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MUSIC, EDUCATION, AND MUSIC EDUCATION

SAMUEL LIPMAN

We are meeting today in what seems a time of real crisis. I suppose every time is crisis time for those who, like you, live in a world of annually revised budgets. Yet the present anxiety we all feel is something special, and the current controversy over government funding levels in education and culture is a symptom of our pervasive unease. It will be my thesis here that what is going on in our working lives is nothing less than a calling into question, by the spirit of the age, of our very justification for existence as artists and educators.

I want to begin by describing what must be called the crisis in music, the field of study which sets the National Association of Schools of Music apart from other school groups. At the heart of this crisis is the lack of widely accepted contemporary composition. I must point out to you how unexampled this situation is in our musical history. Bach wrote music for weekly use; what his audiences heard from his pen was as a rule what he had just written. Mozart, despite ill health, economic privation, and largely self-inflicted personal difficulties, was a famous and admired figure of his time. Beethoven's patrons possessed full awareness of their protege's standing among the immortals, and this despite his personal touchiness; his compositions were eagerly awaited, largely enthusiastically received, and widely circulated in both authorized and pirated editions.

The situation of new music in the high romantic era from Schumann and Chopin to Brahms and Wagner, and even for sometime after, was also one of vibrant health. The most advanced composers were the heroes of the age, international celebrities and darlings of aristocracies of both birth and money. Verdi was a national symbol of Italian unification. Even Mahler, less successful as a composer than he might have hoped, was the subject of newspaper bulletins as he lay dying in Vienna. The first performances of the operas of Richard Strauss, as late as the 1920's, were the occasion for trains from all over Europe bringing opera lovers to pay homage to the master.

In our own time, alas, things are vastly different. Our greatest orchestras, our largest opera companies, our most distinguished music schools are elegant and capacious museums, preserving musical antiquities as if they were all hot off the compositional press. Our most intellectually exciting performers are those who go back to original texts, original instruments, and original performance conventions. A performance of a "new" old *bel canto* opera causes all the excitement of an original discovery, and completion of a hitherto unfinished Mahler symphony or Berg opera dwarfs in importance any conceivable premiere of a new composition.

What exceptions there are to this rule of ancestor worship are few, marginal, and distinguished more by laudable motives than by any long-term musical influence. Contemporary music concerts are ill attended, save when they program works which can be plugged into the drug-oriented popular culture. When, from time to time, famous soloists perform new or newish works, they do so with a

palpable air of Jack Horner discovering his virtue. When one asks older or younger musicians, sophisticated or new audiences, administrators of large or small series, critics or teachers, the answers one gets about repertory are just about the same. Give us the famous names of the past, they all say; let us hear the great music from Bach to Mahler, the music that sounds like music should. Where an exception is made, the desired music is before Bach, and rarely after Mahler. What is new is disqualified even before it is heard, and once it is heard almost all have a one word reaction: nevermore.

There is perhaps one even more important result of the present fixation on the past. We have in recent years seen a redefinition of what the word music itself means to serious people. To our forebears, the word conjured up an elite, refined art, the product of man's most civilized desires for self-improvement. In the past music was seen as the opposite of the ugly, the primitive, and the merely temporal. It was rather an expression of the uplifting, the beautiful, and the eternal. It was the product of the Western tradition, using folk elements widely, but in ways transforming these elements into universal and timeless content.

But now this conception of music itself is being challenged as limited, insular, arrogant, and irrelevant. Side by side in current polite musical society with the formerly carefully defined greats stands an unlimited amount of folk music; this folk music is the product of myriad cultures, usually non-Western, and almost always the product of societies in either early or blocked processes of growth. Deriving inspiration from this mass of material is a constantly expanding body of popular music; this music is all the more overwhelmingly commercial as it claims to speak for a broad and unsophisticated audience. Even the new, gigantic edition of *Grove's Dictionary*, the ultimate arbiter of what makes up the musical family, treats folk and pop as properly deserving of our consideration. And in truth, in the world at large serious music is so swamped by the amount of demotic musics being played that for our children what we love seems mostly nothing more than a *recherché* amusement.

Now let me speak of education. Here too there is a crisis, at once similar to and different from the situation in serious music. The similarity to music lies in our widespread loss of faith in the educational present; the difference lies in the fact that education, because it serves so many needs and busies so many bodies, is now as always the recipient of numerous well-funded and well-meant schemes for improvement.

The last happy period in American education seems to have taken place in the halcyon decades between 1945 and 1965. Full-faith expansion was the order of the day in both secondary and college programs and facilities. The post-war baby boom and the flood of returning hero soldiers from both World War II and Korea promised academic employment for all. The peacetime expansion of the domestic economy promised jobs for graduates; the world standing of America guaranteed that our educational proceedings would be carried on in an atmosphere of confidence and optimism.

But even during this era of good feelings, the issues which were later to wrack the entire system were already making themselves felt. In 1953 the case of *Brown*

versus Board of Education, in deciding that racial separation in education was unequal and illegal, ensured that all public schools (and especially those in and around big cities) would be drawn into the unsolved color problem. In 1957 and 1958 our initial failure in the competitive space satellite race with the Soviet Union brought demands, soon accepted, for concentration on scientific, mathematical, and technical curricula across the entire educational world; the rise of graduate student disaffection, first publicly marked in the 1962 activities of Students for a Democratic Society, and then exploding in the Berkeley riots of 1964, suggested that the pupil population in our schools could no longer be considered malleable clay in the academic potter's hand.

These three developments, of course not inclusive of all that was going on at this time, will nonetheless stand for the changes which overtook our educational system and which have produced our present condition. To make this diagnosis is not to reject as unmerited the demands of blacks for equal treatment under law, the need for scientific education in a world increasingly formed by technology, or the complaint of students cast adrift on a sea of professional uninterest. But however much we may sympathize with these causes and their proponents, prudence requires that we distinguish our sympathies from our appraisal of the effects these causes have had on our present educational reality.

Taken together, these social, intellectual, and ideological happenings have had their broadest impact on the humanities and their study. Whatever the content of the humanities actually is—and I shall return to this vexing subject shortly—their study is based on present literacy and its pre-existent tradition. New school populations, the children of parents badly served by schools in the past, could not be efficiently accommodated in traditional institutions and by old-fashioned curricula drawn from a majority culture. Similarly, given the fixed number of schooling hours in a day, increased scientific and technical education could only take place at the cost of time devoted to other, presumably softer subjects. Furthermore, once the alienation of bright students from the polity and the society took the form of primitivism and irrationality, study of the humanities based on the concepts of Western civilization and the quiet pursuit of reason could not help but degenerate.

You are all familiar with the remedies prescribed for this state of affairs. I must tell you that I would characterize these bright ideas as nostrums, patent medicines for the anxious and the gullible. Let me mention some of these quack products: open classrooms, new math, programmed instruction, trimesters, student participation in academic governance, alternate schools, pass-fail grading. The best that can be said of any of these is that in the most happy of outcomes, they are being, and sometimes have been, forgotten.

Where these remedies were tried, they made a bad situation worse. By further weakening an already precarious academic discipline, social order, and administrative routine, they brought learning in many cases almost to a halt. Indeed, the college cohort of the decade between 1965 and 1975 now resembles something of a lost academic generation. In the humanities component of the so-called liberal arts the result of what has taken place in recent years is nothing less than a

simultaneous evisceration of the humanities as traditionally understood, and the failure of any new definition to achieve any kind of consensual support.

Here I suppose I should put my own intellectual cards on the table. My own working definition of the humanities is a fairly classical one, which sees in their study more than a procedure, based on words, for amassing knowledge and gaining analytic and skeptical skills. I do not see the humanities as just an approach or a method; I do not see the humanities as furthering a critical distance from either our past or our present. I see the humanities as based primarily on the great works of our own Western tradition.

Furthermore, I see this tradition as stemming from what T.S. Eliot has so nicely called (in *Notes towards the Definition of Culture*) "the legacy of Greece, Rome, and Israel." The skills needed for the study of the humanities are, it seems to me, not special but general; the humanities demand literacy, rationality, orderly thought, hard work, memory, and—love. The rewards of the humanities are, however, rather more special. For what they teach is value, or rather the set of values, which has built and integrates our otherwise pluralistic societies.

These values, as I have suggested is true of the great works in which they are embedded, stem equally from the Judaeo-Christian tradition and from classical antiquity, from what Matthew Arnold termed (in *Culture and Anarchy*) "Hebraism and Hellenism." I have elsewhere (*Commentary* April, 1981) described these values as:

elite, authoritative and sure of themselves; they speak in the accents and out of the thoughts of the leading classes which together have produced the West. They link ideals of rank and order, war and courage, sacrifice and suffering, discipline and obedience, individuality and community, rationality and revelation, and, not least, God and man, to the evolving context of Western history.

It was to instill these values that the humanities *were* studied; now, the situation is quite different. To see just how different, it will help to examine for a moment three happenings taking place just this past year in the field of education.

The first of these events was the publication toward the end of 1980 of the Rockefeller Commission Report on the Humanities. Here a collection of notables, giving short shrift to the content of the humanities, devoted much space to the condition of the job market for humanists. It found this market in poor shape and recommended a plethora of what must be called marketing measures to insure enrollments and employment. Most of the measures suggested, though misguided, seem fairly benign. But underlying the tone of sweet persuasion was a deeper suggestion of mandated programs, prescribed curricula, uplift by the fiat of corporatist cooperation between government instrumentalities, educational institutions, private foundations, and large business enterprises. As to the reasons all this study is to take place, the Report fell back on the usual dreary invocations to critical habits of mind and the need to learn about other cultures. Of positive content, besides a nod to Shakespeare and a pious summoning up of Melville, there was nothing.

The Rockefeller Report at least wore the trappings of humanistic high-mindedness. An article last March in the New York *Times*¹ about new liberal arts programs in our colleges demonstrates just what this attitude looks like when it gets down to the level of daily educational activity. The article begins with a bow to Harvard's then two-year old general education program, quoting dean Henry Rosovsky's diagnosis of a "breakdown of common discourse" among educated men and women."

The *Times* notes that what is involved here is the very definition of what an educated person is. At Florida A&M, for instance, the new general education program includes courses in nutrition and the benefits of lifelong participation in sports.

"We give students an opportunity to succeed and get them into the mainstream," said Eva C. Wanton, the director of general education. "That's our definition of an educated person."²

And the *Times* goes on

Some schools are using required course lists to expand their students' understanding of other cultures. At Mount Holyoke College . . . the faculty has voted to require each student to take a course in "some aspect of Africa, Asia, Latin America, the Middle East, or the nonwhite peoples of North America."³

And still more:

. . . under the guidance of Herbert Simon, a Nobel Laureate in economics, Carnegie-Mellon University in Pittsburgh has adopted a new core curriculum designed to give students a sampling of high-level skills rather than expertise in one field."⁴

Finally, the article describes a basic reaction to the very idea of academically imposed educational values, no matter how superficial or sketchy such content might be:

At Indiana University distribution and other requirements were recently tightened, but the faculty committee that proposed the changes rejected a core curriculum, saying that that "elitist idea dominated education through the 50's and ignored the Far East, Blacks, Latinos and other cultures."⁵

The most recent phenomenon in the continuing debate which I want to tell you about is the release last September of a policy statement from the Alfred P. Sloan Foundation entitled "The New Liberal Arts." This new policy advocated the required study by liberal arts students of applied mathematics, computers, and technology, disciplines which the Sloan Report finds the cornerstones of late 20th century life. After the policy itself has been described, the document goes on to print several commissioned responses from prominent figures in American education; with the exception of a troubled rejection from Jacques Barzun, these verdicts are generally favorable.

Indeed, the final response, from Richard Warch (President of Lawrence University) is enthusiastic. So carried away is his statement of assent that it may be taken as the maximalist position on the desirability of the technocratic takeover of American education. For President Warch,

... we must create and offer courses that help students to develop habits of thought that will permit them to think ultimately in computerizable ways.⁶

Before I leave the subject of education, let me quote just a short passage from an article in the Summer 1981 *Daedalus*, an issue devoted to "American Schools: Public and Private." One particularly interesting article explicitly discusses the competence and dedication of those who will be teaching in the years to come. Here J. Myron Atkin, dean of the School of Education at Stanford University makes some (to me) disturbing observations about the problem:

Today's college freshman is less likely to aim toward a career in teaching than his counterpart at any time during the *last* thirty years. Furthermore, the intellectual ability of those who intend to teach, as measured by standardized tests, is markedly lower than that of college majors in every other field except ethnic studies.⁷

Though these remarks are specifically directed toward high school teaching, it is difficult not to feel that they are of general meaning for education across the board.

So what we have now is a crisis of present creation in music, and a crisis of values and content in education. This, my friends, is the river in which academic music swims. We cannot expect the teaching of our beloved music to proceed unscathed.

What, then, is the present status of music education? In answering this question, I do not want to pretend to qualifications I do not possess. I am not an academic. I know little of the endless details of course requirements, faculty committees, administrative exigencies, the perpetual battle for funds and students. I speak about music as a pianist and a critic; I speak about music education on the basis of the students I see in the teaching I do in Aspen, and from a reasonably close acquaintance with current composition and performance. And in view of all the negative things I am now going to say, I want to make clear that I am an admirer of the American musical past, and a believer in our future. What concerns me is our *present*.

Let me begin bluntly. I see a musical generation coming out of our schools half-educated, unsure of any future course, all too inclined to substitute career advancement and security for musical satisfaction and commitment. Wherever I look I see graduates—from our best schools as well—narrowly trained in professional skills, ignorant both of music as a whole and of the wider body of learning and culture of which music is but a constituent part. I notice a decline in the morale of the college music faculty I meet, concerned with an excessive concentration on departmental politics and peer-group rivalries. I find students all too ready to slight teaching as a worthwhile life activity, and all too willing to avoid proper attention

to instruction of students as opposed to their own performance. I mark a disturbing tendency to devalue the study of music as a serious enterprise, offering instead an idea of music as a combination of ego therapy for the socially disadvantaged and an effective tool for the democratizing of elite values. I find too that wherever we have tried to utilize technology and so-called modern teaching methods, the result has been of value only to the compensation of those firms and individuals offering the necessary hard—and soft ware.

Let me consider each of these serious charges in order. Before I begin I will readily admit there may well have been, over the last generation, something of a rise in *average* technical proficiency on the part of young music students. In the piano area, for instance, I notice more students are playing more difficult pieces more or less accurately than they could have done before. But however fast the fingers fly, the musical involvement seems lacking; when one asks the largest majority of students about what they have played—or about music other than what they have practiced, or have heard touring stars perform to acclaim—these students look bewildered, and feel that unreasonable demands are being placed on them.

Indeed, it is my feeling that not only new music, but all music not written for their own personal instruments, is for today's students *terra incognita*. I am afraid it is not only students in small towns who have never seen a major opera performance or heard a great symphony orchestra perform in adequate acoustical surroundings. Students who have come to New York at great cost for the express purpose of studying music seem rarely to go to concerts, and when they do go it seems generally for the purpose of checking out real or fancied competition.

The low level of general culture on the part of even talented music students too seems alarming. I give lectures and master classes every summer in Aspen and I am regularly depressed at the uncomprehending reception the literary and extra-musical references and allusions I make receive. Last summer, for example, an audience of 100 students and auditors to whom I was talking about Liszt's *Mephisto Waltz* seemed to contain no one who knew the vague outlines of the Faust legend, not to mention Lenau's or Goethe's or Thomas Mann's treatment of it; when a bit later I used the adjective Pickwickian to refer to a special style of using language, it was plain that none of my listeners knew anything of Dicken's great novel. And how many of us, as piano teachers, have had the unpleasant experience of trying to teach Debussy and Ravel to students who have no mental image of French or any other painting available to inspire their musical understanding.

I often talk to, and work with, junior faculty in our colleges. I find them all too poorly paid, beset by the paucity of tenure tracks and small number of new positions combined with the oversupply of applicants for the ones there are. I find that for the males entering the job market, Max Weber's well-known 1918 words to Jewish students wishing to become scientists apply as well to musicians: *lasciate ogni speranza*—abandon all hope. Naturally, where the conditions of promotion are so gloomy, the academic pecking order becomes more important than the hierarchy of musical angels in heaven, and mere survival, gotten at the cost of no matter how much intrigue, becomes a triumph in itself.

In my own experience, teaching is now a distant second choice for talented students and graduates. The most meager performing opportunities are seen as vastly more meaningful than the teaching of any but the most brilliant and rarely gifted pupils. And it would be unfair to tar only students and teachers with the blame for this attitude. When, for instance, the Heritage Foundation Report on the NEA (which I wrote with the assistance of opera composer Hugo Weisgall) said that a way must be found to spur "the realization . . . that the teaching of laymen to know and love works of art is no less honorable and rewarding a task than the more glamorous creation and performance of masterpieces," a ponderously sarcastic answer appeared in a publication widely circulated among arts administrators and bureaucrats. For this critic, everything was clear:

The sentence convinces me that the whole report was written by a cloistered humanist of the old type who hasn't ever created or performed anything. Imagine advocating a philosophy that purports that teaching Art History 101 is as rewarding as painting the Sistine Chapel.⁶

I need not tell you, furthermore, that the very greatness of the subject matter you teach is now no longer a self-justifying reason for its hegemony in our school curriculum. We too in music have our Rockefeller Report, just as the humanities have theirs. Ours is, as I am sure you all are aware, the quaintly titled *Coming To Our Senses*; it was the work of a panel chaired by David Rockefeller, Jr. and it was sponsored by the American Council for the Arts in Education. You know this Report's emphasis on the teaching of art—and by extension music—as self-expression on the one hand and as a means of accomplishing other, non-artistic and even divisive social goals on the other. It seems to me that the emphasis here on self-expression, defined as individual, unsophisticated, mock-artistic creation, renders both the maintenance of standards and the imparting of objective information impossible. In addition, the attempt to use art to achieve new social goals is merely one more effort, like those so prevalent in the 1970's, to make the revolution by other means.

This report, in fact, is only a single symptom of a strong tendency in music education today; the treatment of all subject matters as equal, and non-elite subject matter as more equal than all others. The consequence for us in music, of course, is the indiscriminate inclusion of everything from Bach to the Beatles, from Beethoven to Bacharach, as worthy of our respectful admiration. For evidence of how far this process has gone we need look only to our best college and university concert series.

I must reserve a final word in this area for the failure of all those blessings of technology and automation which go by the name of programmed instruction and, in music, group study. I cannot admit that the sight of apathetic young faces staring into television screens and listening through earphones has anything to do with the humanities or with art; in particular, I doubt very much that learning a musical instrument as if one were doing calisthenics in a stadium produces anything more for the student than a brute facility, unless one counts a heightened sense of personal alienation as an educational gain. Indeed, I would go so far as to credit

our new teaching methods of the past decade with being in large part responsible for the Walkman robots we see jogging and running on our public thoroughfares.

“Shto dyelat?”, asked Lenin, a model for clear thinking if for nothing else. What is to be done? Here I am well aware my answer is unpleasant, difficult to put into practice, and sure to be ill received. My embarrassment at what I am about to offer is somewhat mitigated, however, by a very strong feeling that the necessary actions we as musicians and educators now fail to take will nevertheless be taken for us, in ways sure to be even more unpleasant and difficult.

We must realize that the era of expansion in both music and education is over. Music cannot long expand unless it has successful creation of permanent value and sophisticated acceptance to expand on; in serious music such works are not presently visible, and in popular music what is successful is also meretricious and transient. In education the great need of the day is for basic verbal and computational skills, not accomplished with computers and advanced technology but simply with books, pencils, and paper. I don't need to tell you that funds for education are tight, and in constant dollars actually declining. You also know that the demographics don't look promising, that lower birth rates mean lower student populations, still lower funding, and all the rest.

Many have urged compulsory arts education, mandated by legislators, and even (as was recently, though unsuccessfully attempted in California) by the voters. Such attempts seem to me not only misguided, but also doomed to failure. They are misguided because they seek to substitute governmental coercion for the desire to learn which must, at least in my opinion, precede rather than follow successful education. And these attempts will fail in their goal of full employment for all those now teaching the arts because the very scale of the programs they establish will guarantee the destruction of the subject matter those now in the field wish to, and are able to, teach.

We must realize that where expansion seems impossible, contraction is just around the corner. It is a contraction we must accept not just as an inevitable turn of events, but even more as an opportunity to raise standards, sharpen our concentration on quality of content, redefine our mission so as to substitute permanence for success, excellence for numbers.

This means teaching music as great learning, not as self-expression or as leisure time activity. It means teaching what we love to those who want to love it. It means training music lovers, not merely job seekers. It means training audiences, not just—and perhaps not even primarily—musicians. It means training and honoring teachers, not just—and definitely not primarily—performers. It means that the sacrifice for the life of art begins with us, not with the public. It means evaluating schools in terms of the musical character of the graduates they turn out, not in terms of size of student bodies and the luxuriance of facilities. It means, at heart, a looking inside ourselves and inside music instead of a looking to budgets and publicity as a validation of success. Cooks follow this process of reduction to an essence in cooking stock; we can, metaphorically, follow it in art.

This new departure means, beyond our concerns with music and the arts themselves, a willingness to forego seeing our particular disciplines as necessary to the training and existence of educated citizens. They may be necessary; I myself think they are. But a prior consideration seems of vastly greater importance. We, and our arts, don't come first. On the contrary, we must realize that educated citizens—literate, rational, ordered, cultivated, and serious—are necessary for the prosperity of our disciplines. We must realize that educational fads and quack remedies, the devaluation of the values of elite civilization, the breaking down of intellectual standards: all these cut off the limbs on which we sit. To put it all too briefly, if we wish to reform music education, we must do two things: we must take our own music seriously, and we must work for an environment in which rigorous education for all our fellow citizens becomes society's first priority.

FOOTNOTES

¹Edward B. Fiske, "Taking Steps to Bolster Curriculum in Liberal Arts Study," *New York Times*, March 12, 1981.

²Ibid.

³Ibid.

⁴Ibid.

⁵Ibid.

⁶James D. Koerner, editor, *The New Liberal Arts*. New York: Alfred P. Sloan Foundation [1981], page 69.

⁷"American Schools: Public and Private," *Daedalus*, Summer, 1981, p. 91.

⁸*Arts Reporting Service*, January 12, 1981, page 2.

THE PREPARATION OF PROFESSIONAL MUSICIANS—ARTICULATION BETWEEN ELEMENTARY-SECONDARY AND POST-SECONDARY TRAINING: THE ROLE OF COMPETITIONS

ROBERT FREEMAN

Eastman School of Music

As a member during the past several years of NASM's Commission on Non-Degree-Granting Institutions, I remember hearing it maintained only a few years ago that, because NASM is primarily an accrediting agency for degree-granting institutions, there was no reason for the Association to take an interest in the pre-collegiate preparation of musicians. I argued then, as I do now, that because the preparation of professional musicians and musical audiences should begin early in a person's life, NASM institutions have a vital interest to see to it that precollegiate musical training in America is as strong and thoughtful as we can possibly make it for all young Americans. It is for that reason that I am particularly happy to speak this morning on the role of competitions, a phenomenon whose pervasiveness contributes a good deal in my judgment to a fundamental weakness in our modern musical society.

It would be difficult for an historian to establish the date for the first musical competition. But Richard Wagner's *Meistersinger von Nürnberg* reminds us that musical competitions for one prize or another go back in Western musical society for at least several hundred years. The present 6th Edition of *The Musician's Guide*,¹ in a rather incomplete catalogue which omits scholarship competitions at any of the 500 NASM schools, lists more than 400 musical competitions, including among the a's alone the ABA-Ostwald Band Composition Contest, the American Accordionists' Association Virtuoso Solo Competitions, The American Guild of Organists' National Open Competition, The American Harp Society National Playing Competition, The American Music Scholarship Association, The American Wind Symphony Orchestra International Competition for Woodwinds, Brass and Percussion, the Armenian General Benevolent Union of America Award, and the Artists International's Annual Young Musicians Auditions, among others. Any issue of each state's MENC magazine is filled with rules and regulations on local, county-wide, regional, and all-state competitions for soloists and ensembles that take place for precollegiate students on a regular and continuing basis all over the country.

In a recent article in the University of Southern California Alumni Newsletter, William Thomson, Director of the School of Music, maintained that an annual sum approaching \$10 million is expended by young American professional musicians on air expenses for trips that take them to competitive auditions for orchestral openings. A year ago (May 4, 1980) the *New York Times*, in an article about a new national program of competitions set up by the Educational Testing Service, indicated that a quarter of a million dollars had been spent on travel and administrative

expense in preparation for the identification of two dozen "national scholars in the arts," each of whom, the *Times* reported, received free lunch at the White House and a Presidential medallion.

We all know that ours is an unusually competitive society, and I do not mean to suggest that there is no point in doing one's best to play as well as one can, and in hoping that by doing so one will achieve an effect more positive than that of one's peers. But I am anxious to remind you that a great deal of time, effort, and money is being expended annually on the identification of what some panel of experts can certify as "the best, the winner." This may seem reasonable in a hypertensive society where many are unwilling to take time to listen to anything less than a certified classic performed by the world's greatest orchestra with the first prizewinner of a major competition in the world's greatest auditorium (or at home on a stereo set itself of impressive expense). But it seems insane to me to spend so much money on competitions in a country where half of the major professional orchestras are threatening to expire, where the President has just halved the budget for NEA, where only 4% of the adult population attends even once a year a concert of serious music, and where at least 95% of those who do attend concerts would not be able to discriminate among the performances of the best dozen performers at each of the competitions listed in *The Musician's Guide*.

Ten or twenty years ago at the Eastman School of Music thirty or forty members of each graduating class performed concertos with the Rochester Philharmonic. At the time I began as director of the School nine years ago it seemed to me that the sum of more than \$60,000 expended annually in those days for concerto performances might better be spent on salaries and scholarships, and that in order to effect this change of educational policy we would institute an annual concerto competition for those undergraduates who had already been certified by the performing faculties of the Eastman School as holders of the performer's certificate. Every January in the meantime we have held at Eastman a concerto competition, judged by a large jury comprising the director and the associate director, one of the local music critics, a representative of the Rochester Philharmonic, and a representative from the faculty of each of the School's twelve departments. A point scale is established for the judges similar to that in use at the Tchaikovsky Competition in Moscow. In the Eastman system a grade of 21 to 25 represents a performance "better than any concerto concert performance, something comparable to the best professional performances." A grade of 16 to 20 has been established for performances "comparable to the best concerto performances at Eastman." A grade of 11 to 15 is set out for performances "comparable to the average performance on past concerto concerts at Eastman." A grade of 6 to 10 designates playing "comparable to below-average performances on past concerto concerts." And a mark from 1 to 5 designates an outcome "below the acceptable limit for Eastman's concerto performances." The two charts accompanying this text provide you with the voting record for two Eastman School of Music concerto competitions (1976 and 1978). The numbers but not the identities of the judges, who vary in any case from year to year, are listed in the left-hand column on each page. The votes given each competitor are listed in columns from left to right on each page, each column headed with an indication as to whether the performer

comes from the students of the wind, brass, percussion department (WBP), from the string department (STR), from the voice department (VCE), or from the keyboard department (KBD). At the bottom of the page the votes are tallied and an average is taken. All jurors are told in advance that any vote 8 points or more above or below the average will be deleted, and the remaining votes reaveraged. This rule, an invention of the Tchaikovsky Competition, is put in place with a view towards restraining jurors from voting *against* individual competitors. No teacher is allowed to vote for his or her own student.

Now my colleagues of the Eastman School faculty are honorable men and women. But they, like other musicians, have their own special prejudices. Some of them believe that the Brahms Violin Concerto is a superior work to the Vaughan Williams Tuba Concerto. Some of them believe that it is not as important to any oboist to play a concerto as it is for any pianist. Some believe that it is vital for a soloist to have the sense to pick out an accompanist whose performance is of equally high quality and thus capable of enhancing the performance as a whole. Some believe that too many pianists win competitions. Some even believe that it is important for competitors to appear in formal attire and to have combed their hair beforehand, for example.

