello and his Repertory," from *Renaissance and Baroque Music in Honor of Arthur Mendel* Kassel: Bärenreiter, 1974, pp. 301–330.