If you have a brief look over Charts 1 and 2, (*editor's note: voting records for the five-year period 1976-80 were distributed when this paper was presented*), you will note a series of rather interesting phenomena. For 1976, in the third column for the competitors, you will note that the anonymous string player there represented who received the lowest number of total points in that year's competition, received the second highest score given that year by judge number 8. In the column just to the right, that of a voice student, who received the highest number of points in that year's competition, you will note that judge number 10 awarded one of his or her lowest scores in the competition.

In the competition of 1978 you will note, too, that the three prizewinners who, as the result of the competition, were allowed to play concertos with the Eastman Philharmonia, received average scores of 20 points, 19 points, and 18.9 points, respectively. It troubled me a good deal that year, and I suppose it would also have troubled the person in fourth place, that a loser's 188 points were just one less than the 189 points tallied by a winner in third place. Further, if you will compare the two columns, you will note the fact that judges one, four, and seven all thought that the keyboard player and the singer were equally good, while judges three, six, and eight, actually preferred the performance of the keyboard player to that of the singer. The eventual outcome between the third place winner with his 189 points and the fourth place loser with his 188 points resulted in fact from the *degree* of preference of judges five, nine, and ten. Clearly, one point more for the keyboard player or one point fewer for the singer could have produced a tie.

The Eastman School's concerto competitions provide an apparently reasonable mechanism, defensible to faculty and students of the School as fair, for the production each year of three students qualified to perform as soloists with the Eastman Philharmonia. From my perspective, that is in itself a worthwhile administrative outcome, for I believe we lack the resources to provide thirty or forty annual opportunities for our undergraduates to perform as soloists with a profes-

CHART I
EASTMAN SCHOOL OF MUSIC - CONCERTO COMPETITION 1976

1976	WBP	WBP	STR	VCE	WBP	WBP	STR	STR	VCF	KBD
1	16	13	14	19	15	18	10	19	17	18
2	16	20	11	16	13	15	19	21	12	17
3	19	11	12	16	16	18	15	17	16	16
4	14	15	14	20	14	13	16	17	16	20
5	12	13	11	18	15	13	16	17	13	18
6	13	15	12	20	19	21	20	16	19	18
7	12	19	8	17	11	21	10	16	14	16
8	16	15	20	21	14	18	17	17	13	15
9	12	15	16	17	15	20	14	18	16	15
10	14	12	18	13	10	18	14	16	13	15
11	14	17	12	19	18	20	18	17	14	15
12	13	13	10	20	13	18	10	17	17	17
13	15	16	14	11	17	18	15	18	8	17
14	15	14	17	21	16	21	15	19	17	21
15	12	14	14	22	18	15	19	21	20	20
TOTAL	213	222	203	270	224	267	228	266	225	258
MEAN	14.2	14.8	13.53	18	14.93	17.8	15.2	17.73	15	17.2

sional orchestra. But our objective is a pragmatic one, and the outcome is a very practical one. It seems to me quite another matter for the Educational Testing Service, the Van Cliburn International Piano Competition, or the Three Rivers Piano Competition, to take some randomly chosen examples, to spend on competitions so many of the small number of dollars available in our country for the future of the performing arts. By definition, each competition produces one winner and a great many losers. It is not so much that I object to the possibility of there being losers in the world, as to the implication derived from such competitions that they produce outcomes worthy of publicity and of public attention. As a person who regularly judges competitions of the kind at issue here I am constantly aware that the artist whom I may most admire probably has as little chance of

CHART 2
EASTMAN SCHOOL OF MUSIC—CONCERTO COMPETITION 1978

1978	WBP	STR	WBP	WBP	STR	WPB	WBP	WBP	WBP	WBP	WBP	VCE	WBP	VCE	KBD	VCE	WBP	VCE	STR	VCE
1	20	13	17	15	20	18	15	20	15	16	16	18	17	19	19	18	17	18	19	19
2	19	15	14	16	20	19	16	20	15	18	16	19	17	20	19	18	17	20	20	20
3	15	16	11	15	16	14	15	22	14	13	10	20	14	15	21	11	16	18	18	16
4	18	11	15	22	22	22	20	20	18	19	15	19	18	22	22	22	18	19	19	22
5	16	15	10	15	20	17	16	21	17	16	13	19	15	14	17	18	15	18	20	19
6	14	15	13	17	18	13	14	19	17	18	13	19	17	17	19	15	15	16	17	16
7	17	13	13	12	17	17	15	17	13	15	13	14	13	15	20	18	16	18	20	20
8	10	11	13	14	17	12	12	19	14	13	12	17	16	14	17	15	12	14	16	15
9	21	14	10	16	22	15	18	24	10	15	10	18	13	21	15	18	9	22	14	20
10	18	14	12	14	18	16	19	18	18	19	15	17	16	18	19	21	18	20	20	22
TOTAL	168	137	128	156	190	163	160	200	151	162	133	180	156	175	188	174	153	183	183	189
MEAN	16.8	13.7	12.8	15.6	19.0	16.3	16.0	20.0	15.1	16.2	13.3	18.0	15.6	17.5	18.8	17.4	15.3	18.3	18.3	18.9

winning the competition as the young woman whom each of us picks out in his own mind as the probable victress in the annual Miss America Pageant. Though I have not kept records on the subject, it always seems to me that in the years when I pick Miss Oklahoma, it is Miss Arizona who wins. Now in the Miss America Competition it is relatively clear to us all that the purpose of the Pageant is not so much to pick out the most beautiful and talented young woman in the country so much as it is the filling of an evening on national television, the filling of hotel rooms in Atlantic City, and the promoting of national industries concentrating in women's apparel, cosmetics, sports cars, and the like. Because each of us knows in his heart that the choice is an arbitrary one, none of us is terribly concerned by the effect of the outcome. But in the world of music those who do not win first place medals are losers, people whose careers never flower because the musical public is simply not sophisticated enough to understand that the third or fourth prizewinner may not in fact be a less substantial artist than the first prizewinner; people whose musical educations may be too narrow as the result of focussing too narrowly on competitions for them to contribute much to the future of music in this country.

During the current season *Seventeen Magazine* in collaboration with General Motors has announced a very promising national concerto competition for pianists, violinists, and flutists. The competition is open to young men and women who are United States citizens currently studying with a music instructor and in high school grades 9, 10, 11 or 12 at the time of the finals. Entrants must be residents of the fifty states, the District of Columbia, or Puerto Rico. A \$5,000 scholarship from General Motors will be awarded for further musical enrichment and studies to the winner in each of the three instrumental categories. An all-expense paid trip to the finals in Rochester, New York will be awarded to a maximum of thirty-six tape audition winners, not more than twelve from each category. The first prizewinner will receive an opportunity to perform a concerto with the Philadelphia Orchestra during the 1982-83 season. All of that was advertised broadly in *Seventeen Magazine* and elsewhere during the first several months of 1981, and as a result, *Seventeen Magazine* tells me that their offices received more than 3,500 enquiries and requests for application blanks from interested young people all over the United States. With so relatively rich a payoff you can imagine that both the officers of *Seventeen Magazine*, those of us at Eastman, and others were concerned by the large number of tape recordings that we thought would need to be listened to in Rochester during the preliminary rounds of the competition, cutting down 3,500 hypothetical applicants to 36 semi-finalists. Thus, you can imagine our common surprise to find that, despite the fact of more than 3,500 applications and the relatively rich payoff for the winners, on the date applications closed *Seventeen Magazine* had received only 158 tapes - 23 from violinists, 30 from pianists, and 105 from flutists.

Why, we all asked ourselves, was there so small a number of competitors? Didn't anyone want \$5,000? Didn't anyone want to perform a concerto with the Philadelphia Orchestra? Because the final deadline for applications passed only a week ago, there has been no adequate opportunity till now to make any searching effort to find reasons for so surprising an outcome. But we can certainly speculate.

Perhaps the small number of applications resulted from too specific a competition repertory. Flutists, pianists, and violinists all had to choose one work from each of three categories headed "baroque," "classical and romantic," and "American." Perhaps it was a mistake to ask pianists to perform any one of eight specified pieces by Samuel Barber, Aaron Copland, George Crumb, Alvin Etler, Irving Fine, Ross Lee Finney, Charles Ives, or George Rochberg. Perhaps it was a mistake to ask the violinists to perform any one of eight specified pieces by Paul Creston, Norman Dello Joio, Ross Lee Finney, Charles Ives, Peter Mennin, Wallingford Riegger, Halsey Stevens, or Virgil Thomson. But if young American violinists and pianists in 1982 cannot perform anything by recent composers of our own country so well known as those just listed, why should we be terribly interested about the way in which they perform Beethoven, Chopin, and Brahms?

The idea has certainly occurred to more than one of us in Rochester that the relatively small number of competitors may have had something to do with the fact that the eligibility requirements of the competition stated that ". . . each candidate must be prepared to play from memory, both the recital and the concerto repertory, *and* also be prepared to pass a basic musicianship examination." Because neither the advertisements nor the competition's regulations specified the kind or difficulty of the "basic musicianship examination," one is left with the impression that there may not be a very large number of American adolescents who feel very confident of their abilities to pass a test in basic musicianship. One is reminded in this context that while tens of thousands of high school seniors annually submit themselves to the Educational Testing Service's advanced placement tests in math, English, physics, and American history, for example, the number of high school seniors who try a comparable advanced placement test in music theory has remained relatively static during the past four or five years at four or five hundred a year. That that is the case is disquieting, for studies at Eastman and at the University of Michigan show that the most conclusive predictor of a student's potential success at a professional school of music is his ability as a freshman to do well in basic musicianship tests. But the scarcity of such young people is, I think, worse than disquieting. It frightens me, for it suggests that the number of young Americans who can both perform and articulate in words something of a work's coherence to an intelligent audience is painfully small. Even the short-term consequences of that fact will have, I fear, staggering consequences for the future of music in an era when most of our youth are brought up in front of television sets, and at a time when the future of "serious" music is threatened by its labor-intensivity and by double-digit inflation. If the audience which cares is relatively small, numerically static, and growing older, for whom are we training young people to play Chopin etudes? Where is the political constituency which will support the future of American orchestras and opera houses?

To return to the point from which I began, it seems to me vital that NASM take a continuing interest in the kind of preparation provided nationally for those who apply as college students to NASM schools. Certainly, such students must be able to play or sing convincingly and artistically, but they must, I think, be able to hear, to think, and to articulate musical coherence to those anxious to perceive

music with greater sensitivity. It seems to me that, in our effort to accomplish these goals, we shall have to take a much more cautious view of the future value of what till now have amounted to an unending series of "shaggy dog contests." How important is it, when all is said and done, that we persuade one performer of a Mozart sonata that she is a winner if she attains a score of 18.9, while we tell her next-door neighbor that with a score of 18.8 he has lost? What of positive value is thus accomplished for the performers as human beings? What good is thus done for the future of music?

FOOTNOTE

¹*The Musicians Guide*, 6th Edition, Chicago: Marquis Academic Media, 1980.

ISSUES IN THE ARTICULATION BETWEEN ELEMENTARY/SECONDARY AND POSTSECONDARY TRAINING

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I am to identify and comment on issues that we may encounter in developing improved articulation between preparatory programs and professional degree programs. The presentations today indicate that we have at least some good idea of both the general background and specific training we would recommend for applicants to our schools. Assuming we have agreement on what we want; that is, with the substance of what we have heard today, then the question becomes how to proceed.

It seems that the first issue is one of definition. NASM has managed to determine certain broadbased standards for professional degree programs. We have not, however, attempted to define standards of admission to these programs in terms of performance skills or aural comprehension. It seems to me that articulation between pre-professional and college programs would be enhanced if we could establish some definition of "common practice" especially in aural comprehension—as evidenced in sightsinging, rhythmic reading and dictation—so that pre-professional students and those who train them might have specific behavioral goals to work toward.

If we can agree that aural comprehension is fundamental not only for pre-professional students but *all* students—and if we can agree on some common standard of evaluation, then the next issue is one of communicating that to the appropriate agencies. In considering this issue we must take into account the multiplicity and variety of pre-college training in music and the problems of affecting it. For example, along with the thousands of independent teachers, we also have our own preparatory schools, community music schools and the vast enterprise of public school music. There is no common forum that allows us to address this patchwork quilt of music instruction. Our own preparatory programs do not have a common set of standards, a common mission or an occasion where these things can be discussed. To the best of my knowledge, the first and only meeting that attempted to draw the heads of these institutions together occurred last month at Eastman School of Music. One of the first orders of business there was the determination that such a meeting would probably never happen again. The community music schools have an umbrella organization in the National Guild of Community Schools of the Arts. While they certainly meet regularly and discuss topics of mutual interest, those discussions have little to do with the character of pre-professional training. Generally speaking, the focus is much more on individual development of younger students, (especially pre-schoolers) and the kinds of programs that are appropriate to group music making. Individual instruction and aural skill development tend to be taken for granted, although the schools are very much concerned about those kinds of programs. Then we come to the public

schools and the realization that there is very little evidence of concern for pre-professional training. The agenda of the Music Educators National Conference are not primarily concerned with the high refinement of individual musical competencies and skills appropriate to the aspiring young professional. The second issue, then is that we do not have a mechanism whereby we can communicate with or affect collectively, in any significant way, the attitudes, the operation, or the value systems of the programs from which most of our students come.

Even with agreement on a common set of standards for admission and a means of communicating them, the third issue is the ability of the various individuals and agencies to respond. Here the problem comes in that each of the individual teachers or preparatory agencies must survive. And in order to survive they must enroll students either to pay for their services, or, in the case of public schools, to justify the continuation of public funding. Therefore, these programs tend to reflect the interests and desires of young people or their parents. It seems to be a fact of life that an American parent is willing to spend money on a piano and piano lessons but is reluctant to invest time and energy in *solfege* lessons or similar training. What I am saying of course, is that preparatory training, no matter how institutionalized, is more or less constrained by economic reality to respond to a popular culture. Oh, certainly there are marked and notable exceptions; but for the most part, individual teachers, preparatory programs, our community music schools and public school music programs survive on the training of performance behavior rather than the training of aural capacity and musical understanding.

Perhaps the American preoccupation with performance (whether expressed as a function of the Music Man Syndrome or Contestitis) is related to the way we train our teachers. We, the institutions that have the responsibility for training teaching musicians, may not be turning out people who are equipped themselves to provide the kind of training we would like for pre-college students. For example, I think we can agree on the eloquent presentation about the value and importance of aural skill development. But unless my perception is grossly inaccurate, very few of us emphasize programs to train the pedagogical techniques of aural skills. Certainly our music education programs give insufficient weight to this sort of training. Our instrumental performers, most of whom become studio teachers at some point, are not required to study the pedagogy of aural perception that we claim to value. We do a good job, it seems to me, in preparing people to play (and to teach other people how to play.) We do a less good job or maybe no job at all in teaching those same people to think and to hear (and to teach musical thinking and hearing) in a manner that we would like. The fourth issue, then, is the character and substance of our own programs which train people who prepare students who subsequently come to us. The circle may not be complete and we may be guilty of failing to make the completion.

We could begin addressing these issues by taking two steps. First, it should be possible for representatives of this body politic - NASM - to establish recommended minimum standards for aural skills (especially sight-singing) for admission to professional programs. These standards could then form the bases for curricula in our own preparatory programs.

Second, once having established a standard of aural skills and comprehension we could try to insure that our graduates are competent in these skills and in pedagogical systems that develop these skills in pre-college students.

What is implied by these suggestions is some agreement on a "common practice," especially in sight-singing/aural comprehension which could be applied to all phases of pre-college and college musical experience.

Having said all of this about the issues, I would like to comment on the task. I am always a bit uncomfortable about the idea of any experiences being set off as "preparatory." It has a second class connotation. In the broadest sense, any experience is preparatory in that it may affect future experiences. However, all of us who have taught know that it is almost impossible to predict the ultimate effect of a given set of experiences or interactions.

It seems to me that "preparatory" refers more appropriately to the intention of the learner than to the character of the experience or program.

What all of us wish for pre-college music students, whether 6 or 16—performers or listeners—are musical experiences which allow them to find the deepest and richest meaning in the art that they can. Those kinds of experiences are certainly participatory—physically, intellectually and emotionally. The quality of participation and integration varies from individual to individual and is a matter of degree, not of kind.

In this sense, musical encounters—lessons, rehearsals, theory classes, concerts, etc., are specific interactions along a developmental continuum—each experience significant in terms of its integration in the individual participant.

Perhaps we need to alter our concept of "preparatory" and focus on ways of developing in our pre-college music programs, experiences which are interesting and engaging and as rich in quality and substance as possible—ends in themselves rather than means to ends that may be inappropriate to the learner.

And that leads me to the last major issue: the problems in the articulation between preparatory programs and professional programs are, in fact, a manifestation of the problems of the articulation between our art, the profession, and the society at large. Consider our public schools, for example. Those of us who are concerned with the musical culture of this country have been handed a legacy of Western art music in forms like the madrigal, the string quartet, symphony, and opera. Over time, our public education system seems to be neglecting these in favor of the show choir, the rock group, the marching band, and the high school musical. These experiences at once reflect and influence the values of our young people today. There seems to be an emphasis on style and execution and less consideration and concern for substance and content. Those are the influences that constrain many of our pre-professional programs. We as a profession, as representatives of institutions who have the responsibility for preserving a musical culture, have somehow failed to make a significant change in the operant value system.

It seems to me that it does very little good to look at the microcosm of highly specialized training for young people who choose to enter our profession without a concomitant concern for the society in which the profession works. Maybe it is not possible to change the focus of community energy, money and time on say, high school marching band to include interest in and support for an opera company or symphony orchestra. But unless we begin to concern ourselves with the gestures, actions and work that will bring our art more closely in contact with the day-to-day life of our communities, we will continue to suffer a diminishing popular concern for our art.

Our main issue, our overriding issue is much broader than specific behaviors in pre-professional training. It is an all-encompassing concern for the vitality of our art in our society.

TRENDS AND PROJECTIONS IN MUSIC TEACHER PLACEMENT

CHARLES LUTTON

Lutton Music Personnel Service

The 1981 season has been a great disappointment to many prospective music teachers, both new and experienced. An overall shortage of college level teaching positions continues in all but a very few categories of music. The numbers game makes it difficult for the new teacher entering the field to get consideration for entry level positions. At the public school level, particularly in urban areas, music openings are at a premium due to cut-backs in budgets and personnel across the country. Yet—paradoxically—in the rural areas, there are frequently openings going begging for lack of candidates. The demographics point towards a continued imbalance of supply and demand between teachers and jobs for years to come.

We note an increasing tendency for experienced teachers to pass up an opportunity to move, for a variety of reasons. Costs of moving have skyrocketed as mortgages become prohibitively expensive. One doesn't leave a 6 or an 8% mortgage to rush into one twice that much on a house with inflated value elsewhere. Costs of interviews are making it difficult for schools to consider as many candidates as they might like or to bring them from longer distances. Higher salary demands and tenure demands also inhibit movement.

As for trends or changes in the job demands, we note the tendency for college openings to demand more and more doctorates for comparatively less rank and salary. The preference for "name" school graduates for college level positions continues unabated. Those candidates attending the schools with lesser reputations on a national basis are not getting their share of the job market. Graduates of the prestige schools have a definite edge in attracting attention when applying for jobs at the better schools having openings.

Enrollments are holding up surprisingly well at certain colleges and universities that are able to weather the storm financially and attract high calibre students in this highly competitive era. But it will be many years before the public schools fill up at the rate they did in the '60's and then move on into the college sector.

The business of education will continue to be affected by politics, as busing, taxation, and other forces create a lively give and take between the professionals, the public, and the media.

Among the specific trends in teacher placement noted in the recent past, and certain to be important in the near future, we would list the following:

- a) the increasing importance of Jazz and jazz education
- b) the very apparent trend towards corps style (drum & bugle) marching techniques with flags and rifles in the band field.
- c) the generalization of skills required to obtain many positions today, requiring the combination of performance, classroom teaching skills, field expe-

rience to a far greater extent than in past years, as most try to cover more areas with fewer personnel in their attempts to cut expenses and battle inflation with reduced enrollments.

A more debilitating trend noted is the increasing appearance of part-time positions (in some schools as many as thirty or forty in music) where teachers are hired by the hour for one or two courses only. The obvious advantages to the school are reducing its costs (no tenure, no fringe benefits) while covering many areas that might not be covered by specialists on a full-time basis. This practice is particularly noted in community/junior colleges, but has cropped up in the state colleges extensively of late.

As for some of the specific applied areas in college teaching, the changes have been rather gradual.

- 1) *Piano*: The Doctorate and the ABD dominate the field. More piano openings require a combination of skills in performance, studio teaching, group (or class piano) instruction, accompanying, with or without classroom teaching skills in theory or fundamentals of music, or music history, or electronic music, depending upon their needs. Overall the piano market has steadily decreased in the past several years along with decreased enrollments, and more and more schools replace a studio teacher with a generalist.
- 2) *Voice*: Years ago the average voice teacher spent most of the time in a studio environment. Today, they have studio duties, but in addition, are frequently called upon to be active in conducting choirs, or Opera Workshops, teaching of voice classes, choral conducting, choral & vocal literature, vocal methods, and schools often expect keyboard facility and on top of all this, to "recruit."
- 3) *Organ*: The Organ market is far from exciting, as a few schools with prominent faculty of performer/teachers, with top facilities, and a long history of outstanding graduates, continue to dominate the field.
- 4) *Theory/Composition*: The demand is primarily for theory personnel, with an emphasis on lower division (1st & 2nd year theory) theory and ear-training and sight-singing. Composition is offered to try to get some creativity into the program. Doctorates or possibly an ABD are often a prerequisite for consideration.
- 5) *Music History/Musicology*: The area has not shown much change in recent years. The Doctorate is a "must" for most jobs within these areas, and there is the same agitation in trying to replace the well-known person retiring in this area as in all others. Too frequently these fields are combined with other skills (performance most often) which will tend to diminish the quality of both efforts.
- 6) *Strings*: The No. 1 shortage is in performing skills. Most of the capable performers who wish to perform rather than teach can find work, thus

limiting the teaching profession to those who do not wish to perform as their main interest and to those who don't perform well enough to earn a performing career. Schools prefer those with at least the Master's degree plus performance background, who can attract students, who can perform in faculty ensembles, chamber groups, local orchestras, or in solo appearances, all of which help to recruit string players. Ability to recruit may be more important in some situations than performance ability. In public schools, the string market has been quite strong for those with ability and personality, who can meet certification requirements.

- 7) *Conducting*: Conducting positions are becoming more demanding for wind ensembles or for orchestras or jazz groups. Most are combined with applied performing preferences, which sharply reduces the number of openings for which any one conductor might qualify.
- 8) *Music & Fine Arts Administration*: This area has been very active and the turnover higher than it used to be—due to changes in the selection process, the trend toward limited period contracts, and an increased tendency towards “national searches” and faculty selection of its administrator. Many are using administration as a way to improve their status in rank & salary, and once achieved, return to status of teacher.
- 9) *Winds & Percussion*: In this area, the trend is increasingly towards the doctorate, and more frequent emphasis on jazz and/or marching band skills are asked for as part of these jobs. Studio specialists and chamber music performers are less in demand in the winds & percussion unless they can also assist with jazz or marching programs. The trend in marching band is very definitely towards corps style, and if your band director is not giving this background to your students going out to teach, your students will be the ones to suffer as other graduates may well preempt those jobs.
- 10) *Music Education*: College level music education specialist openings dropped off sharply this past year—perhaps as much as 40% or more. Women in Music Education for college level positions will be in short supply as long as the colleges insist upon a Doctorate, as the salary differential and the working conditions will not merit the time or expense of obtaining the doctorate at current salary levels.

There is another trend in teacher placement in music that might be noted. The number of openings advertised, but decided prior to the announcement of the opening, is increasing. Many jobs are being advertised where teachers already on the staff are later announced as the choice of the committees. Affirmative Action and Equal Opportunity regulations force schools to go through the charade of a selection process when quite apparently an individual has the job “locked up” before the search began. Where an incumbent is being considered favorably for a position, a school would be well advised to inform everyone of this in advance—some do—but certainly being honest will make more friends in the long run.

Education generally, and with it music and music education, is increasingly under fire in recent years. Inflation, governmental action, changing demographics and a host of other complex factors are challenging the modern music educator as never before. As colleges and universities tighten their belts, some to the point of closing whole departments, or major parts of their curriculum, to meet these challenges, music finds itself caught up in the whirlwind. Some are strong enough to proceed without apparent change. Others are emasculated or may disappear entirely. The majority of music programs find themselves somewhere in between the two extremes. Specifically, the shortage of music openings at all levels, in comparison with the number of persons available, appears to be widening. Spot shortages do exist where specialists may be hard to find in some areas of music teaching. Frequently the fault may be in location, salary, or lack of permanency, rather than the lack of candidates qualified for those jobs. In some rural areas at the public school level, it is extremely difficult to attract teachers in music, though there may well be teachers otherwise available. Seldom do we find a college that cannot find a music teacher for reasons of location or salary limitations alone—though these factors certainly limit the number of interested candidates.

The trend in hiring continues to favor the doctorate at the college level, and anyone planning to continue at that level in the future is whistling in the dark if they believe they can move ahead in those areas of music where the Doctorate rules (basically—the non performing areas), without obtaining that degree level. Top performers will still be able to survive on talent rather than on education, though they may well be limited to 5 or 10% of the total market.

Schools of Education, which in some cases includes music education, continue to attract a large number of their students from the bottom third of the college-going population. As the shortage of prospective teachers in education and in music education grows, some schools will be accepting even lesser students in order to fill up their classrooms. This is going on during the same period when other schools are shutting down their education departments rather than lower their standards.

Unless basic salaries in teaching at all levels are raised, students will continue to seek other avenues and careers other than teaching, and industry will continue to steal faculty away from the colleges, universities and public schools. Inflation, with resulting costs of moving, obtaining housing, high costs of travel and interview expenses, et al, place a great strain on individuals and institutions and upsets the normal movement between jobs and schools in the various parts of the country.

Schools should wait and be sure they actually have a job and a budget before advertising their opening. More and more jobs that were announced, obtained scores of candidates that had submitted resumes, transcripts, made uninvited or invited interviews, only to have the job withdrawn, delisted or revoked, resulting in considerable waste of time, effort and expense. This makes it difficult when that same school has a bona fide opening, as they will have lost credibility with those seeking jobs.

MECHANISMS FOR ASSISTING YOUNG PROFESSIONALS TO ORGANIZE THEIR APPROACH TO THE JOB MARKET: WHAT TECHNIQUES SHOULD BE IMPARTED TO GRADUATING STUDENTS?

BRANDON MEHRLE

University of Southern California

The setting is a bright, sunny day in May or June. No matter whether the sky is cloudless or cloudy or even dripping, everything is bright and sunny. Pride and satisfaction and the knowledge of accomplishment ooze from every pore. It is Commencement Day. Finally, the end of formal training. "Of course," our young graduate thinks; "I was ready to give mankind the benefit of my knowledge and artistry long ago; but now, everyone else should know it. Here I am, world; take me!"

If our young graduate's professional preparation is all that has taken place to this point, someone is in serious trouble. Preparation for the next step—the job-market, like skill development, is a lengthy and on-going process. A prospective employer looks for creativity, self-confidence, a commitment, and previous recognition by others, as well as the ability to do the job at hand. Our young graduate must have been given the opportunity to develop these attributes, and we as educators are obliged to teach our students to recognize their importance.

Recognizing that the preparation for a job has taken a rather lengthy period of time, how does the young professional now present himself or herself to a prospective employer? What happens if the specific job or type of job desired is not available?

Knowing the breadth of the total job market is of invaluable assistance. One would hope the young applicant will have career goals, not just a career goal. If one knows the total job market, satisfying options to a single specific desired position are very possible. I think we have an obligation to inform our students of the great variety of employment opportunities a musically trained person is qualified for, that is, opportunities for gainful employment other than performance or teaching.

A somewhat similar situation occurs with students enrolled in USC's prestigious Division of Cinema and Television. All of them dream of making it in "Hollywood." In reality, a very small percentage, probably no more than five percent or less, are gainfully employed in that aspect of the industry. Yet, all the others find remunerative and satisfying careers in industrial or educational film production. There are at least three areas of responsibility we have toward our students: (1) resumé preparation; (2) interview techniques; and (3) the business of personal management.

To prepare to enter the job market, one must take stock of one's self; skills, strengths, weaknesses, previous experience, interests. Then, all of these factors must be targeted toward the first contact with that prospective employer. Young professionals not only should expect to receive but should receive assistance in the preparation of a resumé. A resumé is an achievement analysis. It should be the documentation of training; of skills; of experience, where and how; of qualifications for the position being sought. It should be concise, attractively presented, and no longer than one page if at all possible. Back-up materials should be available; tapes, photos, writing samples.

A resumé is prelude to an interview. Young professionals not only should expect to receive but should receive assistance in preparation for an interview. This preparation should include tips on how to research a position and the organization offering it; how to dress; appropriate and expected deportment; how to express goals and interests; what kinds of questions to expect from the interviewer; what questions to ask of the interviewer; how to present one's qualifications using specific examples. Somewhere, somehow, our young professional must be provided an opportunity to practice interviewing.

Fortunately, some of our colleagues have undertaken to meet this obligation. Courses have been established with such titles as "Cultural Industries and Career Strategies," or "The Artist as Entrepreneur," or one as simple and direct as "Survival." Such a course should be a curricular requirement; but all too often, the student's course requirements are so many and time-consuming that there is no room or time to fit in such a course, even as an elective. Students, too, must be led to understand the value to them of such a practical course. I fear most would not take advantage of this opportunity if offered, unless forced by curricular decree.

But think of the value to one who will eventually or is about to enter the job-market of knowing about personal accounting, legitimate business expenses as related to taxes, unions, agents, contracts, professional organizations and how they may serve an individual; what it is really like out there. Think of the value, not only to be exposed to these realities, but how to cope with them—how to meet them head on.

Some of our enlightened institutions have established full-fledged placement offices, staffed by experienced personnel. Frequently, such an office will serve as a casual placement center for currently enrolled students; an information center for data pertaining to competitions, festivals, summer programs, auditions, and teaching positions. Another facet might be a counselling service which assists with resumé preparation and interview practice. This office might be the focal point for workshops and seminars on the topics of interest mentioned previously.

Even without the resources of a special course or a placement office for the exclusive use of the aspiring music professional, certainly all of our campuses have a general career development center or placement office. All too often, we in our specialized area feel that such agencies only serve the prospective engineer or

young person wanting to enter the banking or merchandising or sales fields. Not true. Resumé preparation assistance is the same for everyone. Tips on interviewing may be applied universally.

I would urge us all to add one more element to perhaps the already overcrowded professional training program which is our business. Let us prepare our students to survive as well as perform.

THE ACADEMY AND THE MARKETPLACE: COOPERATION OR CONFLICT?

JOSEPH W. POLISI

Manhattan School of Music

A study of the relationship between professional schools of music and professional performing ensembles must deal with certain elemental questions facing our schools on a continuing basis. Schools of music in the United States are the primary training ground where professional musicians of the future are produced. The music profession understands this fact and acknowledges its debt to educational institutions. Yet, professional performing ensembles rarely show any substantive interest in support of the education of the young performing musician. The reasons for this gulf between professional ensembles and schools of music focus on the many components which make the music profession what it is in America today.

Our schools of music are involved in varying degrees in the American academic tradition. Whether the institution is an independent conservatory or a school of music within a large university, certain basic goals are shared by all. A school looks at a student's potential and tries to bring musical and intellectual ability to the highest plateau possible. The interpersonal relationships in an educational institution are highly complex with leadership responsibilities *shared* by faculty, administration and trustees. Diversity of opinion is not only tolerated but encouraged. A school has no specific product but rather views its role as one of musical and intellectual mentor to a diversified group of young persons who will move in many career directions after graduation. Financial deficits occasionally appear and are often politely tolerated.

In comparison, a professional performing ensemble is concerned with results and consistency. Although the potential of a musician may be a factor in hiring a person, it is not at the foundation of an organization's reason for existence. Personnel structure is viewed in authoritarian rather than democratic terms, and a wide diversity of opinion in musical matters simply does not exist due to the presence of one of the quintessential authority figures of our time—the conductor. Professional ensembles should make beautiful music, enrich the cultural life of the community, sell tickets and try not to lose money.

Considering the different roles which both professional schools and ensembles play in our society, it may seem presumptuous to study any cooperative relationship at all. The matter becomes that much more complicated when certain facts are presented.

FACT: In the Fall 1980, 82,494 music majors were enrolled in NASM accredited schools.

FACT: In June 1980, 15,559 undergraduate and graduate music majors graduated from NASM institutions.

FACT: The number of applicants for positions in symphony orchestras and opera companies is so immense that it is now common practice for

over one hundred musicians to audition for a single symphony position, with auditioning committees continuously overwhelmed by the sheer number of performers to be evaluated.

As educators we rarely analyze the market for our students. It is often stated that it is not appropriate to concern ourselves with career entry since this concern might have an adverse effect on course content and curricular structure. We have luxuriated in a non-market mentality for years. Because of the early intensive specialization of our students, it is the responsibility of postsecondary institutions of musical training in America to look towards the marketplace, understand its demands, its standards and the reality of its numbers.

It is understood that a joint program between a school of music and a professional performing ensemble will enable students to comprehend the standards of the profession. Ideally, professional musicians would help their younger colleagues to deal with the many musical and psychological demands put upon them every day. Practical experience of a high professional quality is invaluable in the training of the young musician. However, the music profession of today may not lend itself to providing quality training for the music school graduate. The fifty-two week season is often the goal of many ensembles. A professional ensemble's schedule is filled with tours, run-outs, subscription, non-subscription, benefit, pops, chamber and opera performances, as well as occasional recording sessions. These intense activities allow little time for private practice or personal pursuits.

I am reminded of my father's recollections of his student days at the Curtis Institute in the mid-1930's. There he would often play next to his teacher in the Philadelphia Orchestra and experience some of the great conductors of that era. Those halcyon days are past and have been replaced by a pressure cooker of activities which often dulls the mind and body of the professional musician. It is therefore hardly surprising that performing ensembles have little time or inclination to shepherd along young performers.

In fact, intensive musical training must begin before a student considers being involved in any professional internship program. The standards of the profession must exist in each school of music. Admittance to a school of music with a strong performing emphasis must be based on the fact that the student will have the ability to have a life in music after graduation. It is unfair to raise the hopes of young persons who may never be able to succeed in the music business by admitting them to a performance degree program.

During the past few months I had the opportunity to speak with musicians and musical administrators who are directly involved with the three major professional performing ensembles in New York City. These individuals included K. Nicholas Webster, Executive Director of the New York Philharmonic, Joan Ingpen, Assistant Manager of the Metropolitan Opera, Donal Hassard, Artistic Coordinator of the New York City Opera, Leonard Hindell, bassoonist of the New York Philharmonic, and Judith Raskin, soprano, formerly of the Metropolitan Opera.

In general all the persons interviewed agreed that schools and professional ensembles live in two different worlds and that it is not the ensembles' duty or responsibility to help students. In fact, schools of music were viewed as being unrealistic about the professional opportunities in the music business today. In addition, students were often considered to be unaware of the standards of the profession.

Leonard Hindell and Judith Raskin, who are both acclaimed and active performers, noted that the tradition of respect for seniority and experience which exists in major ensembles has a negative effect on internship programs which try to bring young performers to professional ensembles. A prevailing feeling of frustration on the part of employed musicians often surfaces when new programs are designed to support young talent at the expense of capable musicians who are already out in the field. Specific concerns which were voiced by those interviewed included a lack of training in language and repertoire for singers, and the unwillingness on the part of many string players to play in orchestras although the average salary for a member of a professional orchestra has risen markedly in the past twenty years.

The bridge to the profession which was most commonly supported by those interviewed was that of the independent apprenticeship program which was often loosely linked to a professional ensemble. These programs were noted for their attention to professional standards and their emphasis on the "technical" rather than the theoretical aspects of music.

Programs which were cited for their effectiveness included the Boston Symphony Orchestra/Boston University Fellows Program at Tanglewood, the Chicago Civic Orchestra, The National Orchestral Association in New York City, the New York Philharmonic Orchestral Fellows Program and apprenticeship programs at the Santa Fe Opera, the Chicago Lyric Opera, and the Houston Grand Opera.

Depending on the region of the country, there may also be viable opportunities for certain schools of music to devise limited programs with professional ensembles, especially when there is a lack of trained musicians in the area. The school then becomes a valuable resource for supplying capable performers.

Career entry for our graduates is a question which must concern us deeply. But this issue is inextricably linked with the larger topic of whether or not gainful employment is a viable possibility for a majority of our graduates. I would suggest that the schools of music in America must first address the vital question of their part in the overproduction of performing musicians in this country and the creation of concomitant professional expectations that these young musicians hold. Until we adjust our enrollment and admission policies to reflect the employment realities of the professions, it seems premature to explore programs which will conveniently place our graduates in professional ensembles. These programs will therefore continue as high-quality experiences for only a small percentage of young American musicians.

Most importantly, we should not look towards our professional performing ensembles in the United States as institutions which will facilitate career entry for

our graduates. Mortimer Adler, the philosopher and educator, states that “you don’t get an education at School. Youth is an insuperable obstacle to getting an education.”¹ His words are quite true in reference to music. Only the stage can mold a young musician into a professional. Let us hope that we will be capable in the future of viewing our educational programs in light of the demanding standards of the music profession. Perhaps then the performing stages of America will become more accessible to our graduates.

FOOTNOTE

¹“Mortimer Adler at 79: The Ideas Roll On,” by Susan Anderson, *New York Times Fall Survey of Education*, page 23.

“APPLES AND ORANGES:” OFFICE APPLICATIONS OF THE MICRO COMPUTER

LOWELL M. CREITZ
University of Wisconsin-Madison

INTRODUCTION

In the 1950's, when computers were quite large and expensive, society was fascinated with the new "miracle" machine. Most of the available information was highly technical and primarily dealt with theories, hardware and future potential.

In the 1980's we are that future! The hardware has been reduced to a portable size and a flood of information (in every media) describes the almost infinite uses of the computer.

The major factors that have made the computer so accessible to almost everyone have been the reduction in size and relative cost, and the development of high level (simpler) languages. As a result it is quite clear that the computer is here to stay and we must learn to use it to expand the information base and concurrently allow the human mind a freer reign in the creative realm.

In a recent talk, Professor Charles Davidson, noted computer scientist, said

*"The spread of microprocessors does not mean that everyone will need to be a computer programmer. It is much more important to have a general knowledge of what computers do and the implications of their uses."*¹

The inherent point of this statement is that we need not know how to program BUT we must be able to organize our information into precise and consistent categories.

"People are starting to realize that errors come from programming or data entry not from the computer," said Professor Davidson. *"We can not mix up apples and oranges!"*²

The real value of the computer to a school of music is its ability to retain, sort and return a vast amount of information with unbelievable speed. This is all accomplished with a small machine and a floppy disk. No longer are the cumbersome filing cabinets needed.

NEEDS FOR AN OFFICE FILING SYSTEM

In some institutions it is possible to establish a terminal in one's office which hooks up to a large computer. In our School we found that this entails the problems of prohibitive cost, inconvenient user access and inappropriate programs. For a self-contained system using one's own micro computer, I would recommend the following set up:

I. Hardware

- a. a micro computer with at least 48K (and the appropriate interfaces)
- b. a monitor
- c. two disk drives (not a cassette system)
- d. a good printer
- e. floppy disks
- f. printer paper

Total cost: about \$4,500

II. Software

- a. Prepackaged (or canned) program that will satisfy your needs. There are a number of excellent canned programs available, but you should be careful that you acquire a micro computer that has appropriate programs for your needs.

Cost of canned programs: \$50–200 each

- b. Hire a programmer to design programs for your specific needs. This can be quite expensive and is really unnecessary with the canned programs on the market.

III. "Teacher"

Normally the people selling the equipment can help you set up the computer and show you how to use it. Anyone who has had any experience with a micro computer is capable of showing the office staff how to use the equipment. However, one staff member should be assigned the responsibility to oversee the use of the computer.

PROCESS FOR SETTING UP AN OFFICE SYSTEM

There are four steps in establishing an office file:

- I. Organize your input into precise and consistent categories. The computer will not organize for you or handle your information in a productive manner if you "mix up your apples and oranges."
- II. Record your input (i.e. the information you wish to store and sort). This part of the process can be done by the office staff. Remember to make a second copy of all disk records!
- III. Manipulate your information by either sorting, doing math functions or reformatting. The program (along with the accompanying manual) will explain exactly how to do these functions.
- IV. Obtain your output. This is accomplished by either reading the output on the monitor or printing it.

SUMMATION

The advantages of an office computer system are:

- 1) to expand and speed up your access to information;
- 2) to increase the capacity of the office staff;
- 3) to produce file statistics and sortings;
- 4) to reduce filing space;
- 5) to allow us to use our minds for more creative matters and
- 6) it is FUN!

Professor Davidson stated that “two attitudes—blind faith and blind fear—characterize the public’s view of computers.”³ Neither attitude is justified!

FOOTNOTES

¹Unpublished Lecture Presented at the University of Wisconsin, Madison, September 29, 1981.

²Ibid.

³Ibid.

USES OF THE MICRO COMPUTER

A—STUDENT FILES

Name	Degree	Year	Applied	Theory	History	Electives	Academic
Lamm, Mary	BM/Voice	III	A-AB-A-AB	AB-A-B-AB	A-AB	8 cr.	16 cr.
Success, Shirley	BM/ED/VL	II	B-BC	BC-C		4 cr.	8 cr.
Horner, Jack	BA/CLAR	IV	A-A-AB-A-A-A	AB-A-A-A	A-A-A-A	14 cr.	30 cr.

These files can be used for degree tracking, a student directory, mailing labels, etc.

B—ALUMNI FILES

Name	Address	Telephone	Degree	Year
Heifetz, Jack	101 Velocity Dr., Hollywood, CA	(213)999-9999	B.A./VL	1921
Hess, Myrna	14 Memory La., New London, WI	(715)191-8642	B.M/Pa	1910
Lind, Janey	13 Thrush Ave., Phoenix, AZ	(602)100-0100	B.S./SOP.	1840

These can be used for mailings for reunions, fund drives or newsletters.

C—TIMETABLE

CLASS NO	COURSE TITLE	PRERQ	SECT'N	CR.	TIME	PLACE	INST
660 040 7	WIND ENSEMBLE	C O I	LAB 1	1	700-930 TR	1341 H	YOUNG
660 050 6	CONCERT CHOIR	C O I	LAB 1	1	235-350 TR	1351 H	WIENS
660 053 0	CHORAL UNION	C O I	LAB 1	1	730-930 M	1351 H	WIENS
660 101 7	INTRO H OF W MU		LEC 1	3	855-1010 MTWR	2441 H	SILBIGER
660 204 9	MUS IN PERFORM	FRESH	LEC 1	1	700-930 W	2340 H	HILL

This file will allow you to assess room usage, class conflicts, faculty loads, and a history of each course.

D—RECRUITING

This can contain a list of all High School Music Directors to contact for prospective students and the schools where most of your students attended.

E—INVENTORY

SCHOOL OF MUSIC INVENTORY

UW NO	ITEM	MANF	MODEL	SERIAL #	CASE CODE	ROOM	OCCUPANT	PURDATE	FUND	COST	COL	OC	R COST
017059	PIANO	STEIN	D	268675	1	1049	BLU MOUNDS	1962	101	7039	BLK	01	63000
038554	PIANO	STEIN	D	220057	1	1049	BLU MOUNDS	1958	101	5358	BLK	01	43000

This file allows one to easily assess what you have, what you need, insurance coverage, depreciation schedules and replacement life.

F—BUDGETS

This can be used for faculty salaries including salary history and raises. One can also set up files for student help, capital expenditures, and supply and expense budgets. These files are not simply records but can be reordered or statistically sorted.

G—LIBRARY CATALOGS

Author	Title	Date	Publisher	Town
Bachmann, Werner	The Origins of Bowing	1969	Oxford Univ. Press	London
Boyden, David	The History of Violin Playing	1967	Oxford Univ. Press	London
Elgar, Raymond	Introduction to the Double Bass	1960	Author	Sussex, Eng.

This is the catalog system of the future for libraries which can be used for books, records and music. It is also very convenient for bibliographies.

H—WORD PROCESSING

Ms. Jane Doe
100 Any St.
Everywhere, U.S.A.

(The names are either typed in or taken from another computer file.)

Dear Ms. Doe:

It is an honor to notify you that you have been accepted as a student at NASM University.

Cordially,

Executive Secretary

39 P.S. You are the only student to be accepted this year!

This process for producing form letters and mailing labels is invaluable. The word processor can also be used for faculty vitae and dissertations.

MICROCOMPUTERS AND MUSIC LEARNING: THE DEVELOPMENT OF THE ILLINOIS STATE UNIVERSITY FINE ARTS INSTRUCTION CENTER 1977-1981

DAVID L. SHRADER

DAVID B. WILLIAMS

Illinois State University

INTRODUCTION AND BACKGROUND

This report describes a Microcomputer Based Music Education lab under development at Illinois State University. It was designed to address the needs of 400 student majors and 50 faculty/staff personnel in the Department of Music, and has grown to include students and faculty in the Departments of Art, Theatre, and Applied Computer Science. The development of the Lab has not been a well-planned, orderly process. We have felt our way along through five years of development which was, and remains, constantly challenged by the phenomenal growth in microprocessor technology.

The impetus for the ISU project came from felt needs expressed in a number of areas within the music department. The music therapy and psychomusicology programs needed appropriate electronic technology for control of sound stimuli to produce testing materials for research. Faculty in the music theory core (a two-year integrated program of music theory, history, and literature) were eager to examine new techniques for the teaching of basic factual knowledge and ear training skills; available faculty and graduate assistant resources were insufficient for the tutorial demands imposed by the 200 students enrolled each semester in this area. On a personal level, David Williams and I were interested in finding better ways to help students, who, although often highly motivated, lacked basic music skills. All too frequently, these students fell by the wayside for lack of effective avenues for self-initiated drill. It was also apparent that growing student interest in music technology coursework was going to require state-of-the-art educational experiences with computer controlled and computer generated sound synthesis.

In 1976, we considered the use of currently available computer technology to meet our needs. Unfortunately, this approach appeared infeasible; the resources demanded to install and maintain an interactive computer system, such as the PLATO system, were simply not available to us. After several attempts to fund the PLATO system, we abandoned this approach and began a research project to experiment with the use of newly available microprocessor "experimenter" kits. What follows is a three-stage description to our efforts, which progressed from a "homemade" system to a commercially available microcomputer based music learning system. Because of very limited funds, we dubbed our system the "poor-man's" computer based education (CBE) system. Our primary objective was to provide the most music technology for the fewest dollars. The discussion may

appear weighted to hardware and system software design, but the ability to produce sound and music notation was felt to be a prerequisite to the successful implementation of an instruction lab.

STAGE 1

Starting in 1976, we experimented with the use of an experimental microprocessor circuit, the KIM-1 from MOS Technology (a 6502 CPU system) to construct a digital controller for an ARP-2600 synthesizer. By 1977 we had a KIM-ARP system in operation with five DAC controller ports, 22K of memory, a surplus Hazeltine CRT, and a BASIC compiler. Music faculty member Dave Williams designed a music encoding system for editing and entry of 4-voice polyphonic music, and we were on our way. The cost of the system, excluding the ARP, was about \$1300. Although the system was limited, it was successfully used for computer programming instruction and music research at ISU, and convinced us that the major needs for CBE in the music department could be implemented by a larger scale application of similar, low-cost, stand-alone microprocessor based units. However, three major factors were identified as critical to the successful evolution of a comprehensive microprocessor-based system: (a) the development of a compact and portable sound generating system (b) the development of realistic music graphics, coordinated with the sound generation component, and (c), the availability of a more compact and "student-proof" package for the software and hardware.

STAGE 2

In 1977, the application of digital sound synthesis techniques to microcomputers provided a solution to one of our programs; an inexpensive portable music sound generator. Earlier techniques for the production of periodic waveforms by constructing waveform tables in computer memory had been adapted for use with microprocessors. With this technique, the digital value representing the amplitude of as many as four voices could be added together (digital mixing) and the result sent to a digital-to-analog converter (DAC). The result was the production of multiple pitches, with almost infinite timbral possibilities. It was an elegant and simple concept which was based, primarily, upon software technology and required only minimal hardware (a DAC, filter, and an amplifier). We successfully implemented this technique on the KIM microcomputer system. The only other approach to the development of a compact sound generation system was to construct a miniature ARP, i.e., a hardware sound system using a set of oscillators interfaced to the KIM. The advantages of a digital, software synthesis approach were: (1) the minimal cost of the hardware, (2) the ease with which a software based sound system could be upgraded, (3) the wide variety of waveforms that could be produced through Fourier computation in software, (4) the stability of the frequency calibration (tuning is dependent upon the computer crystal controlled clock), and (5) the small, portable nature of the hardware package. The disadvantages of a digital approach were (1) the limit of 4K hertz frequency response imposed by the computer clock speed of 1 megahertz, (2) the fact that the software 'play loop' completely consumed the system software during the production of

music, and (3) the potential of rearticulation "clicks" caused by the necessity of exiting the 'play loop' to do other processing (like notation) during performance.

Hardware sound generation has the advantage of a wide frequency range, depending on the quality of the oscillators. Also, the oscillators can be "latched" by the computer, allowing the computer to do other tasks while notes are sustaining. Disadvantages include a higher cost, a limited number of waveform possibilities (square, triangle, sawtooth, sine), occasional problems with tuning stability, and the inherent inflexibility of the system—changes in sound production are difficult without significant alterations of the hardware. We elected to pursue software synthesis of sound.

The second and third of our problems were solved by the introduction of "personal" computers on the market in 1978. At that time, the TRS-80, PET, and APPLE II microcomputers entered the national consumer market. These systems were portable, reasonably durable, and came oriented to the BASIC language rather than machine language. We selected the APPLE II because it used the 6502 CPU (the same as the KIM), had the best graphics available at that time, was well documented and easily accessed for expansion and experimentation, and all its components—including expansion units—were housed in one case. Although the expense was far less than earlier mainframe computer potentials, we still had difficulty in convincing a traditional administration of the wisdom of investing in a set of microcomputer "toys" for a few music professors to play around with. Lacking any other alternative, we personally purchased three Apple II systems, hired some additional programmers, and set out to prove our point. Out of sheer expedience, we suddenly entered into the commercial software development field. I don't recommend the procedure as an ideal, but it did work. There is no doubt but that the success of the project was due, at least in part, to the remarkable motivational powers of fear.

STAGE 3

With the purchase, in 1978, of the APPLE II's, and the potential of a satisfactory solution for sound generation, a workable microcomputer CBE program at ISU appeared feasible. We built a prototype of the digital sound generation system for the APPLE, adapted the COMPOSER software over from the KIM and began work on an experimental graphics and sound module in machine code that could be used in developing music instruction software. The result of this research was the MUSIC COMPOSER software package which allowed the student to compose, edit, play, and display 4-voice polyphonic music with an APPLE II computer and a DAC board. Earphones were connected directly to the DAC board, which included a 1-watt amplifier.

By Spring, 1979 we were able to work with a limited number of students in the Lab with two cassette-based APPLE II computers using the MUSIC COMPOSER and a newly developed melodic dictation software package. The project was marginally successful due to student frustration with erratic cassette loading of programs. The project was successful enough, however, to promote sufficient funds to expand the Lab, through on-campus grants and departmental funding, to

seven, disk-based APPLE II computers during the 1979-80 academic year. We combined efforts with the Department of Applied Computer Science and set up the Lab as a shared venture between both departments.

- At this point in our development we felt that our "poor-man's" lab provided:
- the most music technology for the fewest dollars
 - a flexible technology that could easily be updated
 - a system that was portable
 - a system that was "student proof"

Currently, the lab is operating 70 hours a week with 15 APPLE II microcomputers, serving approximately 700 students each week. Our current research and development efforts are focused on the development of instruction materials primarily for the music theory core. The remainder of the paper will describe the current operation of the Microcomputer Lab, software available, and an overall philosophy of where we intend to go from here.

CURRENT LAB OPERATION

HARDWARE. The Lab hardware consists of fifteen APPLE II computers configured with the following equipment (quantity shown in parentheses):

- 48K RAM Apple microcomputers (15)
- Extended BASIC ROM (15)
- 5¼ inch disk drive with controller (15)
- B/W monitor (10)
- Color Monitor (2)
- Color TV (3)
- DAC music board (15)
- Apple PASCAL system (1)
- ASR 43 printer (2)
- IDS paper tiger printer (4)
- DIABLO "daisy wheel" printer (1)
- RS-232 serial interface with acoustic coupler (1)
- Parallel printer card (1)
- Graphics Tablet (1)
- Video Dithitizer (1)

The RS-232 card and coupler is used for accessing the campus CYBER-70 computer.

STUDENT POPULATION AND SCHEDULING. The Lab is in operation 70 hours per week. With 15 machines, we have available 1050 student hours. An average use is 60 to 70% of available time. Work-study students are trained as lab monitors and one graduate assistant is assigned as supervisor. Students are permitted to sign up for half hour time slots. All materials, disks, manuals, etc. are available in the lab and checked out to each individual student. Those students working with instructional programs also set up a personal record form for recording their progress after each computer session. The programs are designed to display the data to be recorded at the end of each session. Data forms are kept on file in the lab.

Currently the following classes use the Lab (approximate number of students shown in parentheses):

1. Music Theory Core for ear training, drill of factual content, and music composition (200).
2. Computer Applications in Music for music computer programming (10).
3. Basic Music Theory for non-majors (100).
4. Elementary Education Core for drill of basic music terms and symbols and music reading (50).
5. ACS Introduction to Microcomputers for programming (25).
6. ACS Microcomputer Design I for programming (50).
7. Theatre History (35).
8. Art History (40).

COURSEWARE

The following instructional software is available for student use and software development in the lab:

- a. **MUSIC COMPOSER:** a general purpose composition program that allows the student to compose, play, edit, and play up to 4-voice polyphonic compositions. The theory core requires students to enter composition exercises on the computer with this program.
- b. **HARMONIOUS DICTATOR:** a program that teaches students to hear chord progressions. Each progression heard is notated using traditional Roman Numerals for chord functions and numerical symbols for chord inversions. The content varies from simple tonic-dominant patterns and advances to all diatonic chords, selected seventh chords and secondary dominants with inversions.
- c. **MELODIOUS DICTATOR:** the program which provided the format for all dictation programs, it is a self-paced, game approach to melodic dictation drill which self-adjusts to the students performance.
- d. **RHYTHMIC DICTATOR:** a program that teaches students to hear rhythmic patterns and to notate the patterns on a one-line rhythmic staff. As with other dictation programs it self-adjusts to the students level of ability.
- e. **CHORD MANIA:** a program that is designed for practice in the recognition of four-voiced chords.
- f. **INTERVAL MANIA:** a game approach to drill of aural and/or visual identification of melodic and harmonic intervals. Either the teacher or the student can tailor the drill session.
- g. **ARNOLD:** a program designed by J. Timothy Kolosick to teach tone recognition and melodic memory skills.

- h. **SIR WILLIAM WRONG NOTE:** a program by J. Timothy Kolosick that allows the student to practice pitch error-detection within any combination of four-voiced chord types.
- i. **DOREMI SERIES:** a program written by Bruce Benward for practicing aural recognition of intervals with response either in solfeggio or scale degree numbers.
- j. **NAME THAT TUNE:** a program designed by Bruce Benward to teach beginning melodic recognition skills in a game format.
- k. **MUSIC IN THEORY AND PRACTICE TUTOR:** a comprehensive series of tutorial programs by Bruce Benward, designed to supplement his theory text *MUSIC IN THEORY AND PRACTICE*. Wm. C. Brown and Co.
- l. **MUSIC TERMS AND SYMBOLS:** a series of programs which teach recognition, spelling, and recall of music terms and symbols. The content of the programs includes general music terms, music symbols, composers, Italian terms, foreign instrument names, as well as an "open-ended" version that allows the teacher to enter his or her own content.
- m. **ENVELOPE CONSTRUCTION:** a program which allows actual design and construction of musical timbres by plotting the envelope of each harmonic in a sound.
- n. **MUSIC LITERATURE TEST REVIEWS:** Written in APPILOT, the reviews are multiple-choice and true-false review of materials from the Grout text for the music theory core. Romantic and contemporary styles.
- o. **MATCH GAMES:** reviews, using the Apple Inc. "shell games" for Jazz, Opera, Key signatures, Vocal and Instrumental forms, and Music History topics.
- p. **MODE DRILLS, PITCH, KEY SIGNATURE DRILLS AND RHYTHM DRILLS:** a series of programs designed by George Makas dealing with basic musicianship in a drill context.

SYSTEM DESIGN

- a. **Programming languages:**
 Extended Microsoft BASIC
 MUSE APPILOT
 UCSD PASCAL
 6502 ASSEMBLER
- b. **Music Experimenter Package:** the program provides machine language modules for music sound and graphics generation. It is intended for use in the design of music instruction software, and can be accessed from any of the above languages.

FUTURE DEVELOPMENT

Our current objective is to develop software programs which are suitable to individualized learning and which can be programmed with the available technology. It is our intent to provide support materials to the existing music curriculum, primarily in the form of ear training and review of factual material. Furthermore, we are making a concerted effort to provide materials for faculty who want to use the micros directly in their class presentations.

From our efforts to this point, we have agreed on some general guidelines for future program development:

1. Software must be well "human engineered" and must assume that the student has no prior computer experience.
2. Software should minimize verbal information and use non-verbal, performance oriented instruction whenever possible. We have found that students often do not understand instructions that are presented verbally on the computer screen.
3. Software should maximize user interaction with the computer through simplification and standardization of student input.
4. Software should be designed to make learning, whenever possible, "transparent" to the user. We have found that a "game" approach is often effective to this end.
5. Software should be designed, whenever possible, to self-adjust to learner performance by maintaining on-going assessment of proficiency and by providing adjustable levels of skill difficulty. To successfully do this, the software must be sophisticated enough to compose or generate the examples on the basis of a general purpose algorithm.
6. Whenever possible, the programs should allow for teacher control of program content.
7. The programs must be "bug" free.

EVALUATION

It is our opinion that we have been successful in realizing our initial goals. For a (relatively) minimal dollar investment, we have been able to develop a CBE facility which is meeting most of our stated needs: the lab has provided the appropriate technological support needed to individualize many aspects of our theory program, with particular success in the sight singing and ear training aspects of this program; it has provided technological support to our Music Therapy program; and has provided interested students from throughout the music program with state-of-the art experiences with computer controlled and computer generated sound synthesis.

We are also very pleased by the expansion of the Fine Arts Computer Center to include students from areas outside of the music department. There is a great amount of courseware now being developed and used by faculty and students in Art, Theatre and Education.

Where do we go from here? We feel that the hardware we are currently using is at a momentary development "hold" stage. We do not anticipate significant changes in microcomputer technology to occur within the next few years, and plan to take advantage of this luxury to continue to better apply this technology to our educational needs at Illinois State University. Computer assisted instruction, be it through micro computer or macro computer technology, has, inherently, no more nor less ability to shape education than does a traditional print-technology library. For CAI is simply a new "library," dependent, as all libraries, upon the quality of the materials provided therein, their applicability to the needs of a given population, and their accessibility to that population. To this point in time, computer assisted learning, while providing excellent materials for specific populations, has been restricted in its applications due to cost factors. The work in microcomputer technology that is currently being carried out at Illinois State University, the University of Wisconsin at Madison, William Rainey Harper College, Northern Kentucky University, North Texas State University, Stephen F. Austin University, Indiana University, the University of Minnesota, Stanford University, and a host of other schools, holds the promise of providing quality computer assisted instruction with the potential of very broad applications. The potential is great, but it is dependent upon the ongoing development of quality software which capitalizes upon the unique strengths of this new technology.

REAGANOMICS AND ARTS LEGISLATION

DONALD HARRIS

Hart School of Music

"Reaganomics" has become one of those fashionable "buzzwords" whose meanings have become so interwoven into the public's feelings about the President that it has come to be interpreted in as many ways as there are different interpretations of the administrations's policies and priorities. To some it suggests a thrifty management posture, a planned strategy to bring a sense of order and control over government spending. To others it rings the death knell for government programs and subsidies to which we have become accustomed, and which form a central part of our national lifestyles. Perhaps we ought to balance the budget, but ought we not to serve hot lunches at school? We cannot envision old age without social security and medical benefits, yet neither can we afford to neglect the needs of our defense industries, equally caught in the grip of rising inflation. How do we establish our priorities in each?

These are, in fact, among the issues which need to be debated. We may take some comfort from the fact that they have aroused passions to such an extent that they will remain in the forefront of the public's view and continue to be confronted. How they affect the arts however ought to be a source of national concern as well, and it seems clear that no such passions on this issue are being aroused with equal fervor. As a matter of fact, once again, as they had been for over two hundred years in the life of our nation before the National Endowments for the Arts and the Humanities were established in 1965, public programs and policies which directly affect the arts seem to be falling between the legislative cracks, contested, if you will, by only the small minority of arts advocates who will always raise their voices, but who always seems to have great difficulty in finding the right words.

For we, too, the artists, we are often the victims of our own "buzzwords." It may in fact be true (it is) that the arts are our national heritage, that our society will survive the critical evaluation of history by the art which it has produced. Whether or not we can stand the thought, one day our own society will topple in ruins, or be consumed by old age, and whatever transformation or outgrowth will follow can only remember that which happened by the books and music, the institutions, monuments, and fine arts which we will have left. Regrettably, however, these are not arguments designed to convince Senators or Congressmen of the need for increased arts legislation. Clearly the collective opinions of mankind two hundred years or so from now seem even to the most impassioned arts advocate to be considerably lower on the list of national priorities when faced with such daily issues as unemployment, social security, recession, and inflation.

We can of course refer to the quality of our lives, how they are enriched and nourished by the arts, at little cost. Compared to the billions we spend on defense, on weapons and munitions, the pennies which contribute to the development of the arts become particularly attractive. Understandably, respond the critics. Foun-

dations do not commission missiles, or develop new bombers, the government does. Similarly corporations do not legislate unemployment benefits, the Congress does. Foundations and corporations can, in fact do, sponsor programs in the creative arts. Why don't we address our complaints to them? The government cannot be all things; it must however live up to its constitutional mandate, which clearly places national survival of our institutions and our laws as its most pressing national priority. The quality of our artistic lives may be important, critical even, for surely no one will come forth with a denial. It is nonetheless very much lower on our prioritized totem pole.

As artists we have to recognize this. Members of Congress have far more on their minds than the survival of our symphony orchestras and art museums. There is however a point which we ought to make, and which too often we forget to underline. We must point out that a national policy for the arts is an issue that was neglected by our founding fathers. Only with the administrations of Presidents Kennedy and Nixon has arts legislation really become effective. Only in the past ten years has there been enough of an appropriation so that the programs which have resulted from this legislation can have begun to have an impact on the arts organizations which have been helped. Only now can we start to measure constructively just what has been accomplished by both Endowments. Frankly, what we see, is all to the good.

There have been no abuses by either. Both are too new for waste to have set in. There is no pork-barreling. The appropriations are too modest, too spread out geographically to allow some to profit at the expense of others. More often than not every appropriation needs to be matched, thus serving as an incentive to the private sector, whether corporate, foundation, or individual. The issues are not even partisan. There is no Republican or Democratic policy on the arts prompting position papers from members of Congress seeking reelection.

There is, however, something of far greater importance which has been given to the nation as a whole by the very fact of the existence of the Endowments, and which will be undeniably lost if their budgets and appropriations do not continue to grow at the modest levels of the last few years. The Endowments are the living symbol of a national policy for the arts, bi-partisan in substance, showing conclusively that, as a nation, we are concerned about the growth of the creative and performing arts which are produced by our fellow citizens. This is far more than a cry for motherhood, a simple pat on the back. It is a certification of usefulness, a Good Housekeeping seal of approval, if you will.

One example from Hartford seems particularly appropriate, although there are hundreds, if not thousands, of others all equally compelling. The venerable Wadsworth Atheneum sponsors a small gallery, called Matrix, devoted to the avant-garde, the new, and the experimental. Its cost can only be insignificant when placed within the fiscal context of an entire museum structure, yet it is the kind of program which would not have come into existence were it not both funded and endorsed by the Endowment for the Arts. The NEA has by its supportive action encouraged the museum to take a risk, where probably under normal operating conditions, given fiscal restraints, it more than likely would have feared to do so.

Risk taking is central to artistic growth. This fact seems obvious enough in and of itself, and any cursory glance through history will conclusively demonstrate the amount of risk taken by all artists, or in fact by all great artistic institutions. Today, whether it be a new production at the Metropolitan Opera, or an avant-garde musical theater piece in a small theater on a University campus, there is an equal element of risk. But whereas there was once upon a time kings, princes, and other benefactors who had more courage than others, and who took the risk so that the Haydns, Beethovens, or Wagners could hear what they had done, our own century's prohibitive cost structure has rendered individual patronage virtually obsolete. Consequently more often than not, small grants from the Endowments have provided the impetus which has made possible additional funding from other sources, among them foundations and corporations, so that today's innovative or avant-garde productions could get off the ground.

The Endowments have most often provided project support. They have taken the position that the innovative and creative deserves our attention, the standard of conventional always finding believers. This then becomes a national policy, whether articulated as such or not. It is something that the government can do. The government cannot support the costs of running our symphony orchestras or museums, nor should it do so, given the structure of our society and the particular make up of our institutions. The cost is far too great in any event, and the partnership which has developed between foundations, corporations, and individuals seems up to the task. The government can and must encourage those creative programs which will guarantee that there will be paintings to be hung in our museums in the future, or compositions to be performed by our symphony orchestras. No one else will take on the task, because no one else can. No one else can legislate school lunches or unemployment benefits, and no one else can create and legislate public policy for the arts. It is a role which is incumbent upon the government.

Some may say, why not the corporations and the foundations? Well, why not? The answer is that they should, and often do, encourage the creative artists. But they too need the encouragement which comes from a recognized government policy. Foundations and corporations, as alas we all, need to be reminded that just as unemployment will be with us forever, and therefore will be in need of corrective measures, likewise the need for a national arts policy will not disappear. We all need to be reminded that we must have a national policy which will lead to creativity in the arts, otherwise we must face the downside, a gradual lessening of the artistic input into the fabric of our daily lives, until one day it starts to disappear. The arts survive only on creativity. One of our national priorities must be to take a stand on not only whether or not we will support this activity, but whether or not we will support it with modest amounts of our tax dollars so that all of us, foundations, corporations, and individuals, will be encouraged to leap ahead by the very fact that public policy on the arts has become part of our national goals.

The issue is far more than the cut-backs proposed by the present administration in the budgets of both Endowments. The issue is clearly one of policy. In this light when one considers the investment in the Endowments over the past fifteen years since they were established, as compared to the size of the Federal budget,

it hardly seems worthwhile that there be any cut-backs whatsoever. By the same token, when we consider the impact their programs have had upon the artistic life of the nation, at such modest cost, they may turn out to be our most cost-effective agencies. Perhaps this is reasoning to which members of Congress will listen. If so, what a God-send, and it may even guarantee good press notices in the history books a couple of centuries down the road. Although let's mention this latter quietly. We don't want to seem like we are overindulging ourselves in needless philosophizing, while most of us are critically and understandably concerned about the impact of the current recession upon our daily lives.

REAGANOMICS AND ART EDUCATION: REALITIES, IMPLICATIONS AND STRATEGIES FOR SURVIVAL

FRANK TIRRO
Yale University

Cutbacks in public monies available for the arts, music in particular, did not begin in the first year of the Reagan administration, 1981, they started soon after Russia launched Sputnik and Admiral Rickover forged a public policy of Russian/American competition in Science/Math education. This situation was apparent to me in the middle 1960s, and I tried to gain an audience in a virtually unread article in the *Music Educators Journal*.¹ You will recall that America had just come through a post-war decade and a half of economic growth, and all areas of higher education, including music, went through a period of building and expansion during the 1950s in anticipation of the baby boom of the late 1940s. But the scientific challenge of the Russians, combined with many other factors of the 1960s at the national level—student unrest, civil rights activities, Vietnam, assassinations of major leaders, and so on—reshaped, in my opinion, the national attitude toward the arts. Not that it was particularly supportive before, but it did not recognize a national priority elsewhere. I believe Americans put their money where their values live, and I cautioned in 1963 that the new scientific direction in public education foreshadowed cutbacks in arts education. I was teaching in Chicago at the time, and the city sponsored a relatively large and active music program in the public schools. I simply observed that arts were not central to the education of citizens at that time, certainly not as Plato reported music was for Greek education, and that if resources dwindled and cutbacks came, music would be the first to go. Unfortunately, it was. When the city ran into financial difficulties in the 1970s, music programs were cut right and left.

I view the establishment of the NEA and the NEH in the 1960s as a step in the right direction, but hardly more than a token effort. Although they, coupled with the Ford Foundation and other charitable patrons, public and private, have served to foster and support artistic and humanistic enterprises of merit, it should be noted that not every project funded will be long remembered, nor has there been any dramatic effect on the nation's priorities. In the decade from 1970 to 1980, the population of our nation increased to 227 million people, an increase of 11.4% over the 1970 population² and I suspect, although I have no means of gathering data to support this contention, that if all the NEA, corporate, foundation, and private money for music in the 1970s were added to the pool normally allocated and being spent on music during that same decade, and then the money for once-active but now defunct performing organizations and for eliminated or slashed programs for music in the schools, public and private, elementary through postgraduate, were subtracted from the pool and adjusted for inflation, we would observe a net loss in the 1970s. We built in the 1950s, held on in the 1960s, and started to lose ground in the 1970s. The new outside money for the arts tended to target certain areas for support—dance residencies, local symphonies, young composers, a few leading

professional organizations, crafts, folk music, and so on—but had little effect, in my opinion anyway, on the root problem, national priorities. America does not yet accept the performing arts as fundamental to the welfare and survival of its people. The effect of Reaganomics on the arts is only a reflection of the national attitude I observed almost twenty years ago. Mark Twain was right when he said, “When they say money isn’t the issue, money is the issue.” America is a working class nation that prizes money as the reward for effort. We all work hard for our living, and neither you nor I spend our own dollars voluntarily on things, or people, or projects in which we do not believe. We allow the government to spend and waste money, because these are dollars over which we seemingly have little control. We also are freer to attend national meetings on a school’s budget or buy a colleague lunch on an expense account than we are out of the family’s kitty. Reaganomics is the result of this attitude on a national level, a national manifestation of these symptoms. For over twenty years, the government spent freely in every direction, and the people who elected Ronald Reagan cried out, “Hey! There isn’t enough money to go around. Do something!” And he yelled back, “Hey! There isn’t enough money to go around. I will do something!” The principal and long-range problem for us, however, is not that Mr. Reagan is making broad slashes in the federal budget. The real problem lies in the fact that national priorities have not changed. When the ax falls, necessities remain and luxuries are deferred or eliminated. America still perceives music as a luxury. We have not made sufficient inroads on the national image of the arts as a vital necessity for a healthy, civilized society.

Back to the immediate problem. What is Reaganomics and how does it affect music in higher education? As I understand the concept, Reaganomics is the “supply side” economic system whose chief characteristics are operating a balanced budget by limiting the money supply, cutting taxes, and spending less. The money supply is controlled by high interest rates that take dollars out of circulation; the taxes are reduced by law; and the spending cuts will come with proposed slashes in most programs in the federal budget. Arts and education are both targets for budget cutting, lowered taxes reduce incentives for philanthropic giving, and the decreased money supply, partly a result of the interest-rate program and partly a result of the recession, means there is less money available for everything, music included.

The effect on higher education of federal cutbacks is often indirect, for most of our budgets are allocated from non-federal sources. Unlike medical schools which operate entire programs on grants and contracts, it is a rare bird in the humanities or arts which receives continuous, direct federal support. Still, some cuts will impact upon us immediately. An example affecting my school is graduate student loans. Entitlement programs have traditionally operated without budget ceilings, and Congress appropriates whatever amount is necessary to cover a program to which a qualified citizen is entitled. However, new eligibility criteria were adopted earlier this year to restrict allocation to eligible families with income under \$30,000 or with special “unmet needs.” Additionally, origination fees for new loans will increase the cost of borrowing by 5% and interest charges will increase from 7% to 9%.³ My students and my potential students will feel this

pinch immediately. Reaganomics will cut spending on student aid, and I may have less tuition money available next year.

However, when Reagan submitted his budget proposal last March and requested a \$40 billion slash of which \$3 billion were in support of higher education, bitter and determined lobbying by higher education and arts communities pressed both houses to vote substantial increases in the budgets of the Endowments, rejecting Reagan's 50% cutbacks. Still, on September 24th, the President appealed for a further 12% reduction in all programs, an appeal based on his original March proposal. Coincidentally, on the same day, I convened a *Northeast Assembly* in New Haven to study and discuss the *Future of the Performing Arts*. Our concerns and conclusions were formulated against a background threat of imminent financial disaster for some of our group, and it stirred some of the participants to arms—two subsequent meetings thus far, several published individual statements, and some lobbying based on mutual concerns. Until today, I thought it had some effect, but no one can be certain at this point of the ultimate outcome. I thought Reagan would not get the full amount of his requested budget reductions, but he is standing firm and vows to veto the latest spending bill.⁴ Even if the worst happens, we are dealing with immediate, stop-gap problems and solutions. If a crisis exists, it stems less from Reaganomics than from a national attitude about the importance of music and the arts. The priorities of the average American taxpayer and voter do not yet rank music, serious music in particular, among the indispensable necessities of life, and therefore, the financial health, which I believe thrives in direct proportion to the total health, of American music at the college and professional level will continue to be precarious.

What can be done? On immediate problems, coalitions and lobbying seem to be the most effective means of obtaining stop-gap support. In the long run, it seems necessary, to me, to begin a serious, sustained drive to press for a national policy on the arts. The importance of science and math were not a national priority before Sputnik and the declarations by key officials. A national policy was intentionally created. The same is true with respect to physical fitness in America, and the same can be true with respect to music and the performing arts. We need leadership, we need concerted effort, and we need a champion, and we have none of these. In the White House, perhaps nowhere in Washington at the present time, are there JFK's and Hyman Rickovers in the arts. No matter how serious the Reagan cutbacks, America will not let its military, science, medicine, or physical fitness programs lack for money. At the present time, only a few will worry about the negative effect on American music. The question is not so much money, as policy, but again, as Mark Twain said, "When they say money isn't the issue, it is the issue." The two go hand-in-hand, and that is the message of Reaganomics to musicians in higher education.

America sends its children to college. We potentially have them all in our hands at one time or another. We must do a better job of insuring our future survival and prosperity through these students who ten, twenty, and fifty years from now will spend for those things important to them. In the meantime, lobby, write your congressman, drum up support and hope, but more importantly, try to

perfect a strategy that will eventually imbue every college graduate with a real sense of importance and urgency for the preservation, development, and enjoyment of the art of music.

FOOTNOTES

¹"The Commitment to Music," *Music Educators Journal*, Vol. 53, No. 5 (January 1967), pp. 113-17.

²Philip M. Hauser, "The Census of 1980," *Scientific American*, Vol. 245, No. 5 (November 1981), p. 53.

³Memorandum of October 23, 1981, from General Counsel and Director of Federal Relations of Yale University, entitled "Washington Update 81-1."

⁴"President vows to veto spending bill," *The Dallas Morning News* (November 23, 1981), p. 1.

CREATIVE USE OF INSTITUTIONAL RESOURCES: SUMMER PROGRAMS, INTERIM PROGRAMS, PREPARATORY DIVISIONS, RADIO AND TELEVISION PROGRAMS AND RECORDINGS

RAY ROBINSON

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One of the interesting facts about colleges and universities is that they have proved to be both enduring and adaptable as they have passed through various stages of development in the history of our country. They have generally accepted a leadership role in society and have been able to deflect pejorative forces. Over the years, they have also accommodated change and actively pursued renewal. During the process, institutions of higher education have passed through a number of periods of unrest and development. The issue at stake for many of us today as we proceed through the 1980s is educational quality. And as unfortunate as it may seem, excellence and quality are related to the financial and ancillary resources which we have within our grasp. How we make use of these resources in the two decades which remain in this century may well determine whether and how many of us will survive.

If history is a fair judge, the current issue is not whether our institutions will survive, rather what their purpose and nature will be after this current period of unrest in the form of fiscal crisis passes. An unanswered question is whether we simply wait for change and then modify our institutions accordingly or do we assume a leadership role and help determine our destinies. If we want some control over institutional direction, it may be necessary to take charge of the situation and plan in a rational manner. Perhaps ambitions should be reassessed while we plan to condition and promote quality through our strengths.

Music schools and departments often fail to recognize that they have resources at their disposal that are simply not available in other academic departments. They have faculty who can be utilized in many creative ways. They have talented students who are anxious to perform. They have facilities to which to attract the public. They have gaps in the academic calendar into which programs can be planned which will utilize these resources. In short, they have almost unlimited opportunities to utilize their resources. For example, there now are the electronic miracles of public radio, cable television, audio and video cassettes with which to project our program in the United States and around the world. We live in one of the most fantastic periods in history. We also perform our function as music administrators in an art form that makes a lot of things possible.

What I would like to discuss in this paper are some of the ways which we might make better use of the resources we have at our disposal as we seek to bring about the kind of change which will benefit our institutions in specific and the music profession as a whole. Two underlying theses will guide our thinking: (1)

there is nothing that is impossible; and (2) to paraphrase the writer of the Proverbs, where there is no vision, the institution will flounder. I will begin with a survey of some of the possibilities that exist: then conclude with what I will call a context for realizing some of these opportunities.

THE OPPORTUNITIES FOR CREATIVE PLANNING

Summer Programs

The decline of summer sessions in their traditional form has been apparent since the early 1960s. Running parallel has been a virtual explosion of knowledge and the advent of many new approaches to the teaching of music at all levels. In the meantime, the attraction of European study and the establishment of summer music festivals in resort areas in this country have created many new opportunities for study. What we are really faced with today, if we are indeed interested in utilizing our institutional resources—both human and structural—is the monumental challenge of creative planning and innovation. This involves visionary leadership of the first order.

Perhaps the single most important reason for the success of the summer workshop phenomenon of the 1970s is the need which all practicing musicians have to be retrained and introduced to the latest advances in the profession. This is the most practical approach because it takes place during the vacation period and allows time for personal growth and reflection.

Actually almost anything is possible in the summer. It is possible, for example, to obtain almost anybody in the entire world to teach or perform for a short period of time. And whereas their presence on campus during the academic year might not be possible from the standpoint of their schedule, or prohibitive financially, their appointment for a short period is possible indeed.

Weekend Seminars

One of the most effective ways to serve a clientele which lives within a respectable commuting distance of the campus is to develop a series of weekend seminar programs on timely topics. The primary purpose of one- and two-day seminars is different from the longer summer variety in that there is simply not the time for in-depth study. The types of educational experiences which fit most effectively within the Saturday Seminar context are reading sessions of new choral literature, management seminars, and church music or music education workshops. There have been a number of institutions which have attempted to serve a national or regional constituency with short-term educational experiences of this type. Some examples of this trend are the Marylhurst Educational Center in Oregon, Scarritt College in Tennessee, and the Royal School of Church Music in Croyden, England. These are examples of the creative use of institutional resources, and of the highest level of continuing education.

Interim or Inter-Term Programs

The fiscal necessity of utilizing institutional facilities on a twelve month basis has created a unique opportunity for college and university music departments to

offer new and innovative programs during the so-called "down" period of the college year. Since these are often intervals in which the entire student body is not required to be present, the administrative mind can run wild and some truly unusual programs can emerge: experiences like tours of art galleries or conservatories on the east coast, intern opportunities in opera or musical theater in New York, and organ "crawls" in North Germany, the East German Bach country, and France or Italy. These are but a few examples of programs that might emerge from the collective thinking of the best minds on campus.

Some of the inter-term programs that have been the most successful in my institution have been short-term study tour experiences in England and Germany. Because American Protestant church music is a synthesis of the traditions this country has inherited from both of these countries, it seemed appropriate to allow students a first-hand experience in these countries. Such programs provide a meaningful capstone to the traditional college experience.

Preparatory Programs

Continuing education in music takes many forms but one of the more common ways in which children and adults study music on a non-credit basis is by taking lessons on an instrument or through the study of voice. Music schools and departments are missing a great opportunity for the creative use of their resources when they do not place their expertise and prestige at the disposal of the community in this way. The benefits are legion: the facilities can be utilized to their fullest extent, the department is the recipient of additional income, the college or university is providing a legitimate service to the community, faculty members often have an opportunity to supplement their incomes, and the department might possibly be the beneficiary of some incoming students. This is also a natural way to bring people from the community to the campus and thereby enhance the reputation of the institution for public relations and fund raising purposes.

Recordings, Radio and Television Programming

Music schools often overlook the potential that exists in the area of the electronic media: public radio, television, and recordings. The central core of the professional music school is the performer and the performing ensemble. It is here that the true quality of the educational process is evident. Where the performance level is high, the creative and visionary music executive can achieve tremendous benefits in terms of public relations and even additional funding.

Unfortunately, these opportunities rarely fall into one's lap by accident. Just like everything else in life, they are the result of careful strategic planning and plain hard work. During my years at the Peabody Conservatory I realized that there was a great untapped potential as the result of the high level of performance skills which were an inherent part of the Peabody program. Through a family connection on the Board of Trustees, I was able to make contact with one of the executives of the local NBC-TV outlet in Baltimore, WBAL. Together we worked out an arrangement whereby the Conservatory would have a weekly, one-half hour television program for a thirteen week period in the winter between the Baltimore

Colts and the Baltimore Orioles seasons. The format was simple: on each program we would feature four soloists or ensembles "live and in color." The program was called "The Music of Peabody."

Because of the specific geographical location of Princeton, it was not possible to transfer this idea to Westminster during my early years at the College. Public television was unknown in New Jersey and the state was also without a commercial station. However, after a long period of planning, we are now beginning to realize some of the potential that exists in this area for the choral resources of Westminster Choir College.

Another use of institutional resources that is often untapped by professional schools and departments of music is the recording industry, both in its audio and video forms. The Westminster Choir has been involved in professional commercial recordings since 1926, when the Choir first travelled from Dayton, Ohio, to the RCA Studios in Camden, New Jersey, to record the Lotti *Crucifixus* and the Palestrina *Hodie Christus Natus Est*. In recent years, however, the decline of the classical recording industry and the union problems which amateur groups have encountered in New York have seriously curtailed the Choir's recording opportunities.

Because we believe that we have the choral resources to continue in the commercial recording business, we took a bold step of faith in 1978 and established our own recording company. The results have been most gratifying.

A frontier that is still relatively untapped, however, is the whole area of video cassettes. With the advent of cable TV as a factor in all of our communities in the near future—if it is not already here—the potential for the creative use of our institutional resources in this way is unlimited. For example, by simply mounting a receiving disc on the roof of the home, it will be possible in a very few years to beam programming into the home without going through a local television station. This electronic advance alone will revolutionize the broadcast industry and provide the music school with opportunities that have never before existed.

THE CONTEXT FOR CREATIVE PLANNING

If institutions are to take advantage of their resources, they must take a carefully considered review of their values, ambitions, and image. They must carefully examine the nature of the external environment in which they operate. They must look inward and assess their strengths, weaknesses and balance. And they must begin taking a broader view of themselves as organizations in the public trust which serve a variety of important educational, religious, and social aims. Moreover, they must begin to understand in a more comprehensive manner the nature of their many activities, their multi-functionality, and their means of managing diversity. They must also become more informed about their role in the education enterprise and the effects of their competition and possibly cooperation with other institutions. Increased knowledge of clientele groups and external publics is increasingly important.

Also the college and university in the 1980s must learn to position itself to provide a high level of quality programs and services to a highly selected clientele. The institution must then select strategies which will carry it into the future with a minimum of wasted resources. Above all, the institution must keep a keen vigilance for opportunity to provide additional service to society at large.

Often, an institution gets the so-called "cart before the horse" and seeks to respond to current trends rather than taking the time and effort to sit down and assess institutional strengths and weaknesses and to develop plans and programs which high-light these. Being "opportunistic" with respect to new trends may work for the short haul, but, if there is not a philosophical commitment on the part of the institution, the success will be short-lived. Consequently, the creative use of institutional resources involves a great deal of careful planning.

Five basic ideas associated with this type of planning must be considered. Out of this exercise can emerge a comprehensive, deliberate, and considered approach to the management of change, diversity, and the effective use of institutional resources. The basic components of this approach are listed as follows:

1. Establishing a context for planning and innovation
2. Identifying and defining natural areas of expansion
3. Assessing the readiness of the institution
4. Conducting market analysis
5. Determining institutional strengths and competitive position

In the time that remains we will deal with these as thoroughly as possible.

Establishing a context for planning and innovation

When approaching this challenge each institution must ask itself some basic questions:

1. What is the basic purpose or thrust of the institution?
2. What capability does the institution have to develop its opportunities?
3. What is the image being projected?
4. What are its ambitions?
5. What are the priorities?
6. How responsive should the institution be to its clientele?

These issues are critical to the long-range success of any program or activity.

Identifying and defining natural areas of program and service

A second activity that is fundamental to any discussion of the creative use of institutional resources is the identification and explication of natural business (strategy centers) or of natural programs and services. This step is necessitated by the fact that almost all organizations—including colleges and universities—are multi-functional. This is to say that educational institutions conduct several distinct sets of activities each of which respond to a different clientele and to a different set of external conditions. In turn, each of these activities or natural businesses

may require unique sets of strategies, management styles, financing, institutional strengths, performance measurement, etc.

Assessing institutional readiness

When we assess the readiness of an institution to realize its potential in terms of new programs and activities, we need to address two concerns: the competition and the vitality of the institution itself. There are three types of competition that should concern every administrator:

1. **Generic competition**

What types of activities may compete with the desire of the student to attend your institution: work, summer travel, summer camp, etc.?

2. **Product form competition**

What other institutions may be offering the same educational experience? Seminar? Workshop?

3. **Enterprise competition**

What other institutions offer the same educational program? Conservatories, liberal arts, church music schools, etc.?

The matter of institutional vitality is equally important to explore. The basic question here is whether or not the institution will be able to compete on the basis of its image, enrollment, financial stability, etc. Stated another way, is the school or program *embryonic* in development? Is it a *growth* industry? Is it *mature*? Or is it *aging*?

Market Analysis

Market analysis is one of the most important components in this type of planning. In its most basic form it involves four steps:

1. Defining the markets being served by the institution
2. Dividing the markets into homogeneous segments for analytic purposes
3. Searching for appropriate market segments or niches and the position of the program within that segment of the market
4. When there is more than one market it may be necessary to orchestrate the market—coordinate the approach to various market segments and balance the results of marketing activity.

Market analysis also includes an assessment of the consumer or clientele groups which make up the market. To do so, it is necessary to understand the four basic motivations of the clientele: the needs, perceptions, preferences, and means of satisfying the consumer.

Determining institutional strength and competitive position

From time to time, and in relation to its competitors, an institution, or a program within that unit, gains or loses strength and competitive position. Alternatively, as a new program is offered, the level of quality develops, and its solidity

within the industry—among its peer institutions— is established. Therefore, at any given time, an institution, school or department can be classified according to its strategic position in the field. It may be *dominant, strong, favorable, tenable, weak*, or in the worst case, *non-viable*. The importance of assessing an institution's competitive position before launching into a new program rests on the need to select a planning strategy which is compatible with both industry maturity and institutional strength. This might also be called the limiting factor.

When we began this discussion I stated that the ideas presented would be undergirded by two important assumptions: (1) there is nothing that is impossible; and (2) where there is no vision the institution will flounder. The challenge is before us as we serve to utilize our institutional resources for the benefit of our colleges and universities and our professions.

PERFORMANCE COMPETITIONS: RELATIONSHIPS TO PROFESSIONAL TRAINING AND CAREER ENTRY

EILEEN T. CLINE
Neighborhood Music School

I would venture to say that most of us in this room became musicians because of the intense and loving input of an individual music teacher—someone who opened our thought to the vast and exciting world of music, and who pushed us farther into it than we would have known to go or thought possible. Or we may have had our imaginations stimulated and energies mobilized by participation in a high-quality performing group.

We went to music schools, learned more about this art we love, went on to find our own individual balance of teaching and performance. Along the way, prior to 1958, there may have been an occasional local competition, but there were few—even within our music schools, and they tended to be of modest importance, used primarily for stimulating interest and providing goals to keep youngsters involved in lessons and school music classes. At the national and international levels, there were a few, notably the Naumburg (1925), Warsaw Chopin (1927), Schubert Memorial (1928–9) affiliated with the National Federation of Music Clubs competition structure, Queen Elizabeth of Belgium (1929), Leventritt (1939), and the post-war Kosciuszko (1949).

But these events touched relatively few people. The realities for the common man still lay in keeping body and soul together through the opening of the country's frontiers, two World Wars, the depression era. Artists were a luxury supported by the relatively few and very wealthy keepers-of-the-culture.

By the mid-50s, things had begun to change. There was more time and money for music lessons, an expanding American middle-class, an atmosphere of national self-consciousness fed by World-War II "success" and the Sputnik challenge. Within this context came the starburst of Van Cliburn's victory in the 1958 Moscow Tchaikovsky Piano Competition. With it has come an explosion of competition activity at all levels. It has run the gamut from a somewhat naive excitement and greater expectations to an air of almost desperate involvement and disillusionment, to a rather pragmatic view of competitions relative to the "real world."

I have given an overview of this evolution in a three-part article published in the American Music Teacher magazine beginning in the winter of 1982, entitled "The Competition Explosion: Impact on Education." Because of the effect these developments had on my own professional activity as a teacher, I began a study on competitions in 1977, some of the highlights of which I will share with you today. In the course of the study, I was an observer at a number of national and international competitions, and conducted interviews with nearly 200 artists and

educators, including competition winners, established artists, competition organizers, managers, conductors, and almost 100% of the piano faculties of most of the major post-secondary professional training institutions in this country.

The flurry of competition activity seems to fall into 5 or 6 functional categories:

1. Those specifically intended for choosing future artists and promoting careers—based not on personal competition, but on competition with a standard of excellence determined by the opinions of experts in the concert business—making little pretense of being “democratic.” Into this category fall the Leventritt, Naumburg, Young Concert Artists, Avery Fisher Prize. It is not a question of “anybody has a chance,” but of trying to *judge* who the outstanding talents are, and what their likelihood of success. Among other things, the judges look at the kind of programs a young artist puts together. They discuss musical considerations, inner resources, readiness for a concert career, the chances that premature success might eventually handicap the performer’s growth. In 1977, the Leventritt abandoned its competition-by-jury format, and embarked on a totally new approach. In 1978, their panel of artist-advisers chose 6 young artists in piano and strings, to be sponsored in concerts around the country, in order to give them the kind of experience opportunity the Leventritt felt lacking and perhaps a factor in the failure of the Leventritt jury to award a first prize in its last several competitions. This year, 1981, it was announced that those young artists had been very carefully observed in their concert activity, and the Board of Judges had awarded the top prize Gold Medal Award of \$10,000 and major orchestral engagements to the young Phillipine pianist Cecile Licad.
2. In another category are those competitions for the promotion of particular *music*: the Bach International in Washington, D.C., the Chopin in the United States and Warsaw, the Kennedy-Rockefeller competitions for music of American composers and music of Black composers.
3. In a third category are events that focus on developing experience, personal growth and contact among performers and teachers. These are Festival-oriented events like the University of Maryland Festival (especially in its early stages) and the Brigham Young University Gina Bachauer International Piano Festival and Competition at Provo, Utah.
4. A fourth category is concerned with standard-setting for a broad segment of the population, especially based on certain repertoire requirements—the original mission of MTNA and the American Music Scholarship Association.
5. A fifth group of competitions has as a major element the stimulation of public interest via audience involvement, “show,” the building of suspense and excitement. The Warsaw Chopin, Moscow Tchaikovsky, the Leeds in England, the Van Cliburn in Texas, and the Brussels Queen Elizabeth all fit here. There is wholehearted and festive involvement of entire cities and even a whole country, with radio and TV coverage, great outpouring of

hospitality, packed audiences, and in some cases, even betting on the outcome. The organizers of the Queen Elizabeth see that event as useful in attracting the public, who go mainly for the competitive aspect, but who are introduced to a high level of music in the process—thus increasing audience potential.

6. A sixth and perhaps even seventh category might be added to include single-purpose competitions for solo with orchestra, and others that give youngsters some seasoning and experience in public performance—sometimes offering monetary incentives.

Of course, many competitions overlap in function, and problems arise when organizations—and entrants—become confused as to which they are doing.

From comments and complaints of artist-performers, precollege and college teachers, students, competition judges, and competition audience people polled informally in the summer of 1977, evolved seventeen questions that seemed of greatest concern relative to competitions. They fall roughly into five main areas:

1. The Role Played by Competitions

- What is their personal and professional value or harm?

- Are they necessary for the development of a concert artist?

- What correlation is there between competition success and career success?

- When does competition involvement become counterproductive?

- Are competitions useful even for those not aspiring to the concert stage?

2. Preparation and Participation

- At what age should competition involvement begin?

- What attitude is best to encourage in preparation for competitions?

- Will a student prepare more carefully for a competition than for a jury from which there will just be given ratings or comments?

- What about students said to be "destroyed" by competitions? Why does that happen? What can be done about it?

3. Judging

- What do judges look for in a performer?

- Should judges write extensive comments?

- Should audience reaction be taken into account?

- What are some of the political problems, and what if anything can be done about them? (Predictably, this question had the most interesting and voluminous responses. In the middle of one interview, the artist grinned and said, "Did you realize that question is #13 on your list?")

4. Facets of organization

- What constructive can be done for those who do not win?

- What are the most desired rewards?

- What can be done to improve competitions?

5. What alternatives are there for career development?

The ensuing interviews were based on those questions. Interest was intense. When promised anonymity, busy people talked with great freedom and earnestness from one to four hours. Things that seemed obvious to some were quite unknown to others. Most significant was that, while there was general consensus on a few points, on the whole, there were as many opinions and points of view as there were people interviewed. Indications are that considerable difficulty has arisen from unrealistic expectations on the part of performers, their teachers, judges, parents, and the public. There has not been a clear picture as to the purpose of a given competition, the vulnerability of judges as human beings, the difficulty of judging art from the standpoint of craft, the pitfalls in trying to judge quality quantitatively. There has been a failure to understand that competitions are not the Land of Oz, and performers are not being judged by God.

In the process of analyzing the interview comments, it was found that the original 17 questions had generated answers to 10–12 additional items, such as:

- The effect of competitions on/of society
- Management
- The role of the teacher
- Important elements in training
- Success factors
- Economics

In analysis, it quickly became apparent that a major element in the entire issue is that of societal validation of quality, translated as “success.” To that end, the interrelated factors of management and media exposure surface as being crucial. It is also significant that in the first few dozen interviews with piano faculty members, the respondents discussed the issue in purely artistic terms. Virtually no school faculty person mentioned management or other business concerns—except those who had been the route themselves or had had students win major competitions.

One publicist has been quoted as commenting that merchandising is a fact of musical life, and music a commodity like art, books, potatoes; if it isn’t paid for in hard cash, it stops existing. If a performer’s art cannot support him, he had better be independently wealthy, subsidized, or else take a time-consuming job—which often means the end of a performing career. In addition to first-rate artistry, interesting programs, good promotion is essential.¹

What kind of training counts most in developing this “good” product? It was said in various ways that the artist who will sell best to colleges, concert associations, orchestras, is the artist who has a strong personality that reaches out to an audience. Since a competition is by nature a consensus situation, it may be that the system tends to produce what it really does not want to support at all, thus insuring a certain amount of disillusionment. Where does that strong personality fit in? Managers want it. Most of the judges said they look for it—for something “special,” “unique,” a “transcendent gift,” for “a performer who will give you goosebumps.” However, it becomes obvious that one person’s goosebumps may be another’s pimples. Accounts are legion of instances in which an award was withheld, or results altered drastically, not because of perceptions of unworthiness,

but because there were so many differing strong opinions as to who was wonderful, and no one would give in.

Another element of importance is that no matter how much excitement and wonderful playing goes on at a competition, or who manages to win, if it is not written about—and preferably in the *New York Times*—it may have little immediate career value. People are accustomed to being ‘sold.’ At one time it was door-to-door salesmen convincing people that they needed brushes or encyclopedias. Today it is as if, at least at a subliminal level, people do not really know what is delicious to eat, effective to use, wonderful to wear, exciting to see—until being *told* so repeatedly in 15-second TV spots.

And even *then* the attention generated may not last.

Besides the news value, competitions are useful to managers because one can thereby get an idea of what a personality is like in actual performance, in front of an audience. Managers have no trouble finding beginners; they get ideas about exceptional talents from three main sources:

1. Established performers—and they rarely stick their necks out without proof. As one said to me: “If you really like an artist, you might not tout him publicly. But if he wins a big competition, then you’re more likely to say ‘you must hear so-and-so; he’s *marvelous*.’ If he doesn’t win, you keep silent.”
2. Prominent conductors. Those with whom I spoke said they tend to take the word of other colleagues—but they know that if one has withstood competition pressure, one will likely be dependable as a soloist.
3. Established teachers—e.g. they all know who the promising young artists are at Juilliard: whenever Rosinna Lhevinne called to tell about some student, they paid attention. But it is how they fare in competitions that is still often used as a barometer of their commercial success potential.

On the other hand, there is the manager who was asked if he was attending the competition in order to sign the winner. He looked amused and said: no, he was there to enjoy the music and decide for himself whether there was anyone he could help. “Why should I take the composite opinion of a bunch of musicians (judges), none of whom I would manage?” Still, once he and others have decided whom they will “help,” there is the question of how best to market the artist. There is a great casting-around for new approaches, but competitions at present continue to play a large role.

So let’s take a brief tally of what competitions can really do for individual training, for individual career development, for societal development.

A. For individual training.

1. provide stimulation to work hard and polish performances. Such involvement probably pushes many artists farther than they would otherwise go. One highly-acclaimed young artist told how he was pushed by a manager-friend to enter a major international competition

because he was orienting his activity mainly to chamber music and not developing his solo repertoire. This was seen as a challenge to him to develop that aspect of his artistry further. He did enter the competition, win, and had a very important career develop as a result of both the victory and careful handling of it by the manager.

There are other indications that there may be a positive correlation between competition and the achievement of excellence. Of some interest here may be a recent article in the *Christian Science Monitor* in which it was suggested that the running boom, with its proliferation of "y'all come" races wherein many can place, or at least avoid embarrassment, blunts the competitive edge—that runners tend not to train so intensively. The author points as evidence to the lack of a high-school sub-four-minute miler in the past decade.

2. incentive to build repertoire and keep it at performance level.
3. broadening of perspective in contact with other young artists—as moral support and awareness of potential.
4. as self-evaluation vehicles, for seasoning. A well-known artist, exhausted from judging a major competition said in exasperation that there must be some other way to find one great artist without dashing the hopes of 100 others. And yet, a great many young hopefuls and the majority of others interviewed recognized that the career world is tough, and competitions can be an excellent way of testing one's ability to handle real-world pressures, criticisms, unfairnesses, to develop a capacity for consistency.
5. give access to a wide range of professional opinions relative to how they "come across," and a sense of what things are valued—even in different countries.

On the other hand, if not used properly, competitions may

- a. encourage an obsession with technique rather than artistry
 - b. interfere with the development of individuality
 - c. become a substitute for self-direction and ingenuity—focusing on false goals, and "preparing for competitions and not life"
 - d. give a distorted sense of self-worth.
- B. For career-building, competitions may
1. function as validators, useful in building vitas for further performing opportunities and for teaching credentials
 2. be good attention-getters, for initial attention and for infusing new life into a career that may be flagging
 3. provide money to continue study and buy time to practice

4. weed out those who are truly inadequate—which could be a long-term blessing to the performer.

But they may also

1. pass inaccurate verdicts on some who may indeed have either an extraordinary level of insight and sensitivity or who may have a very strong individuality. Competition focus could temporarily slow down or sidetrack such artists who might indeed build solid careers.
2. be harmful if a career is going, and one then does not do well in a competition. That can damage one's reputation, especially with management. Andre-Michel Schub was aware that he took a calculated risk when, after already having won the prestigious Avery Fisher Prize, he entered the Van Cliburn competition, because of its provision for orchestral appearances. He was, however, very well prepared to take that risk, having already had such extensive high-pressure concertizing experience as the result of earlier prize-winning engagements.
3. cause overexposure—especially to occasions of negative comparisons.
4. set public expectations too high, and a performer may not be prepared to sustain those expectations.

Let me say here that some artists, *many* artists, feel that a concert is quite different than any competition—that the focus of energies is more on the music and less on the person. They point out that it is possible, in concerts, to control the psychological factor of specific timing and continuity, that it is more possible to be individual, to work one's magic with the audience.

However, in an article entitled "Tension and the Performing Artist," Diane Palacios points out that even a concert acts as a crucible, in that the artist needs the acceptance and recognition of the audience—that the performer's unique individuality, expressed as performer and interpreter, will not exist if others (the audience) do not accept him.²

C. The effect of competitions on societal development.

As a societal focal-point, competitions are very appealing. They provide a concentration of human expression and evidence of what levels of artistry are possible and present.

They are appealing in their function as selectors of who should be heard. They take some risk out of being predictive critics. Judges want to know who is likely to be a success. Most people seem to want someone else at least to concur in saying who is good.

They have a marked influence on the acceptance and support of artists. They provide a focus on them, and a certain admiration for what it takes to get to the winning position.

In a positive way, competitions heighten international interaction. They boost public interest in classical music and concerts. Even the movie "The Competi-

tion," with its inaccuracies about the realities, is justified, in the eyes of many, on those grounds (of boosting public interest and exposure to classical music).

From a negative point of view, competitions may foster in the public a distorted perception of the art, perpetuate a "star" mentality, an accent on youth as opposed to maturity, a desire for constant stimulation. They may feed an oversimplified "either-or" attitude.

Now, let's also consider what competitions do *not* do in the service of training and career development.

1. They do not provide sustained exposure necessary to building a career.
2. While they can put an artist into orbit, it is often only at face-value, without preparation for:
 - a. how to travel, to live out of a suitcase, to have (as one young artist said) W and C: be witty and charming.
 - b. how to behave at a reception
 - c. how to deal with a sponsor
 - d. how to deal with the media: what to say or not
 - e. how to be ready to be misquoted
 - f. how to pace oneself musically over a period of time
 - g. how to accept people's compliments graciously when you feel you played badly
 - h. how to be a professional artist in terms of what your life will become day-to-day
 - i. how to get re-booked

Not knowing those things contributes to the fading-away of many competition winners. They have to know how to make a sponsor want to give a booking the second time.

3. They do not solve all the marketing problems. It has been pointed out in a study done in 1979–80 for the National Endowment for the Arts that the state of solo recital presentation is not conducive to the building of individual artist careers. The study reports a perceived decline in solo recital activity, except for the established stars. Some reasons given are:
 - a. Shift to group attraction, caused by TV influence and the 1960s building of huge cultural centers that can be filled only by mass appeal.
 - b. 1970s fewer dollars, along with the larger halls to fill, makes presenters reluctant to take a chance on less well-known artists or programming. One top-flight contemporary music specialist, Bradford Gowen, reports that even when offered a subsidy, some sponsors in major cities refused to book him, for fear of losing money and perhaps public interest momentum.³
 - c. No incentives to presenters or managements to gamble on recitalists—no grant cushion.

- d. Institutional training is concentrated on orchestral, chamber, ensemble, opera areas, but not on the individual recitalist. There is little education on management: how to find it, how it functions, stage deportment, protocol, legal aspects of the business, touring rigors and realities, etc. It is left to be learned after graduation, by trial and error—unless one has a dedicated influential mentor or comes from a family of professional musicians.

The implications of all this for music training institutions are manifold. These institutions, as a societal focal point, have the major responsibility for addressing this issue, for making some decisions as to practical and philosophical leadership. They have the resources, research skills, mechanisms for productive pioneering, "a base for inquiry at a level of intensity that is available to us nowhere else."⁴ Look particularly at the areas of student population, program, faculty, facilities, and research resources.

For students who may be career-oriented, it is important to consider some basic success factors that came up time and again in discussions with those who have achieved a considerable measure of success in performance careers. First is the nuts-and-bolts, the basic good grounding that includes

- technical development at an early age
- building of repertoire
- performance and criticism experience
- chamber music experience
- lots of sight-reading.

Second and regarded as equally important are environmental influences

- family and community attitude and musical involvement
- contact with fine musicians—to talk to, get feedback from
- exposure to career realities
- self-searching, and direction in doing that.

It is clear that music training institutions must use their resources for careful leadership and support of preparatory programs, since what happens at those early stages determines the quality and scope of college-level possibilities.

While serving the career-oriented student, we must also take seriously our responsibility to the majority of students who will not be artists, but who will be audiences, business and professional people who may or may not support the arts, members of state legislatures, foundations, arts councils, teachers and parents of the next generation. It is a populace whose experience and consequent attitudes largely affect our national and international cultural climate—whether we think of that in purely educational, artistic, or commercial terms. They, too, should be able to develop their love of and skills in music, starting with careful attention in the early years. Thus attention to teacher-training is essential. This training should be part of the experience of *all* music students, and be philosophically substantial, so that they do not all just go for the stars, spreading the fruits of their disappointment and discontent when they find themselves teaching—using that as a step-child.

There must be close attention to the profile of faculty, resisting the temptation to take as teachers the winners of competitions without careful scrutiny. Perhaps for lack of more manageable criteria, plus the flood of fine artists who do win and place in competitions, but cannot make full-time performing careers, colleges and universities frequently hire as faculty members performers who have gained much of their experience and recognition through competition participation. Their standards and attitudes have a pronounced effect on the musical climate within those schools. As artists-in-residence, they add to the enrichment of campus and community cultural life, bringing fine music to campus, and a model of excellence that can be of great inspiration to the students.

As teachers, the story is sometimes different. Some of the excellent DMA programs developed in the last several years demand a high level of knowledge and musicianship, and draw many people whose major dedication is to teaching. Performers who have not been successful in competitions often enter the same DMA programs, to keep themselves going in the field they love, their main emphasis being the further development of their own performing skills and repertoire. In many instances, because of this emphasis, they have the edge over the pedagogically-oriented candidates when applying for teaching jobs. They play well and know a great deal. But one has to consider what the intense competition involvement that has occupied so much of their formative years has done to their attitudes toward themselves and their sense of purpose—the tendency to take teaching as something to do when they were unsuccessful at what they *really* wanted to do.

For career-oriented students, we need teachers who will teach, push, parent, encourage, nourish, and carefully present. For those who are not so oriented, we also need teachers who will teach, push, parent, encourage, nourish—in the process of sharing the sheer love of music-making. One young artist who does not teach tells why: “Teaching takes a lot of energy. You have to be totally committed to it with your entire soul—and it takes a lot away from your own work.” Another who won a major competition after having spent seven years concentrating on teaching, is a thoroughly committed teacher and intends to continue doing that.

It *can* be a very constructive arrangement, but as Henry Cady commented, in noting a laxness and ignorance in criteria used in determining faculty, “Public acclaim (alone) is not a criterion for teaching effectiveness; it may be only approval from the gullible. It seems that collegiate music faculties have a task before them. How do we evaluate performance as an indicator of teaching effectiveness, and as an indicator of creativeness?”⁵

Higher education can help to solve some of the problems connected with the *business*. They can further develop academic programs to nurture administrative and managerial talents, and can also otherwise facilitate learning business-oriented aspects: union rules and procedures, recording skills—experience in making tapes, editing, mixing, fundraising techniques—using college development offices, public relations skills.

It is interesting to note that three quarters of all concert activity takes place on college campuses, and yet people *think* it all goes on in the large, highly publicized city cultural centers, while the opportunity is all around them. Colleges have a combination of administrative and artistic resources as great as anywhere, and should mobilize them in developing a good PR program for their facilities and activities. The public needs to *know* that concert artists are literally being kept alive by college concert appearances, by guest lectures and recitals, by artist-in-residence appointments, by commissions of new works performed at colleges, by affiliations between college and the public schools. This is not societally perceived as being so, and we have the chance and the resources to articulate those goals and strengths to the public.

There is much concern about the need of young artists for places to play—to fill the gap between study and the concert stage—the apprentice/journeyman period. Managers have pointed out the real market and interest in newcomers—the possibility of capitalizing on that curiosity. They and others have also seen the need to try lesser-known performers in small halls. Colleges have those halls. The cost is not so great if the programs are supported with a view to training young performers.

Because of their facilities, universities often are used as the site of large and small competitions. National and international visitors, community people, students, teachers all have a rich opportunity to hear a variety and quantity of literature that would not otherwise be available for their listening. Particularly in the area of contemporary music, students and teachers hear things, wonder what they are, often eventually learn them. In this aspect, the competition activity at a university does a great deal to raise the awareness and standards of teachers and students, and the appreciation of audiences.

The competition explosion is both sign and partial cause of the infusion of artists into the mainstream of life in our culture today. Institutions are melting-pots of individuals who come from and go to a variety of walks of life. Their collective attitude will shape and develop standards of taste and judgment. Their preparation and inclination for this will be greatly influenced by the arts education and cultural activities on campus. Therefore, what universities nurture and will book is crucial. They can and must actively educate their students and community populations. As said earlier, Americans buy the 'known' thing. Through what channels can they best come to 'know'? If most of our very best composers, performers, conductors, theorists, and musicologists were to involve themselves seriously at all levels of education from nursery school through university and through the field of adult education, that would enormously affect our entire cultural environment in a healthy and pervasive way. Universities can even collaborate with one another in regional efforts to encourage public *participation* in music-making as well as concert-going, and at less cost than if individual institutions do it independently and duplicate efforts.

And what about the vital aspect of journalism? We can educate critics and the public for good judgment—for the awareness of the importance of news coverage. Critics have much to do with the musical climate of a community. Through them,

does the community see concerts as exciting, the art of music rewarding? Or does the critic's exercise of ego and wit leave the impression of concerts as negative occasions where even celebrated artists are seen as having shameful defects? Where are the intellects and hearts and *wills* of those critics educated?

An especially important resource of the university is its research skills. What *are* the most effective and practical grading systems? How *do* we evaluate performance, predict success? How *do* we evaluate teaching effectiveness? What teaching techniques really work, and why? An example of the kind of important work that can be done is a study by Robert Nideffer and Nancy Hessler at Eastman on controlling performance anxiety. They look at what does not work and why—at why situations are threatening, what happens physiologically under stress, why some survive and others fall apart. They give ideas and experimental findings as to what can be done to help those in trouble.⁶

In another interesting study, Donald Hamann of the University of Northern Colorado at Greeley directs attention to the fact that anxiety is an integral part of life and is a *requirement* for human growth and development, and that it may be found to have its positive as well as negative uses. There is evidence that, depending on the level of intelligence, level of individual trait-anxiety (a measurable personality trait), difficulty of task, and training and experience, an anxiety-producing situation may actually enhance the quality of performance.⁷

Because of their facilities and concentration of interest, campuses have become centers of art. In a sense, they take the place of royalty, of government support as found in some countries. They book 75% of the concerts given in this country, and competitions provide a steady stream of winners to play on these college circuits. As our main cultural center, the university teaches, trains, presents, nurtures attitudes. It has the resources for audience development and education. It has the right-sized halls. It can do the selling, the educating, the research, make the necessary interdisciplinary connections, function as a national resource. It is incumbent upon those of us here to remain conscious of that fact, and respond accordingly.

Here I would like to give you examples of two creative ideas for institutional provision of maturation and career-development experiences. At Oberlin College, an enterprising young trio approached the Development Office and convinced them to sponsor the trio on a shoestring tour to recruit students. They drove all over the east and midwest, giving free concerts, staying in the homes of alumni. The efforts of these three young men were so successful that they are now a bona fide Development Office project. The school targets areas of the country with a concentration of alumni and prospective students. One of the trio members, using skills he learned working for a New York management as a Winter Term project, contacts booking agents, state arts organizations. He calls sponsors and offers the trio's services—with great success, finding a strong response from personal contacts with imaginative administrators. Once the schedule is set up, the College gives the services of its PR firm. The students tell this firm when and where there is free time, and the firm sets up an angle, an activity, and makes the media contacts. It has been a resounding success. Not only does it do a good thing for

the school, but it also teaches the performers many of the things you don't learn from winning a competition. They are learning the business. They are also free to concentrate on the musical message, the personal response that gets to the audiences. They know people are there to be entertained and want to enjoy the performance, and part of the trio's purpose is to impress people with the fact that they are enjoying what they are doing onstage. They can hop in the car after the concert and say "Gee, I've really got to practice my notes"—but the audience has gone away with the *musical* impression. These young men of the "Music From Oberlin" trio may eventually become involved in some form of competition activity; they will be well-prepared for its demands, and rewards.

Another possible project was described recently by Ralph Lewis from the University of Michigan. It is a program that would involve artist-fellows ages 20–32 in conjunction with Master Artists who would be on campus for 2–3 day residencies. There would be seminars on business aspects of the profession, a rigorous schedule of concert engagements arranged by a University-sponsored impresario—encouraging experimentation, and rigorously evaluated among themselves relative to audience response and peer evaluation. It would perhaps be called Center for Concert Artists, similar to the Princeton Center for Advanced Studies. Obviously, such a project awaits funding, but as monies become available, it is the already-conceptualized projects that will be able to make use of them.

A last comment on what has been evolving in the past couple of years. Competitions have indeed gotten even more attention, in spite of the lament four years ago by nearly everyone connected with them, bemoaning their proliferation. One indication is a recently-advertised travel tour including attendance at the Leeds and Liszt-Bartok Competitions. There has been greatly-increased media coverage.

- Piano Quarterly is doing a series of in-depth coverage of every major international competition.
- There was daily coverage in the New York Times and then a TV special on the Van Cliburn Competition.
- The Carnegie Hall Corporation received a 2-year administrative grant of nearly half a million dollars from the Rockefeller Foundation to cosponsor the International American Music Competition, formerly held at the Kennedy Center in Washington. The idea was expressed by the Foundation that the corporation might eventually take over perpetuation of the contest, because of their position and strength as presenters. Such corporate involvement represents a significant development. In keeping with this intensified focus was a half-page ad in the NY Times featuring the finalists of the Competition—more media coverage in itself than has often been accorded the winners of some competitions.
- In addition to announcements and listing in music professional magazines, there is now published a "Music Competition Circuit Newsletter" by a private organization in Washington, D.C.⁸

There seems to be an increasing awareness of the need and value of rewarding a deeper level of artistry, as opposed to pyrotechnics. Some inkling of that is seen

in the featuring of a recent comment by an artist that "the super-technicians whom we all admire . . . I find I cannot love . . . because they do not dare. There must be an element of risk, and with these pianists, I know that if they do the same concert several days in a row, it will be exactly the same each time."⁹ It is also seen in the situation at the 1981 University of Maryland Festival where a race-to-the-wire between a seasoned, note-perfect older performer and a young, not-so-note-perfect but musically extraordinarily exciting younger performer was settled in favor of the latter, amid great consternation yet satisfaction from the professionals and amateurs in the audience. There are also beginning to appear more articles such as a recent one in *Piano Quarterly* on optimizing the development of personality.

There are new attempts to identify and encourage young talent, such as the Educational Testing Service National Arts Awards and Presidential Scholars programs.

My comment on grass roots efforts and on attempts of such programs to get "an honest assessment": I'm not sure there *is* such a thing. As pointed out near the beginning of this presentation, the awareness of the subjectivity and fallibility of the competition process must not be lost. The function must be seen in a very clear-eyed way. Much can be done in well-run competitions at an earlier level, to encourage development of skills and honing of focus. But I would venture to say that our artists, for some years to come, are not likely to come directly from some "democratic" grass roots process—but will be the result of recognition by the moguls of the business who have developed the systems and power to nurture and promote them. This perception is strengthened by the evolution of the Leventritt process, and by last night's televised White House appearance of 18-year-old violinist Ida Levin accompanied by Rudolf Serkin. Ida, along with a handful of other young artists, has been and continues to be very carefully groomed by the most powerful figures in the art—for such career development. It is also of interest to note, however, that as she was growing up in California, an important part of her overall music education was her study of theory at the Los Angeles Community School of the Performing Arts, at that time the community arm of the University of Southern California.

The pooling of all these national resources is a rather fascinating challenge to our profession.

FOOTNOTES

¹Jones, Robert, "The Solo Recital: Where Will It Be in 2001?" *Musical America*, July, 1975, p. 14.

²Palacios, Diane, "Tension and the Performing Artist," *Piano Quarterly*, Fall, 1981, pp. 37-40.

³Gowen, Bradford, "TYPE-CASTING: A Prizewinner's Dilemma," *Piano Quarterly*, Spring, 1980, pp. 25-27.

⁴Cady, Henry L., "The Department of Music in the Contemporary University," *College Music Symposium*, Spring, 1978, p. 51.

⁵*Ibid.*, p. 50.

⁶Nideffer, Robert M. and Nancy D. Hessler, "Controlling Performance Anxiety," *College Music Symposium*, Spring, 1978, pp. 146-153.

⁷Hamann, Donald and Martha Sobaje, "Anxiety and the College Musician," research study at University of Northern Colorado, Greeley. Paper presented at the College Music Society meeting, Cincinnati, Ohio, October, 1981.

⁸*Music Competition Circuit Newsletter*, 1629 K Street, N.W. Suite 599, Washington, D.C. 20006.

⁹Parker, Carol Mont, "Conversation with Peter Frankl," *Clavier*, October, 1981, pp. 16-19.

TEACHING AESTHETICS OF MUSIC THROUGH PERFORMANCE GROUP EXPERIENCES

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As early as 1942 I had begun to question the value of the experiences of my high school band members. My concern centered around the fact that so few of the band members appeared to have a desire or could find the opportunity to continue playing after their years of high school instruction. Although the place of performance groups seemed to be thoroughly accepted in school curricula as justified by the "Seven Cardinal Principles of Education," the carry-over into adult life seemed to me to be minimal. Worthy use of leisure time, good health and social values, for instance, as objectives for the high school band, seemed hard to identify as direct benefits in the lives of the students after they left high school. I continued to believe that music should be an important part of the lives of young people. But the question has remained as to how well participation in performance groups establishes musical involvement in the future lives of those performers.

Considering music education from a curricular standpoint, there is very little identifiable difference in our high schools today from the 1920's. Here and there classes in Music Appreciation and/or Theory have been added. But, even in the schools where such courses are offered, performance groups predominate. And the primary, observable objective, for the most part and in most cases, is the concert performance, which was true sixty years ago.

Max Kaplan in "Foundations and Frontiers of Music Education" identifies the years 1907-1966 as "growth of public school music education."¹ He qualifies 1966-2025 as "*Maturity/decadence? transformation of music education?*"² indicating his belief that music education is at a cross-roads. If we are at a cross-roads, can we consider that John Jones deserves more than the experiencing of rehearsing and performing a number of third clarinet parts in two, three, or four years of high school band class? Interestingly, a European music educator visited American schools some years ago and was highly impressed with the performing groups. However, she questioned, "But who teaches music?"

Perhaps the greatest growth in the concepts of music education over the past 60 years came in the area where we have been unfettered by traditional curricular music offerings. That area was and is the elementary classroom. Although music is not taught in all classrooms, music educators are committed, as a profession, to "teaching music" in the classroom and to teaching general music—its extension—in the junior and, sometimes, the senior high school.

From one viewpoint there is a 90 degree change in philosophical direction from elementary classroom music to the secondary performance class. In the elementary classroom the emphasis has been on learning about and exploring music with little emphasis on technically high quality performance. In the secondary performance class the emphasis is on technically high quality performance

with little emphasis on learning about and exploring music, at least in an organized way.

If the concept of learning about and exploring music was and is valid in the classroom and in the general music class, it seems it should be valid to the same extent and in the same way in our performance group classes. It has been observed, for instance, that it is possible for the junior high school general music student to learn more about and explore more music than the student whose musical experience occurs in a performance group class. Should not our performance groups, which include many of those whom we identify as the more musically talented students, have at least the same opportunities, if not *greater* opportunities to learn about and explore music than our general music classes?

Two relatively recent writings give further evidence to support these concepts:

1. The Yale Seminar statement that the "development of *musicality* is the *primary* aim of music education from kindergarten through the twelfth grade."³ I emphasize not musicianship or performance, but *musicality*.
2. Referring to Kaplan again, "The ideal goal of music education is to influence the student towards the free or independent function we have called the aesthetic. The implementation of such an ideal moves on two traditional dimensions. Students are taught 1) to participate in the making of music or 2) in listening to it for the sake of maximum aesthetic satisfactions and minimum social rewards or visibility."⁴ Note that Kaplan does not include *public performance*, only making music as a means of reaching the aesthetic goal.

Therefore, a project was organized to develop guidelines for teaching aesthetics of music through performance group experiences. This was done with the realization that I knew very little about aesthetics, less about teaching aesthetics, and even less as to how one might go about teaching aesthetics to teenagers.

In order to develop this project along practical, applicable lines, for which I was able to discover no resources for significant, direct guidance, I needed a performance group with which to work. Several factors emerged as being important in selecting such a group.

1. The students must have enough performance skills so that "making music" would not hinder investigations of the aesthetics of the music being made.
2. There needed to be a kind of motivation and group loyalty which would tend to provide a maximum willingness by the group to deviate from familiar situations and learning processes.
3. The students should be at a psychological level which would ensure the most spontaneous and overt response.
4. The general school atmosphere should include a seriousness of student purpose and a kind of student responsibility which would produce a minimum of disciplinary problems.

5. The commitment to public performance by the group needed to be minimal so that some time could be spent *not rehearsing* without substantially jeopardizing the performance goals of the director and students.
6. The director and, particularly, the administrator should be sympathetic to some educational experimentation.
7. The administrator and school system must allow teaching on a weekly part-time basis, but for full class periods, in the performance group class for a full school year.

The Zane Junior High School in Eureka, California, eminently satisfied all of these functional needs. Approval of the project was given by the Eureka superintendant of schools on the basis that specific teaching plans be submitted with objectives appropriate to the band and approved by the principal of Zane Junior High School. This meant the preparation of a teaching unit and lesson plans.

First and foremost, a definition of aesthetics which could be translated into terms understandable by junior high school students was necessary. The limited understanding of aesthetics derived from the province of the music critic did not seem to be immediately applicable. Following are some definitions and statements about aesthetics which were considered:

1. Aesthete: One who has or professes to have a high degree of sensitivity towards the beauties of art and nature.⁵
2. Aesthetic: Pertaining to a sense of the beautiful—having a sense of the beautiful.⁶
3. Beauty: The quality that is present in a thing or a person giving intense pleasure or deep satisfaction to the mind. It arises from sensory manifestations (shape, color, sound) from a meaningful design or pattern.⁷
4. Aesthetics: The study of the relationship of music to the human senses and intellect.⁸

Schwadron in "Aesthetics, Dimensions for Music Education" offers this understanding of aesthetics: "Aesthetics has been defined as the study of the beautiful resulting, for example, in the establishment of criteria which would aid one to determine whether or why one particular composition is beautiful while another is not." Further, that "Aesthetics may . . . be regarded as a philosophy of criticism which functions not on a level of purely sensuous pleasures nor on a level of general approval, but rather on the level of reasoned discrimination." And concluding, for the aesthetic-musical-educational complex. "The aesthetic function of music is inherently bound up with uniqueness of the organization and deliberate control of sound, notated by means of symbols, and characterized by the relationships of music to the human senses and intellect. Man's relationship to music becomes educational when succeeding generations are assisted in becoming critically intelligent about musical styles and forms, about the organization and design of sound, and about the social, emotional, and physical phenomena which characterize music as an art form."⁹

Kaplan's statement, "It is the uniqueness of the aesthetic that provides its contribution, but it is a uniqueness not of words, even an imaginative and literary string of words, but of subjective experiences,"¹⁰ does not seem to conflict with Schwadron's.

Extracting what seemed to be key concepts in preceding statements, it appeared that (1) subjective/individual, (2) intellect, and (3) beauty could be communicated to and accepted by junior high students, and a somewhat simplistic, but usable, statement was derived upon which to base an introduction to aesthetics. That statement was "Students must have the opportunity to explore, cognitively, what they can identify as making music beautiful, and must be led to discover that their reaction—*aesthetic sensitivity*—is an individual, subjective matter which exists in their own minds."

Absolutely fundamental to the educational application of this concept is that the mind or intellect is involved in any conscious action or reaction. If we are to help expand the youngsters' innate sensitivity to music, mental symbols—words—are the basic, most economical and easily identifiable means of communicating about subjective experience. It is true that words will probably never convey the totality of uniquely subjective aesthetic experience. They can, however, be highly effective indicators and characterizers of aesthetic experience.

Objectives for a teaching unit were formulated:

1. Exploration of what contributes to making music beautiful.
2. Exploration of students' reaction to the beauty of music.
3. Exploration of influencing factors surrounding the creation of music.

The first two statements concerning aesthetics were designed as two of the three objectives for the first semester teaching unit. The third objective is related to historical, political, social, etc., factors and not directly to aesthetics of music.

Before developing a unit to attempt to realize these objectives, it seemed advantageous to pause for a moment to identify some of the characteristics, in general, of traditional performance group experiences, particularly those relevant to the aesthetic objectives.

1. Performance group experiences are strongly oriented to the techniques of performance.
2. Performance group experiences do not tend to establish the interrelationship of (a) musical knowledge, (b) performance skills, and (c) musical understandings.
3. Performance group experiences do not consistently provide the individual performer with the ability to understand his musical role in the group effort.
4. Performance group experiences frequently do not establish any significant musical relationship between the individual performer and the music the group performs.

5. Performance group experiences do provide individual satisfaction and excitement as performance skills improve.
6. Performance groups are usually highly motivated because most groups do a reasonable amount of good, satisfying performance at the level of their capabilities.

From the three general objectives mentioned earlier, it was now necessary to take the final steps of making the transition to approaches, procedures, teaching techniques and content practical and suitable for the students in the Zane Junior High Band.

It seemed the most direct and practical approach was to use and build on that highly motivating factor—public performance. Also, using music they would be playing as the vehicle to develop aesthetic sensitivity seemed infinitely stronger than having them only listen to recordings, broadcasts, or even live performances of other groups. Therefore, two pieces of music were selected which would become part of the performance objectives as well as the vehicle for the unit on aesthetics of music.

The music selected was "Sonata #3" by Domenico Scarlatti, arranged by Phillip Gorden and "Theme" from Symphony #6 in b minor (*Pathétique*), Tschai-kovsky, Op. 74, arranged by Cacavas. The original reasons for their selection were that they offered good program variety and they would be from periods which would provide easily accessible material for use in meeting the third general objective.

The music selected for programming reasons did provide the material for developing aesthetic education. One basic reason that music is selected from different periods for program variety is that the music of each period *contrasts* with the music of every other period. *Contrast* proved to be the pivotal point for developing the general objectives: (1) Exploration of factors which contribute to making music beautiful; (2) Exploration of students' reaction to the beauty of music.

For the students the three objectives were rephrased as follows:

1. Discovering what makes music beautiful.
2. Learning what it should mean when you say, "I like, or, I don't like that music."
3. Finding out about things which may have had something to do with the writing of the music.

I began my association with the Zane Junior High School Advanced Band in traditional performance group rehearsals. After a reasonable level of performance skill had been reached in the rehearsal of the Scarlatti and recordings of it had been heard, we began our first aesthetic exploration. The initial responses came slowly. The responses to "what makes music beautiful" were of a more factual and direct nature. They identified such contrasts as loud-soft, fast-slow, short-long, etc.

It soon became quite apparent why response was limited and uncreative. The students demonstrated that they were highly inhibited by their understanding of the usual classroom evaluation of their responses. Reference here is made to the predominance of the evaluation system which says they are either right or wrong. It took nearly a month and a half to convince the band members that the only wrong aesthetic response, at this point, was no response at all. Thus, students were being prepared psychologically for the second general objective. Freedom from fear of having a response identified as wrong was essential to the concept that aesthetic sensitivity is individual and subjective.

After several discussion sessions, student identification of the aesthetic qualities of the Scarlatti became less technical and a little more creative. Such words as "fancy" (ornamented), "like a waltz," "like music you could dance to," "old," and "royal/regal" began to appear.

To broaden the investigation of related aesthetic experiences, two other situations were developed. Art students did paintings depicting the times of Scarlatti and Tchaikovsky and/or painted in a style representative of the periods. The paintings were hung in the rehearsal room and were also hung in the room where the music was performed in concert.

The second experience developed out of the students' expressed interest in hearing the Scarlatti performed as it was originally composed and on the instrument for which it was composed. A small harpsichord was brought to school along with a performer. A further facet was added to their listening experience by using two slide projectors during the performance. On one screen Scarlatti's score of the Sonata was projected. On the other screen slides of selected paintings and architecture by baroque artists such as Lemoine, Fragonard, Canaletto and Boucher were projected. In this way the students were exposed to multiple stimulæ to assist them in developing the feeling for the stylistic and aesthetic characteristics of the music which they were performing. Many of them identified "Phyllis," painted by Boucher, as having visual characteristics which compared to the sound of the music. "Phyllis" is a portrait of an elegant lady in ornate baroque gown, hat and jewelry. The band members decided that they would like the score and paintings to be projected during their performance of the Scarlatti on the concert. This was done.

The investigation of the aesthetic quality of the Scarlatti then turned to the band arrangement itself. The first phrase is scored for brass ensemble. This, the band members decided, was a reasonable sound in the new medium. Then we played the second phrase which is scored for full band. They stated that the full scoring was too much sound and that the clarinet choir or the woodwinds only should be playing. As a result of their aesthetic sensitivity, the arrangement was altered to what they felt was a more legitimate sound—a sound which did indeed approximate much more closely the baroque character of the music.

After following somewhat the same procedure of rehearsing and exploring the "Theme" from Tchaikovsky's 6th Symphony, students were challenged to define and react to the contrasting aesthetic characteristics of the two pieces of music.

The stage was now set for broadening and deepening the students' understanding and skill in identifying and expressing the nature and extent of their own aesthetic sensitivity. At least once a week a show of hands was requested to see who and how many band members preferred which of the two compositions. Then a few students were asked to tell why they had made their choice that day. As was hoped and expected, at least some students changed from week to week in their choice and the aesthetic reasons for making their choice.

At the end of the semester a quiz was administered. It was in two parts. The first part covered the investigation of the lives and times of the two composers. The second part of the quiz led the student through the previously experienced process of:

1. Identifying the aesthetic characteristics of the two pieces of music.
2. Choosing the one which the individual student liked best.
3. Stating the reasons for the choice.

All but one band member made a choice and stated why he made it. Responses ranged widely. Minimal response was: "I liked the 'Sonata' better because I had a better part to play." Maximum response: "I liked the 'Theme' very much because it is a type of music that is very smooth and soft and I guess I just like slow music. I like the contrasts in the 'Theme' better than the ones in the 'Sonata' because the ones in the 'Sonata' are too vivid and they protrude from the song like a black cat in the snow. However, the ones in the 'Theme' are, as I said, smoother and well synchronized. They blend into the song rather than protrude. I like most legato music better than staccato. I like, particularly, the parts that the flutes play in the 'Theme'. The one thing I don't like about the 'Theme' is that the Bb clarinets are in the piece too much. I think they should play less, softer, or not at all and the flutes should take their place." Depending on how you analyze this statement, you can find words characterizing about 14 aesthetic reactions, judgments, or feelings.

Identification of aesthetic sensitivity seems possible by examination of just a few of the raw data on the quiz. Forty-one students preferred the Scarlatti "Sonata," eighteen preferred the Tchaikovsky "Theme," three described why they like both, and one told why he didn't like either.

Three recordings were played: (1) A different Scarlatti "Sonata", (2) another movement of the Tchaikovsky 6th and, (3) a contemporary composition. For each recording students were asked, "Does the music sound (a) like the 'Sonata', (b) like the 'Theme,' or (c) like neither." Thirty-eight or 62% of the band members categorized correctly all three recordings. Fourteen or 23% categorized two of the recordings correctly. Nine or 15% categorized one composition correctly. No band member failed to make at least one correct categorization. In a simple, conceptual way, this certainly identified a high degree of aesthetic sensitivity to stylistic characteristics.

For the second semester the teaching unit was titled "Musical Ideas and What Composers Do with Them." General objectives for the students were: (1) to become familiar with the musical ideas of some composers, (2) to recognize some of the things composers do with their ideas and (3) to develop some musical ideas.

Performance vehicles for this unit were a band arrangement of the "Adagio Cantabile" from a Beethoven Piano Concerto and some original compositions, all to be performed in the spring concert. The finale of the Beethoven 5th Symphony was included but not performed.

After initial exploration by the students of some of the non-technical aspects of a musical idea, they applied the concepts to the "Adagio Cantabile." Between 50% and 75% of the band members were able to determine, upon listening to their own performance, that Beethoven's ideas in his "Adagio Cantabile" resulted in an A B A C A form.

A recording of the theme and development section of the finale of Beethoven's Fifth was played for the class. The theme had been scored for them and was on their music stands. They played the theme as a group. Some individuals played Beethoven's musical idea; others then volunteered to play as many things as they could remember that Beethoven did with his idea. Finally, a number of students were able to improvise their own variations on Beethoven's musical idea.

Students were requested to write their own musical ideas. Those ideas would be considered to be performed on the spring concert. Only two melodies were forthcoming. One was written by the tuba player and the other by a seventh grade third clarinetist.

The tuba player's melody turned out to be an eight bar, four-four, moderato in g minor. This was first arranged for saxophone quartet. Later it was altered according to judgments made by band members. They decided the bassoons should play the bass line and that flutes should be added in the octave above the alto saxophone on the melody. Their reasons were aesthetic. The baritone saxophonist could not blend with the other three. The doubling of the melody in the octave gave it the prominence it needed as well as a more desirable tone quality.

The second melody was a 12 bar, four-four, alla breve, allegretto in major. This was arranged for clarinet choir and percussion for some reasons that are not particularly relevant here. However, there was one aleatoric spot scored which allowed the percussionists to contribute musical ideas.

To bring the focus of the unit to the students in another way, a composer was brought into the classroom. He invited small groups of students to become involved in brief aleatoric experiences several times. Those responses were tape recorded and the composer used the students' own improvisations to derive thematic material. In addition, the composer provided five aleatoric spots in his composition. The parameters for the aleatoric responses included the requirement to play major thirds and major seconds. The principle section of the composition was polyphonic to provide melodic material for all performers. "Odyssey in Birthdays", the title of the composition, reflected the conductor's control device for the aleatoric sections. It was performed, along with the two student compositions, on the spring concert.

The quiz on this second unit did not indicate startling results. But it did seem to indicate a developing sensitivity to and concept of aesthetics. Eighty-five percent

of the students were able to indicate three or more of the components of a musical idea, indicating: (1) their aesthetic sensitivity to the existence of musical ideas and (2) their understanding of some basic concepts of the characteristics of musical ideas.

At quiz time, with no organized review, 50% of the band members could still identify the number and order of musical ideas—themes—in the Beethoven "Andante Cantabile." Fifty percent indicated two or more aesthetic judgements as to what they liked best about the "Adagio." Since they seem to have liked the "Adagio," 75% of them recorded only one musical judgement as to what they didn't like about it.

Seventy-five percent of the students were able to identify that one composition was polyphonic and that another was monophonic.

Fifty-three percent of the band members could describe three or more of the parameters for the music which they "composed" in the free choice sections of "Odyssey in Birthdays."

Only 28% could describe the musical ideas they composed and only 15% could notate their musical ideas. However, these skills had never been directly introduced and developed.

A substantial percentage of students reported that they thought about aesthetic factors discussed in class when they listened to music at home. One young man volunteered that he never listened to music without thinking about the things we had talked about in class.

As a matter of curiosity, a section of the last quiz was devoted to 34 items of aural identification of major and minor thirds and seconds in six different settings. This was part of the parameters with which the band members had dealt in the free choice sections of "Odyssey." The results were quite gratifying. Fifty-three percent of the students made 95% or better correct identification of the intervals which were played on trumpet and trombone.

Other aesthetic reaction to the music performed on their spring concert was solicited and received in the quiz. The band members continued to demonstrate their individual, subjective reaction to the beauty of music in identifiable, intellectual, communicative albeit simple ways.

The empirical evidence of this field study-project points toward some possible guidelines for teaching aesthetics of music through performance group experiences.

1. Music to be prepared for performance can and should be used as a vehicle for teaching and learning aesthetic sensitivity.
2. A planned sequence of educative experiences leading to the development of aesthetic sensitivity can and should be interwoven with traditional rehearsal patterns.

3. There is an interrelationship between the level of aesthetic sensitivity and the quality of performance. The more aesthetically sensitive the performers are, the better the performance will sound and the greater will be the economy of time needed for drill in rehearsals.
4. Students must be led to understand that aesthetic reaction is individual and subjective.
5. Aesthetic influences from all creative or fine arts, when applicable, can enhance the development of aesthetic sensitivity to music.
6. It is essential that students be involved in active listening to (a) their own performance live; (b) their own performance recorded; (c) live performance by other ensembles and (d) recorded performance by other ensembles. Listening to recordings of their own performance must be directed towards aesthetic goals as well as towards technical goals.
7. Involvement in creativity and understanding of creativity, at whatever level, must occur.
8. The aesthetics of history, sociology, politics, economics, etc., may contribute to the development of aesthetic sensitivity; but knowledge of facts, figures, dates, etc., does not seem to contribute.
9. Direct relationship of aesthetic values to student's daily lives seems essential to immediate effectiveness of the development of aesthetic sensitivity. This should also result in maximum carry-over into the future lives of the students.
10. The teacher must involve students in processes and discoveries. Talking and lecturing too much is ineffective.
11. Until classroom and general music becomes an experience for all students, elementary, junior high and senior high school performance group experiences must start at or near the beginning to help student performers develop aesthetic sensitivity.

In closing, two short but pervasive conclusions seem to evolve;

1. Aesthetic education can and must be included as part of performance group experiences in our public schools.
2. Performance group teachers must have a basic, usable, effective understanding of aesthetic education and aesthetic sensitivity, and they must have the skills for teaching aesthetic sensitivity. If teacher training curricula do not include training in aesthetic education, it must be added to them.

As Maxine Green stated in a Music Education as Aesthetic Education session during the 1970 M.E.N.C. biennial meeting in Chicago, "I am concerned with freeing them for aesthetic sensitivity and for reaching out for their own authentic being. . . . they must be engaged, with us, in sense-making with respect to art, in pondering their own experiences, and in making reasonable choices as they grow."¹¹

FOOTNOTES

¹Max Kaplan, *Foundations and Frontiers of Music Education*, Holt Rinehart and Winston, Inc., 1966, p.2.

²Ibid.

³Yale Seminar on Music Education, *Music in Our Schools: A Search for Improvement*, Washington, D.C.: U.S. Department of Health, Education & Welfare, 1964, p.6.

⁴Max Kaplan, *Foundations and Frontiers of Music Education*, Holt Rinehart and Winston, Inc., 1966, p.49.

⁵Jess Stain, *The Random House Dictionary of the English Language*, Unabridged Edition, Randomhouse, 1966, p.24.

⁶The Random House Dictionary of the English Language, p.24.

⁷The Random House Dictionary of the English Language, p.131.

⁸Willi Apel, *Harvard Dictionary of Music*, The Belknap Press of Harvard University Press, 1972, p.14.

⁹Abraham A. Schwadron, *Aesthetics: Dimensions for Music Education*, Music Educators National Conference, 1967, pp 4, 5.

¹⁰Max Kaplan, *Foundations and Frontiers of Music Education*, Holt Rinehart and Winston, Inc., 1966, p.23.

¹¹Charles H. Ball, et al., *Toward An Aesthetic Education*, Music Educators National Conference, 1971, p.41.

AN ARRAY OF COURSE TOPICS FOR MUSIC IN GENERAL EDUCATION

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The opportunity to increase knowledge about and love for music should be available to all students in higher education. Interesting and enlightening music courses should be provided to enrich lives for the present and far into the future. Think how barren existence would be without the spiritual sustenance of great music. This vital experience must be shared with whomever we can reach and convince.

With that statement of strong belief, commitment and certainly idealism, I hope that my interest in the subject at hand is established. Now let's turn to practicality. What courses can be offered that will interest and enlighten students and who will teach these courses?

I believe that successful classroom experiences stem from the knowledge and enthusiasm of the teacher. It has been my perception while visiting music programs on many campuses that the most successful general music courses are those taught by professors who know their subject matter, understand the backgrounds and needs of their students, and are excited about the mission of helping non-music majors learn about and appreciate artistic expression in music.

The course topics that follow are drawn from my readings and travels and certainly represent only a portion of those being taught throughout the country.

Theory-related Topics.

- Rudiments of Music.
- Beginning Music Theory.
- Composition.
- Song Writing.

There seems to be an increasing interest in the theoretical study of music among non-music majors. Possibly it is because music of all kinds is so popular with college age students. They want to understand the language and the process involved in creating music. Because of this, courses that provide the skills necessary to compose music (particularly songs) are in demand.

- Practical Acoustics.

This kind of course appeals to students because of the information that it can present about the nature of sound and its relationships to musical instruments and the human voice, recording techniques and equipment, electronic music, and our interior and exterior environments.

History/Literature-related Topics.

- **Music Appreciation.**
We may be weary of this title, but at least students know what it means. Content and approach can and should vary depending on the interests and background of the professor. Points of departure can be aesthetics; a chronological exploration of the history and literature of music; specific musical genre such as the symphony, opera, art song; or the development of listening comprehension.
- **Encounter with Music.**
This is a clever title (and clever titles do appeal to many students) that can be used for a course that presents live performances within and outside the regular class period. It is a good way to provide music students and faculty with an audience and the students in the class sense the excitement of music making as they come into direct contact with performing musicians. The questions and discussions that result promote understanding of the processes and meanings of musical expression.

Other more specific topics in History/Literature are:

- **The Music of J. S. Bach (Or W. A. Mozart or L. van Beethoven. I have considered a course featuring the works of P. D. Q. Bach. I believe it would be a smashing success.)**
- **Electronic Music.**
- **Great Composers.**

Two courses offered for the non-music major at Harvard are:

- **Sonata, Concerto, Sinfonia: Perspectives on Instrumental Music.**
- **The Development of the String Quartet.**
Virtually any history/literature topic can be chosen as a general music offering with the probable provision that the teacher would have to generate two things—enrollment and credit hours.

Performance-related Topics.

These are all self-explanatory and have traditionally been an important way in which the music unit serves the non-major:

- **Ensembles.**
- **Performance Classes in Voice, Piano, Guitar, Recorder, etc.**
Today's students crave hands-on experiences.
- **Individual Performance Instruction.**
Unfortunately, this is limited on some campuses due to the lack of faculty resources. However, many colleges and universities have a fee for non-major performance instruction that covers the entire cost. At the University of Colorado, graduate students are employed as teachers and fees are paid

through the Division of Continuing Education. This has the dual benefit of providing instruction and supporting graduate students.

Non-traditional Topics.

- Jazz History.
- Folk Music.
- World Musics (or Music of the Non-western World).
- American Music.
- Giants of Jazz.
- Latin American Music.
- The Musics of Today.
- Popular Music.
- American Musical Comedy.
- Rock Music.
- Ethnic Musics—Black, Native American etc.
- Integrated Arts (Also known as Encounter with the Arts; Interrelated Arts; Arts and Ideas; the Performing Arts, etc.)

With a little time and creative energy many more course topics could be generated. But the topic doesn't make the course. A professor has to do that. So let's move ahead to four closing observations:

1. Some excellent courses won't work well with large enrollments. Let's hope that the constant push for credit hours will not prohibit the offering of high quality, limited enrollment courses for non-majors.
2. Faculty members will be more willing to teach courses in general music if they are involved in developing them.
3. A good general music course matches the interests, background and abilities of the professor with those of the students.
4. Let's all keep hoping and working for the perfect classroom situation where dedicated, bright and interested students and a knowledgeable, well-prepared and imaginative teacher come together and the sparks are created that will engender a love affair with music that will last a lifetime.

MUSIC AND LIBERAL EDUCATION: PLANNING FOR THE FUTURE

DONALD MCGLOTHLIN
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The purpose of my remarks is to describe briefly some of the major factors affecting higher education today, and to address the issue of long-range academic planning within this environment and the role which music and the other liberal arts should play in the future of our institutions.

This is an important time for American higher education. After thirty years of general and sustained growth we have entered a period when each of our institutions is facing a separate and less certain future. Budgets are suffering from inflation and restrictions in federal and state spending for higher education, the student body is affected by demographic factors and increasing educational costs, and we continue to experience society's rapidly changing needs for our graduates.¹

Given this environmental context, it is not surprising that most state officials and governing boards are asking the chief executive officers of our institutions, "Do you really need all that money? Can't you raise tuition, cut costs, and become more efficient? Why aren't your programs doing more to respond to the job market—Wouldn't this help increase enrollment?" In summary, "Can't you become more productive?" As deans and department chairs we recognize the need to use our resources more effectively; however, as educators, we have difficulty understanding and responding to the issue of productivity.

Productivity is, according to the corporate model, the ratio of outputs to inputs. This definition of productivity applied to higher education, has resulted in the number and kinds of students graduated being considered as an important measure of output. Faculty and the other instructional costs become inputs. It follows that the ratios become quantitative ratios, which suggest that the more students served, the more students graduated; the fewer dollars invested, the greater the productivity.

I am sure most of us would state that such data do not reflect the principle of quality which has traditionally served as the basis for the development of our individual music programs and institutions as a whole. Rather we would argue that lower student-to-faculty ratios, the investment of more dollars for better equipped facilities, and the improvement of salaries for the faculty are major factors determining the quality of our programs.

What, then, is the answer to this dilemma we face?

Clearly in this era of scarce resources and pressure for accountability from governing boards and political leaders, we cannot ignore demands for greater productivity. Many of our institutions are responding to this pressure by implementing comprehensive academic planning programs designed to provide for more effective use of limited resources. These programs draw heavily on quantifiable data provided by sophisticated computerized information systems which are over-

seen by planning scientists. These institution-wide academic planning efforts will in all probability provide for a reduction or elimination of programs on many of our campuses in an effort to maintain quality in certain areas and to react to societal phenomena such as the job market.

Unfortunately, music and certain other liberal arts disciplines—literature, philosophy, history, art—are especially vulnerable in this setting. Obviously, these disciplines do not deal with “hard” quantifiable data, which can, it is assumed, be isolated and then measured, analyzed, and nicely categorized by the computer. The nature and purpose of these disciplines cannot be reduced as some would hope, to simple facts—like Mr. Gradgrind’s house, described in Charles Dickens’ novel, *Hard Times* as, “calculated, cast up, balanced and proved.”

Alas! These disciplines offer no such possibilities. Their subject matter is nothing so palpable as Mr. Gradgrind’s house. “Their domain involves slippery things like human values, eternal questions about life and death, the ambiguous motivations that lie behind human history, ethical and moral dilemmas that often allow no clear-cut answers, the elusive beauties of art, the sufferings of mankind—tragedy, comedy, the quaint, the curious, the sublime.”¹² To be sure these are soft and intangible things. But some defense can be made of soft subject matter and its place in a serious educational curriculum.

John H. Marburger, III, President of the State University of New York at Stony Brook, poses the question of “How to Cope with Inevitable Ignorance” in a recent article in *The Chronicle of Higher Education*. (September 9, 1981). Marburger states that although modern education professes humility above the limitations of our knowledge, it tends to talk only about what is knowable often in the sense of being quantifiable. As a result, “our students—and we ourselves—form the habit of assuming that all things can be explained.”¹³

Within the liberal arts, the humanities offer an opportunity to deal with that vast portion of human experience that cannot be explained or proved. As Marburger says, we all possess “an instrument that has been found by experience to be powerful in dealing with ambiguity and surprise: the human mind. We do not know how the mind works, how it transposes information into action. We do not understand intuition or wisdom or sound judgement.” But we know that these qualities somehow flow from the “vast integrative power of the human mind.”¹⁴

The humanities disciplines are well suited to provide a way for students to develop this integrative power of the human mind. They do so not simply by teaching facts and skills, but by exposing the student’s mind to the ambiguous reality encountered by the great minds of the past—in Matthew Arnold’s phrase, “The best that has been thought and said.”

Addressing specifically the value of music and the other fine arts in furthering human understanding which transcends factual knowledge, Archibald MacLeish has eloquently stated:

What is not of course the great discoveries of science; information is always better than ignorance no matter what information or what ignorance. What is wrong, is

the belief behind the information: the belief that information alone will change the world. It won't. Information without human understanding is like an answer without its question—meaningless. And human understanding is made possible only through the arts.⁵

Obviously the aspects of education described by Marburger and MacLeish are in direct conflict with much of our modern technological world where there is to be, as Mr. Gradgrind would say, no imagination, no emotion, only facts. The facts in which twentieth century Gradgrindery is interested are only the cut-and-dried facts of intellectual definition, not the facts of living and breathing reality.

It is precisely this reality which we must face. I believe our country is calling out as never before in recent memory for our educational institutions to accept the challenge of preparing men and women capable of perceiving and meeting the needs of society.

As we plan to meet this challenge, music and the other liberal arts must be returned to a place of prominence in our institutions as the heart of the curriculum. To be sure, many of our institutions are facing severe financial problems, with the resultant competition among academic programs for limited resources. However, all of us—musicians and artists, humanists, and scientists alike, must be concerned not only about ourselves and our own units, but also about the general welfare of the entire academic community.

What we must realize is that our students need us all!

First, we must recognize that in today's technological world all of our students—whether biochemistry majors or music majors—need some sense of the methodologies and possibilities of modern science. They also need—whether specialists in physics or art—some sense of the human values that give meaning and purpose to technology. Clearly, our very survival depends as much on broad cultural understanding or the awareness of what humankind can be; as on expert technology, or of what humankind can do. Such awareness can develop when students are exposed to an integrated program of studies in the liberal arts.

Second, we must address the issue of productivity as it relates to the responses of our institutions to the career needs of society. It must be made clear that no dichotomy exists between career education and liberal education. Liberal studies provide a durable basis for coping with constantly changing career needs. As the unpredictability of the future is acknowledged, more and more people assert that general education is sound career education.

Third, we must recognize that the present environment requires our institutions' chief executive officers in order to predict and to prepare for the future, to employ sophisticated management techniques and computer modeling; however, as music administrators, we should "scrupulously resist the kind of institutional planning . . . that reduces everything to numbers." We "should insist on looking squarely at the means and ends" of our institutions' total educational program "in human terms."⁶ Above all else, we must not allow music and the other "soft" liberal arts to become expendable in our institutions' efforts to balance the budget.

In this time of uncertainty in higher education, it is altogether appropriate that we review the mission and quality of our music programs and reassess our priorities. We should implement a formal planning process which will (1) state our mission precisely; (2) describe how we intend to fulfill it; and (3) suggest appropriate ways in which the quality of our efforts can be evaluated. In this environment, we can no longer follow the old admonition "that no planning succeeds like dumb luck."

I would hope that this process would lead us to establish or perhaps re-establish two primary goals for our music programs:

1. to provide professional degree programs of high quality and with high standards designed to prepare the liberally educated musician who has a broad understanding of the world he or she will inherit, who has career flexibility, and who is prepared to be an effective spokesperson for the art of music; and
2. to place renewed emphasis on contributing significantly to the liberal education of all students with the purpose of developing their understanding of music as an intrinsic part of life.

In the future, we must strive to augment a cultural environment in which music as an art and an area of study in general education, may flourish not only among students actively-engaged in music study or those in the university community, but also for all within the sphere of our outreach. The music program must permeate the entire academic environment of the institution.

In planning for the future of our institutions as a whole, we must reaffirm our goals to provide an environment in which our students transcend the mere accumulation of factual knowledge and skills. They must encounter not only the best that humankind has thought and said in this world, but learn to seek that which others have sought and not found.

Clearly, this year and those ahead will be difficult for many of us, yet as Emerson remarked in some equally dark days, "This time like all times is a very good time if we but know what to do with it."

FOOTNOTES

¹For a full discussion of the projected future of higher education in the United States, see *Three Thousand Futures: The Next Twenty Years in Higher Education*. Final Report of the Carnegie Council on Policy Studies in Higher Education: Jossey-Bass Publishers, 1980.

²J. Robert Barth, S. J., "The Case for a College of Arts and Science," *Columbia Daily Tribune*, Columbia, MO, September 20, 1981.

³*Chronicle of Higher Education*, September 9, 1981, Washington, D.C.: Chronicle of Higher Education, 1981.

⁴*Ibid.*

⁵Archibald MacLeish, "Science Sterile Without the Arts," *American String Teacher*, Volume 18, #4, Fall, 1968, page 6.

⁶Howard P. Bowen, "Systems Theory, Excellence, and Values: Will They Mix?" NACUBO Professional File, Vol. 9, No. 2 (February, 1977) In *Financial Planning Models: Concepts and Case Studies in Colleges and Universities*: EDUCOM, Princeton, New Jersey, page 29.

MUSIC IN GENERAL EDUCATION

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The National Association of Schools of Music considers this topic of sufficient importance to have adopted a new statement on "Music in General Education" for inclusion in its *Handbook*. A previous, very brief, statement of less than one page will be replaced by the new, much more comprehensive, outline of the purposes and objectives of Music in General Education.

Kansas State University, happily, is in the favorable position of already having demonstrated considerable leadership and national visibility in implementing Music in General Education. Music for the non-music major, the avocational and amateur musician, at K-State is an important and high priority activity. For those who are interested in music on an initial experiential basis, a course called "Music Listening Lab" offers the opportunity to be introduced to music of all mediums, all types, and all levels. Non-music majors enrolling in Music Listening Lab will hear and have discussed for them music from the contemporary and pop-rock categories; music from opera and Broadway musicals; art music as presented by vocal soloists, piano soloists, wind and string soloists; chamber music presented by string quartets, trios, and other small performing combinations; music presented by symphony orchestras, youth orchestras, visiting bands, artists, and entertainers, and music of experimental nature including electronic and synthesized efforts of the contemporary computer-assisted composition.

The Music Listening Lab course has won nationwide attention for Kansas State University. The course which annually involves the participation of more than 1700 KSU non-music students, has been reviewed and studied by all the other Regent Institutions in Kansas, as well as a large number of NASM Schools across the Nation. The fact that the course has been in force for approximately ten years and has developed a clientele who now write back to the University requesting the availability of performing groups in and around Kansas based upon the Music Listening Lab experience is proof positive that the missionary objective of the course is being met and fulfilled. A noticeable improvement in the "audience-attitudes" of the students in Music Listening Lab has also brought satisfaction and demonstrated a success factor to the faculty and instructors involved in the presentation of this important effort. The objective is to bring students with essentially no musical background of any kind to a position of comprehensive audience response to all forms of music, including that of their own peer groups, as well as the cultural heritage of generations past.

In addition to Music Listening Lab, other courses for non-music majors include Music Appreciation. This course is intended to involve students with a higher profile of musical interest, and possibly some background, than those expected to participate in Music Listening Lab. The continuing success of this course is now bringing the departmental faculty to look upon the possibility of a second level Music Appreciation Course in order that the students who have had a successful experience in this listening and analytical activity may be invited to

continue their participation in this category of music involvement. Some of the Music Appreciation students have had Music Listening Lab as an introduction to this course. A new course, added to our curriculum recently, has proved exceptionally successful and will undoubtedly submit to additional expansion and promotion. The course, "The History of Jazz," has already led to an interim course for non-music majors dealing with "Jazz in Kansas City and the Southwestern United States." All of these courses intended to be K-State's effort to involve the non-music major in Music in General Education are supplemented by the more traditional courses in Music Fundamentals, as well as other history and comprehensive musicianship courses for those students whose musical backgrounds developed during their public school experiences are sufficient to warrant involvement in courses more technically and professionally oriented.

Performance opportunities for the non-major at K-State continue to be a model by which many other programs are measured and judged. Ranging all the way from K-State Singers, all of whom are required to be non-music majors, to the KSU Symphony Orchestra where the majority of the participants are music majors, the other performance groups involve numbers of non-majors from more than 90%, as in the case of the Men's and the Women's Glee Clubs, to less than 20%, as in the case of the Concert Jazz Ensemble and other highly specialized performance groups. In every single performance group on campus at K-State, however, non-music majors can be identified, and these identifications do frequently involve the citation of people who have responsibility for sectional leadership and do demonstrate exceptional leadership in the fulfillment of the performance objectives of the groups in which they are members. Examples of recent date include the concertmaster of the orchestra having been an Ag Major; principle soloists in the Concert Jazz Ensemble having had majors in fields other than music; featured soloists in the choral groups being majors from every other college on campus at K-State; and with ever increasing frequency, outstanding performers who are majors in more than one degree curriculum. The double degree program is being encouraged by university as well as departmental leadership. The utilization of music curriculums as preprofessional programs is seen with ever increasing frequency and would seem to be the optimum demonstration of the goals of Music in General Education. The pre-med student with a music major may be presumed to be the professional community leader who will be involved in the performance and promotion of music throughout his or her lifetime to the enormous benefit of the quality of life, and the part that music plays in it, for the community and its constituency.

K-State is also consistently involved in off-campus, outreach, performance efforts. The Manhattan Choral is a successful community chorus involving all manner of local citizens. The Manhattan Chamber Orchestra provides an opportunity for instrumentalists to gratify their need for music and its performance. Organized Alumni Bands serve similar needs, and the presence of a mill levy supported community summer band program demonstrates Manhattan's awareness of a need. K-State students, Faculty and Alumni assist in making the Summer Band program a community showcase.

Kansas State University Department of Music is pleased that the National Association of Schools of Music has seen fit to encourage its membership to look to the need for Music in General Education the service of music for the non-major, as well as the need for the professional musician to relate to, be aware of, and serve the avocational and amateur musician in the communities where they assume the responsibilities of leadership. K-State is proud of the leadership that it has demonstrated in these areas historically and is dedicated to the continuing interest in, and promotion of, music as an integral part of a balanced society and life at its best.

MUSIC: A LIBERAL ART

GEORGE B. WHALEY

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Music: A Liberal Art. Those of us who have been totally involved since early childhood in learning the art and craft of musicianship, the statement of Music: A Liberal Art is tantamount to heresy. It is only with reluctance that we will agree to co-exist with art and theater under the aegis of a college or a division of fine arts, and that consent was probably obtained only under duress.

For a half a century we have engaged legislatures, boards, presidents, deans and faculties in monumental struggles on two fronts. The first was to achieve academic parity and professional equality with the traditional disciplines. The second was to achieve supported autonomy for the music unit to pursue and to teach music—the art. In the main we have succeeded on both fronts. We now have academic equivalence with our colleagues and we have made our music units models of instructional competence. We have significantly raised the standard of performance and have advanced the creative craft of the composer.

But all coins have two sides. In our zeal to further music—the art, we have neglected to nurture the academic heritage from whence we came. Music in academe came from the quadrivium of the medieval curriculum of the seven liberal arts, and has figured prominently in liberal education throughout the centuries. Our failure to develop music—the liberal art on a parallel course with the development of music—the art has resulted in a generation of individuals, now in decision making positions who consider themselves liberally educated, who neither understand music—the art, nor can comprehend music—the liberal art. This ignorance is manifested in our current trauma of budget freezes, faculty reductions and program realignments. It is not difficult to convince people that things of value generally are more expensive than things of less value. The problem is, if those in decision making positions have not been educated in music—the liberal art, how then does one convince them that music—the art is more than a cultural sheen to an institutional image, or in balder terms—a luxury?

We cannot retrace our steps and rectify the omissions of the past. We must confront today. In that confrontation, it is imperative that we use whatever means are at our disposal to maintain that which we have gained for music—the art. But at the same time we must grasp a rare opportunity that is now at hand to re-establish music—the liberal art in our institutions' general education curricula.

General education requirements are being re-examined and are in a state of change throughout nearly all undergraduate institutions. The day when a student could spoon through a stew pot of courses and pick out the choice morsels of his liking to satisfy the liberal arts requirements for his degree is mercifully passing. The general education curriculum is becoming increasingly reflective of both the design and the intent of the traditional liberal arts core of studies. Now is the time for the academic musician to re-establish music—a liberal art to its rightful place in undergraduate general education. This can be accomplished only by teaching that part of music—the art that can reasonably be learned by the non-musician.

It can be argued that the venerable and ubiquitous music appreciation course which has produced countless numbers of cheap, painless credit hours for the music unit serves this purpose. But I submit that if a comparison is made of what is taught in music appreciation to what is taught in the other disciplines in their course contribution to general education then music—the liberal art is not being well served.

In order to “appreciate” any discipline, subject, area or art, one must acquire knowledge. Those teaching literature require the student to read and analyze Shakespeare, not just listen to a noted actor intone the words of the immortal bard on a recording. (Then play drop the needle to assess the amount of learning of the class). The biologist requires that the terminology of film, class, order, family, genus and specie be used for identification of samples, and insists that when an autopsy of a dogfish is performed, the embalmed innards be located and correctly listed. The chemist insists that his lab experiments be completed without littering the landscape with broken glass, and the historian will fail the student who places the War of the Roses as a rumble in front of the local flower shop.

So must we, as practitioners of music—the art insist the general student learn the basic language of music; its grammar and terminology; the requisite aural analysis and listening skills; the role, function and place of music in both the socio-historical context and within the contemporary scene if we are to adequately serve music—the liberal art. We must develop in our students more than an intelligent consumption of our art and craft. The instructional imperative is to raise the student’s knowledge of music past the appreciation level to the point where he cannot be personally satisfied unless he partakes of, and supports music—the art. To that end, let me spell out the benefits that can accrue from this course of action.

The immediate benefits are quite obvious. For central administration, the coin of the realm is credit hour production. The cost of producing liberal arts credit hours is negligible when compared to the cost of producing an applied music credit hour. It will come as a revelation to some of our liberal colleagues to discover that music has a body of knowledge that can be learned by the non-musician. It may not raise the level of enthusiasm of the general student for the course, but it certainly will raise his level of entering apprehension to that of languages, lab sciences and literature.

But let us look beyond the immediate gains for the music unit when music—the liberal art is taught. The level of national, state and local governmental funding for the arts has passed its zenith and is precipitously declining. The future of music—the art rests on a body of knowledgeable individuals who are convinced that music is essential to the quality of their lives, hence music is worthy of their support and patronage. The general students we have in our classes today will be occupying seats in the legislatures and governing boards, and holding positions of decision-making in our institutions of tomorrow. If these individuals are truly liberally educated, then music—the art will be supported. The responsibility for teaching music—the liberal art is ours.

SKILLS THE MUSIC TEACHER SHOULD POSSESS FOR WORKING WITH HANDICAPPED CHILDREN

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The number of handicapped children being educated by the public schools has been increasing every year. Handicapped children now comprise just under ten per cent of the entire school population. This percentage is expected to increase over the next few years as public school enrollments continue to decline and the number of children identified as handicapped continues to rise.¹

This new student population consists of children with a wide variety of handicaps. It includes in particular a large proportion of learning disabled children and seriously emotionally disabled children. Additionally, handicapped children ages three through five and those of ages eighteen through twenty-one are also being served by the public schools.² These include many children who were at one time served almost exclusively by programs outside of the public schools.

Federal law requires that handicapped children are to be educated in the least restrictive environment. The least restrictive environment means for some children a placement in an institution. For other children the least restrictive environment may be a self-contained special education classroom in a public school. The goal for many handicapped children is permanent placement in a regular classroom with normal children. One of the first steps in attaining this goal is to mainstream handicapped children into normal classrooms for a part of the school day. One of the more commonly chosen classrooms in which to begin mainstreaming handicapped children is the music classroom.

The handicapped students being mainstreamed into music classes may perform at a lower academic level than their peers. They may be less mature than others their own age. They may have mild to severe physical handicaps. They may be unable to talk. They may have some serious behavior problems. So music teachers now find themselves faced with the question of what to do with the increasing number and variety of handicapped children being placed in their music classes.

Colleges and universities hold the key to providing music teachers with the basic skills they will need in working with handicapped children. A music education course centered around the handicapped learner ought to be made available to all pre-service and in-service music teachers. Such a course should include the obvious skills as well as the not-so-obvious skills that music teachers will require in order to provide handicapped children with an effective music education.

The music teacher needs to possess a working knowledge of the characteristics of various handicapping conditions. The music teacher will want to know what can be expected in dealing with handicapped children.

The music teacher must be able to deal with associated medical aspects of some handicapping conditions. As an example, the possibility of seeing seizures in the classroom is increased with certain types of handicaps.

The music teacher needs to know how to lift a physically handicapped child without getting hurt. The music teacher should know how to position a child's body in a wheelchair so that the child can participate in music activities.

The music teacher must begin to develop skills in modifying music activities for handicapped children. This also involves learning to strike a balance between the needs of the handicapped children and the needs of the normal children in the class.

The music teacher should be able to make adaptations to rhythm instruments for physically handicapped children. The adaptations are usually simple, but this kind of information is not typically included in music methods courses.

A very important set of skills which the music teacher must begin to acquire is expertise in classroom management. The increased number of seriously emotionally disturbed children and mentally retarded children in the music classroom make these skills essential.

Two not-so-obvious kinds of skills are also necessary for effective teaching. One is that close attention must be paid to the way handicapped children are taught. Normal children will respond to almost any approach to learning. Handicapped children will not. Learning for handicapped children should be approached systematically and in an organized manner. Learning priorities must be determined. Music activities must reflect these priorities. Any evaluation of learning which may be done must be a reflection of both the priorities and the music activities.

The music teacher's feelings toward handicapped children must also be addressed. Music teachers have an incredibly difficult job. They see literally hundreds of students each week. Now they are being expected to individualize what they do to some extent. The music teacher needs to come to see, possibly through a short practicum, that music is an important part of handicapped children's lives.

A course in music for the special learner can give the music teacher a place to start. It can provide the music teacher a base from which to construct meaningful music experiences for all children. Finally, it can provide the music teacher with resources for future encounters with handicapped children.

FOOTNOTES

¹"Second Annual Report to Congress on the Implementation of Public Law 94-142: The Education for All Handicapped Children Act, U.S. Department of Education," *The Exceptional Parent*, April, 1981, p. 9.

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MUSIC AND THE HANDICAPPED CHILD

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Prior to the passage of the Education for All Handicapped Children Act of 1975 (P.L. 94-142), few colleges or universities concerned themselves with the preparation of specialists in meeting the music educational needs of handicapped children. The term "handicapped child" refers to one who is below the norm either mentally, physically, or socially to such an extent that he requires special educational services in order to develop his learning potential. Generally, the term encompasses those children who are classified as mentally retarded, learning disabled, visually handicapped, deaf or hard of hearing, physically handicapped, emotionally disturbed, or multihandicapped. Even in recent years, many music educators assumed that an understanding of the characteristics and learning styles of handicapped children was not pertinent to their job performance, since most of these students were not usually found in the "normal" classroom. With the passage of P.L. 94-142 and other similar legislation, however, the nation's classrooms have been permanently altered, and with this transformation has come a growing need for educational specialists in all areas who can contribute in a positive way toward helping these children become productive and well-adjusted members of society. The vast range of individual differences among children encountered in today's "mainstreamed" classrooms can be overwhelming to the uninitiated young music teacher, and if our graduates are to provide effective music programs for the handicapped as well as the normal child, it seems imperative that they enter the profession with an understanding of the role that music can play in the lives of all children. The purpose of this paper, then, is to provide an overview of the means, both aesthetic and functional, through which music can contribute to the education of the handicapped learner.

One might reasonably question the necessity for music educators to become involved in the field of special education, since many handicapped children will never be able to sing or play an instrument; some will never even be able to hear music, and still others will find it difficult or impossible to comprehend or organize the sounds they hear. Too, children found in some special education classes, particularly those for the profoundly retarded, often appear to have so many more basic needs that music in their curriculum seems an unnecessary luxury at best. On the other hand, one can find numerous examples of handicapped persons who have shown outstanding ability in music. Who is not familiar, for example, with the creative careers of such blind performers as Art Tatum, Ray Charles, Stevie Wonder, and George Shearing? The graphic and literary arts as well have their share of handicapped persons who have developed their talents to a high degree. Teachers of the handicapped have often been astounded at unexpected musical and artistic aptitude shown by their students. The "Very Special Arts Fair," held in conjunction with the Washington State Special Olympics in June, 1975, spoke eloquently of the creative abilities of handicapped children through its many performances and exhibits of their work, and has become a model for similar arts fairs across the country. This event not only brought national attention to the

expressive capabilities of the handicapped, but also emphasized the importance of aesthetic values in the lives of handicapped people and the need for more and better aesthetic education programs in schools and other institutions which serve the handicapped.¹ In their need for aesthetic stimulation, the handicapped are no different from their normal peers, and music programs which serve the handicapped should reflect a primary concern for aesthetic education and with helping the child break through his handicap to achieve his aesthetic potential.

It is encouraging that an increasing number of groups are becoming aware of the value of arts education for the handicapped, and of the fact that the arts are important in the education of all children, not just a talented few. Music educators themselves are becoming more oriented toward humanistic goals and less over-balanced in favor of performance skills. This trend has been given impetus by research findings which suggest that music and the visual arts may provide new modalities for learning, both among handicapped and normal children, and that the process of perceiving meaning in the arts may be a process for learning in general.^{2,3} The concept of music as a vehicle for other types of learning emphasizes the functional aspects of music education, and is an idea that is central to music in special education, which seeks to combine the aesthetic and the functional in order to provide effective programs for the handicapped learner. This concept is different from the familiar "correlated subjects" approach which has occupied a place in general education for many years. According to Sona Nocera, a leading contributor to the field of special education music, the primary purpose of music education programs for the handicapped, as of those for normal children, is the development of musical understandings and skills appropriate to individual levels of ability; but music in special education also involves the planning of musical experiences which will contribute to the improvement of the basic learning skills—auditory perception, visual perception, motor skills, language skills, and social skills—which educational psychologists consider to be prerequisites for efficient learning of any kind. Nocera indicates that because of its multisensory demands, music seems an ideal means through which to develop sensory perception and psychomotor skills, and its nonverbal nature offers an alternative through which children who are themselves nonverbal can express feelings and ideas.⁴ Although music in special education utilizes the functional aspects of music as a means of improving deficient basic skill functioning, at no time do the musical goals become subordinate to the nonmusical goals; rather, the program is intended to accomplish the two simultaneously. It is this foremost concern for musical learning among the handicapped which distinguishes music in special education from music therapy, the primary purpose of which is the achievement of non-musical goals through music.⁵

The assumption that music learning can contribute or transfer to other kinds of learning is not a new idea, but is one that is receiving renewed interest among music educators because of recent research findings and the implications of these for future dimensions of the profession. Much attention has been directed in the past few years toward the extra-aesthetic outcomes of participation in music and other arts programs, and some believe that because the arts tend to be self-motivating to children they can serve an important role in helping children develop

the proper strategies for efficient learning in all areas. Many of the claims that have been made regarding arts in education, unfortunately, cannot be substantiated on the basis of the reported research data. While it is true that much of the research has resulted in positive findings, according to a recent survey of the literature, the conclusions drawn are often unconvincing because of obvious inadequacies in experimental design and poor reporting of the experiments.⁶

Despite weaknesses and tenuous conclusions found in much reported research on the nonmusical benefits of music education, however, there is a growing body of literature which points to a direct and positive relationship between music learning and other types of learning which share common elements with music. The area of language arts, in particular, is one in which there is increasing evidence which supports claims of such a relationship with music. Various researchers have noted improved abilities among children in auditory acuity, sequencing of auditory information, and other skills related to language proficiency which seemingly have occurred as a result of participation in music activities.^{7,8} Although the precise reason for such positive effects is uncertain, there have been a number of research reports, many of them found in the psychological and neurological literature, which may provide some theoretical basis for these observations.

Until fairly recently, it was a commonly held notion that different brain processes controlled linguistic and musical abilities. It was thought by early investigators in the neurological sciences that the left hemisphere of the cerebral cortex, for most people, was responsible for the control of functions related to verbal ability, while the right side of the brain mediated functions of a nonverbal nature, such as music.^{9,10,11} More recent investigations suggest, however, that the functional differentiation of the two sides of the brain is dependent upon the kind of processing demanded by a particular stimulus rather than upon the external properties of that stimulus, *per se*.¹² In other words, both hemispheres are capable of processing identical information, but each does it differently—the left in a linear, sequential, analytical manner, and the right in a holistic, parallel, synthetic fashion. Because language is basically sequential in nature, the left hemisphere of the brain does assume a primary role in linguistic abilities; but with music, neither hemisphere appears to be dominant, since certain aspects of music (i.e., rhythm) can be perceived sequentially, and others (i.e., chords) tend to be perceived holistically.^{13,14} It has also been shown that cerebral processing strategies for music can vary as a result of musical training.^{15,16,17}

The evidence, both clinical and behavioral, tends to show that musical and linguistic abilities overlap in the cerebral hemispheres to a much greater extent than was previously thought to be the case. The language faculty apparently shares certain brain mechanisms with other aspects of cognition, and language acquisition seems to be highly dependent upon the maturation of those built-in mental abilities which underlie language use. It cannot be assumed that these abilities are unique to language.¹⁸ The research literature indicates that the left hemisphere controls certain kinds of processing that are common to both language and music, including temporal order, duration, categorical perception, and rhythm, each of which reflects the left hemisphere's role of sequentially and analytically processing infor-

mation it receives, regardless of whether the stimuli are verbal or musical in nature.¹⁹

There is also evidence that the tonal aspects of music, thought to be primarily right hemisphere processes, share overlapping areas of the brain with language. Several studies have found that tonal deficits often accompany language disorders in persons with brain damage,^{20,21} and a recent study of monotone singers among South Carolina school children has revealed a relationship between monotomism and reading achievement. More than half the monotone singers examined in this study were found to be reading significantly below grade level, suggesting that monotomism, at least in some instances, may be related to a more general kind of learning problem.²² Other studies have uncovered interesting relationships between song and verbal ability. One such investigation suggests that song, as a vehicle for verbal information, can serve as a facilitator for recall of that information;²³ and a clinical study of aphasia victims has indicated that song may be a practical tool for aiding in the recovery of speech.²⁴

The theory of overlapping cerebral control of verbal and musical functions has important implications for educating the handicapped child who is linguistically deficient. It is possible that learning in music can and does serve as a means of reinforcing or helping to develop those abilities which are necessary to language proficiency, particularly those which involve the sequencing of auditory information. It may even be possible that music learning can aid in the building of alternate cerebral pathways and connections to replace those which have been lost or damaged in the neurologically handicapped child. Further research is needed to clarify this relationship between language and music.

The question of whether or not cognitive strategies are unique to a given content area has been considered by learning theorists such as Thorndike,²⁵ Bruner,²⁶ and Gagne,²⁷ each of whom has indicated that cognitive strategies do not appear to be oriented to specific kinds of external content, but are largely independent of content and will transfer generally to all types of learning. The more elements shared by the content areas, apparently the greater the degree of transfer. It seems reasonable that because music and language share sequential and tonal elements, the transfer effect observed in the research literature is in fact an actual one. It should be noted, however, that the transfer effect appears to be strongest among younger children, whose brains are still developing, and as the child matures the effect becomes weaker.²⁸ The implications for early intervention programs are obvious.

While there is increasing evidence of a direct relationship between the development of music skills and language skills in children, there is a need for additional research before similar claims for other kinds of learning can be accepted or rejected. Such relationships may well exist, since music at least appears to share many of the cognitive aspects of other types of human behavior. To assume that musical learning represents a unique domain which is exclusive unto itself is probably naive, as suggested by a recent investigation of song acquisition in children. The data resulting from this study point to the existence not of isolated symbolic systems such as music, language, gesture, or number, but of families of

symbolic systems; that is, symbolic components drawn from different systems which bear strong structural parallels to one another. The authors of this study suggest that a closer examination of the similarities and differences among symbolic systems may make it advantageous for educators to think in terms of groups of systems and clusters of capacities which can be combined with one another in various ways for representational or expressive purposes.²⁹ Future research efforts in this direction will no doubt serve to further clarify the role of music in its interactive capacity with other realms of human experience.

As research continues to expand the dimensions of music education, the burden falls upon music educators to continue to examine the premises upon which programs are built. Although many feel that aesthetic values are sufficient justification for music education, programs for the handicapped child cannot ignore the importance of the functional aspects of music as well. To do so is to relinquish the responsibility of every educator to tailor the program to fit the individual needs of the child. A characteristic common to all handicapped children is their need for more and different sensory stimulation, which music and the visual arts can provide in large measure. This need is directly related to the aesthetic goals espoused by music educators over the years, for the aesthetic experience and the act of aesthetic creation as viewed within the context of the behavioral sciences are simply extensions or refinements of the more basic human need for sensory contact with the environment, a key factor in all cognitive, psychomotor, and affective development.³⁰ A dichotomy between the aesthetic and the functional in music education need not exist; the two related goals can be achieved in concert with one another, and must be if we are to meet the varied needs of the handicapped learner.

FOOTNOTES

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PSYCHOMUSICOLOGY AND THE EDUCATION OF THE MUSICIAN

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How is it possible that Horowitz can sit down at the piano and in a concert lasting an hour and a half, play nearly 100,000 notes singly, or in combination, all occurring at the appropriate moments in time, with appropriate shadings of intensity and timing, and do so without mixing up the sequence of those 100,000 movement patterns? That is an incredible feat when one stops to consider it. And even more so when one realizes that with a little time to catch his breath, he could do it again with a completely different set of movement patterns.

For us, who are in schools of music, this feat ought to raise at least three questions, the answers to which could help us to improve our education of musicians:

1. What is the most efficient and effective means for learning the basic, and then refined, motor skills involved in musical performance?
2. What is the process that enables the memory to retain such a long schema of finger-hand-arm movements?

and probably most importantly,

3. How is the understanding of the musical meaning acquired, such that the performance goes beyond a series of controlled kinesthetic actions and becomes an exciting realization of the composer's intent?

Such questions are grist in the psychomusicologist's mill of inquiry—these and others like:

- What factors influence in-tune performance?
- What factors improve rhythm perception and performance?
- What polyphonic devices conspire to inhibit the tracking of an embedded melody?
- What factors make a tempo "right"?
- What sources of accent are available to the composer and under what conditions and in which combinations will they "work" perceptually?
- How does a person's expectations contribute to (or interfere with) the perception of music?
- What processes enable one to overcome performance anxiety (stage fright)?
- What are the different ways to forget during a performance?
- What elements of "practice" are really practice?

This is by no means an inclusive list, but it is indicative of some of the concerns we have when we attempt to educate musicians—concerns which deal directly with some aspect of the psychology of the musician perceiving, learning, creating, remembering, performing.

It is not possible in the limited time available today to deal with even this short list of concerns. It may clarify the role that psychomusicology can play in schools of music if we examine one or two of those concerns, identifying what research has been done, perhaps a little about how the research was done, and maybe comment on some findings and their implications for us.

In-tune performance is a goal which musicians share. If we are playing an instrument other than keyboard, or if we are singing, we are concerned that the performance match some standard of intonation. It is not enough to match our pitches with measuring devices or electronic tuners, because intonation in context requires an intrinsic standard which is generated by the constituent pitches in the music being performed. The research of Madsen (1966) and Edmonson (1972) demonstrated that the direction of melodic motion influenced the way that musicians tuned pitches. When the melody was moving stepwise, Madsen reported that greater deviations from equal temperament were made when the movement was ascending. In melodic skips, Edmonson reported that the greater deviations occurred when the movement was descending.

Swaffield (1974) reported that differing adjustments in absolute frequency were required depending upon the tempo, timbre, loudness and the direction of correction needed for out-of-tune pitches. In his study, he had musicians tune, by means of a variable speed tape recorder, the final note (the tonic) of a brief passage. In general, if the tonic were initially flat, musicians raised the pitch, but to a frequency below equal temperament. If it were sharp, they lowered it, but to a frequency still above equal temperament. Interestingly, when the tonic occurred at the frequency of equal temperament, musicians retuned the pitch. When the passage was played slowly, adjustments were to a frequency below standard. This downward trend was also true of passages which were louder. The four instruments used to make the recordings were violin, flute, clarinet, and horn. Tunings of these instruments differed significantly, with the horn requiring the least adjustment from equal temperament and the violin requiring the most. There was a significant interaction between these variables which simply means that we have no consistent formula which can be applied to all instruments, at all tempi, at different loudness levels; the problems of intonation are quite individual and require individual treatment. Knowing the formula for each could be valuable. More research is needed, for we have just begun to scratch the surface of how musicians can learn how to perform in tune.

Let's take a little time to examine another aspect of the education of the musician. One of the complaints registered by many conductors is that their musicians lack sufficient ear training. Presumably, part of this complaint is directed to the problem of in-tuneness just discussed. But another direction of the complaint is the limited ability of many to "perceive" performed passages accurately. If we were to use the technical terminology of the psychomusicologist, we would say

that the person had not extracted the appropriate information from the musical sounds which were played. In popular parlance, we simply say that the musician "misperceived." Unfortunately, such a statement may mislead us to think that the problem is something other than what it may actually be. Perceptions are subjective responses to stimuli. As such, we may assume that there are really no "misperceptions," only incongruities with consensus, or what knowledgeable musicians "know" to be the situation. But as far as the perceiver is concerned, the music *is* what it sounds like.

The question then is, "Why does a person perceive a musical event to be other than what we know it to be?" One psychological theory which seeks to answer that question is the theory of expectancy. By expectancy, we mean that circumstance in which we have an impression of something which will occur in the future. In the case of musical perception, it is that anticipation for an immediately following musical sound, be it melodic continuation, or harmonic progression, or rhythmic pattern, or whatever. A good illustration is the cadence beginning ii-I⁶⁴-V-V⁷ which creates within us a strong anticipation for an authentic cadence.

The way that this theory has import to the perceptual problem is that it is also theorized that when our expectancies do not coincide with what actually occurs, then the incongruity causes confusion and possible perceptual error. If the expectancy is sufficiently strong, as the theory goes, then the perceiver may actually substitute the expectancy for the objective musical sound, thus a response we label "misperception."

Sloboda (1976) tested pianists sight reading ability with stylistically "correct" music in which highly unlikely notes were placed at various points. Errors tended to be what the altered notes should have been. On a second trial, errors on the altered notes increased, but errors on the unaltered ones decreased. In this case, the expectancy was for a stylistically correct notation.

Boris Goldovsky (as reported in Wolf, 1976) relates an experience with a piano student he described as "technically competent but a poor reader." The student had prepared the Brahms "Capriccio" (Opus 76, No. 2). When the student played a G-natural in the C-sharp major chord on the first beat of the bar 42 measures from the end, Goldovsky told her to correct her mistake. It turned out that the score had a misprint, and the girl had learned the printed notation. The context of the piece provided the expectancy for a G-sharp for skilled musicians who then performed the chord correctly, not as printed. An inspection of other editions revealed the same incorrect notation, and for years, as Goldovsky indicated, no one apparently caught the mistake.

I conducted a "quick-and-dirty" study (Carlsen, Note 1) with 14 students at the University of Washington who had participated in a melodic expectancy study, and compared their expectancy profiles with melodic dictation error scores. To obtain the dictation scores, I gave them "expected" melodies as indicated by their expectancy profiles as well as "unexpected" melodies written to parallel the expected melodies. I predicted that more errors would occur at the points where expectancies were violated than at points where expectancies were fulfilled. The data confirmed that prediction. The implication for ear training is again, that there

is no one formula which we can employ and still expect to have success with all of our students.

These are comments on only two of the several concerns mentioned above. The basis for these comments grows out of the research which has been done by psychomusicologists in an effort to get at the problems which we share as we attempt to educate musicians.

To conduct our inquiries of such issues as those mentioned, we use research methods much like the psychologist uses. Our principal method is the experiment, because our questions tend to be about cause and effect. We rely heavily on descriptive and historical methods, because to know the present state of knowledge allows us to refine our research theories. And our confidence in research findings is bolstered by the use of probability measures which we have borrowed from mathematics.

In short, psychomusicology is that branch of musicology concerned with understanding the system of human response to music: as composer, as performer, as listener. Psychomusicology's problems are essentially musical ones, with conclusions oriented toward the musician. Its process attempts to examine human response to music in context, rather than to atomistic aspects of sound. Its principal goal is to contribute to the development of a general theory of music as a human construct for human consumption—music of all eras and of all cultures. Thus, the psychomusicologist is primarily a musicologist employing specialized and appropriate strategies in order to develop a science of music. We strongly believe that such knowledge is vital to the effective education of the musician. Psychomusicology, along with the other subject areas of systematic musicology, should become a requisite part of the undergraduate preparation of our music majors. When that happens, our students will have a better basis for the understanding of general theories of music.

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SOCIOMUSICOLOGY AND THE EDUCATION OF THE MUSICIAN

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Discussion of the importance of the social context of music in the education of musicians is somewhat incongruous considering the proportion of time spent in the study of music either completely alone in rehearsal or perceptually alone enjoying the results of someone else's private practice.

Interestingly, some musicians appear to see themselves, or are perceived by others, as outside the society in some sense. Social difference can be the result of such deviance from behavioral norms as a high degree of virtuosity, a non-conforming life style, or even the extent of need and consequent discipline of practice.

Additionally, the training of the musician may be quite distinct from that of other elements in society. It is clear, for example, that few musicians in any culture confine themselves exclusively to the established training program outlined by the society, either in terms of institutions, sequence or teachers. Musicians in most cultures make use of many teachers. A wide range of persons in a variety of settings in the society are ultimately responsible for education in music. (Merriam, 1964).

Even in terms of the manipulation of sound, the musician confirms a position outside the flow of events, as a creator of musical events. By "creating" time, the musician appears to operate from a perspective outside of time. The musician can be perceived as standing apart from the group in the role of a communicator for the society. This distance is created, then, within a social context as a result either of the assumed or assigned roles of the musician, yet it can be dissolved in seconds during a musical performance.

So, whatever the incongruity in discussing a component in the education of musicians which focuses on the interrelationships of music and society, it is overcome by the fact that music and the musician operate, in fact, within a social context. Some of the most salient features of musical processes and products are components of a web of social relationships. (Becker, 1974).

Because the musician is part of the social fabric, and music is part of the culture of the society, the importance of a realistic perception of music in terms of the maintenance and survival of the art and the artist are obvious. Just as obvious is the beneficial effect of the understanding of the social context of a musical masterwork or occasion. Tibor Kneif, a contemporary German sociomusicologist, refers to the need for sociomusicological study of "current tensions between creater and listener" and the "growing abyss between social and artistic developments." (1966, 89 and Blomster, 1976, 84). Additionally, there is a fascination in the study of music in society for its own sake, as well as what it can tell us about the art.

Although historical musicology has traditionally shown an interest in the social context of music, as has ethnomusicology, the interest has most often been ancillary to other concerns. To paraphrase Raymond Aron, the "sociology (of music) marks a moment in . . . (the) reflection on . . . reality, the moment when the concept of the social, of society, becomes the center of interest." (1968, 9).

Sociomusicology, then, is the study of music in its social context that attempts to explain music as a human phenomenon in relation to the social milieu. It examines the interrelationships between music and society, referring either to the social causes or influences which favor, oppose or modify the components, processes, and products of music; or to the social consequences of musical phenomena. It is concerned with the interaction of music and society from perspectives which are synchronic and diachronic, are inter- and intra-cultural, and originate with individuals examined in groups. It is a specific approach to the study and interpretation of musical "realities which have a social aspect, without their essence being exhausted by their social character." (Aron, 1968, 8-9).

It was not always that way. In an academic history dating over some 60 years or more, much of the early work in sociomusicology came out of such philosophical contexts as, for example, the Hegelian dialectics of the Frankfurt School and one of its founders, Theodor Adorno. The proper approach to the discussion of music and society was in terms of a specific philosophical tradition. Additionally, music of value for Adorno, as for some other scholars of his time, was western European art music. Consideration of music as a global phenomenon was not part of his intellectual perspective.

Blomster (1976, 82) describes as surprising the lack of effect the study of music and society has had in view of the interest and intellectual commitment it has enjoyed. It does not seem surprising, however, when it is considered that the maximal development of an area of study may well depend upon the appropriateness of its focus in terms of the nature of the phenomenon studied. Music is a global phenomenon and no doubt the study of music and its interrelationship with society has suffered from the lack of acknowledgement of that fact.

Further, the philosophical perspectives from which early work in the sociology of music was undertaken were European. As the American sociomusicologist, K. Peter Etzkorn, points out, "the history of sociology [and sociology of music] in North America is more recent and tends to be distinct from earlier European traditions." (1975, 45 and Blomster, 1976, 83). In a discussion of the philosophy of Adorno and the Frankfurt School which was so influential in sociomusicological thought, Jameson points out "that mixture of political liberalism, empiricism, and logical positivism which we know as Anglo-American philosophy. . . is hostile at all points to the [dialectics of the Frankfurt School]" (1971, x). It would seem that the maximal development of an area of study also may depend upon the appropriateness of its philosophical perspective to the environment within which it is undertaken.

This has been a very cursory treatment of two extremely important issues. However, the global nature of musical phenomena and the importance to socio-

musicological study of the philosophical framework within which it is undertaken, seem to be obvious, and deserving of more examination, even if not in this paper.

Because much of the early work in sociomusicology was either part of the scholarship within sociology or historical musicology, a specialized sociology of music was not envisioned either. A brief history of the more specialized study of music in its social context can be found in the first section of Etzkorn's *Music and Society* (1972, 1-40). Blomster's article, "Sociology of Music: Adorno and Beyond," (1976) is another excellent general reference. Identification of the beginnings of the study and of its European traditions and scholars are discussed not only by Blomster, but also by Konrad Boehmer in his article, "Sociology of Music," in *The New Grove Dictionary of Music and Musicians* (1980).

It is clear that scholars from a variety of backgrounds have been concerned with the interrelationships between music and society. It also appears that among available perspectives from which music in society can be approached, one involves the reconstruction of the social reality, and the other reveals what that reality is, at a point in time. These graphically illustrate the way (Seeger, 1977, 1) in which the reconstruction of reality is undertaken by means of attention to the bibliographic, tapeographic or recordographic record, and involves a reflective analysis with a time line going back into history. The perspective which reveals the reality at a point in time is what Seeger terms a systematic one. Here, an observation of an ongoing system occurs in time, as the observation is occurring.



Figure 1

Generally speaking, where there has been an interest in the social context of music in the education of American musicians, it has been most often approached from the historical or reflective perspective. It has been an adjunct to the attempt, as Serauky describes it, "to make a particular style of music comprehensible out of the social and cultural structure of an age." (Blomster, 1976, 43). It has allowed the piecing together of a diachronic, developmental record of music in relation to society within one cultural setting. Raynor's work (1976) is an exemplar of this type.

What is being attempted now is to clarify the philosophical perspective, sharpen the rationale, and identify the theoretical underpinnings and labels for the concepts which characterize the systematic study of music and society. There are a number of studies that are providing data for this process and the further development of a systematic perspective on music in society. These studies can be found in journals of Psychology, Sociology, Ethnomusicology, Linguistics, An-

thropology, Communication, Journalism, and Economics, to name a few. Such studies involving music do not include the ones which deal with the arts in society, such as Becker (1974), Rosenblum (1978), and d'Azevedo (1973).

Some scholars are suggesting that a sociology of the arts, or of culture, reflect in their titles the level at which problems of arts and society should be considered. As an example, this month, an International Sociological Association Research Committee, supported by the Hungarian Ministry of Culture and UNESCO, is meeting in Budapest. This Committee is examining implications of a sociology of the arts and a sociology of culture and the extent to which either is to be preferred over individual specialized sociologies for each art form.

Arnold Foster (1979), in his useful survey of approaches to the study of the relationship between the arts and society, lists five dominant themes as areas of emphasis used by scholars in writing about the arts and society. The themes are a) biological and psychological, b) cultural, c) on art as an aspect of communication, d) on art as a calling or ethic which has roots in the metaphysical, and e) on non-aesthetic functions of art. (P. 301). Beyond its obvious contributions to the field, this extrapolated schema, with its sub-headings and the references to studies Foster provides, presents a description of some relationships that could be explored as well in a study of the social context of music in the education of musicians. Along with Foster's work and that of others in the sociology of the arts, it seems appropriate to continue to focus on music, since that is a phenomenon to which many scholars are committed and a component of education within which this important perspective can be utilized.

Concepts from sociology which apply to the study of music in its social context include Mead's idea of the social self—the individual as shaped by society. This has implications for the training of musicians and composers. Social behavior and the process of socialization offer continuing possibilities for study as well. Studies dealing with expectancy and its effect on the process of perception are being undertaken in Psychomusicology. These lead directly into the question of how expectations are absorbed. Tradition and change in music; the web of relationships between the functions of musician, composer, and audience; and elements in contemporary musical life are among topics taken from existing studies or ones in which an interest has been expressed.

Along with other institutions, the University of Washington's School of Music is moving in the direction of establishing an area of study in Sociomusicology. It seems important that this perspective, reflecting the possibilities and products of sociomusicological study, be part of the background of students of music.

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MUSIC ACOUSTICS AND THE EDUCATION OF THE MUSICIAN

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I. INTRODUCTION

On hearing the word "acoustics," most people, including musicians, think of the acoustics of a room or auditorium. Relatively few people, again including musicians, are aware of the vast breadth and scope of the science of acoustics. Physical acoustics can be broadly defined as the science of the generation, transmission, and interaction of sound waves. This discipline is within the domain of the physicist. When we consider the objective and subjective effects of sound waves upon human listeners, we begin to overlap the areas of the psychologist and the musician. This division of acoustics is called psycho-acoustics, and is a relatively new science.

I should like to look briefly into some areas of physical acoustics and psycho-acoustics, and to attempt to show their importance in the education of the musician.

II. ARCHITECTURAL ACOUSTICS

Architectural acoustics, or "room acoustics," as it is commonly called, has a very long history, not all of which can qualify as science. The Roman architect Vitruvius, working around 50 B.C., provides us with the earliest surviving written record dealing with acoustics (Vitruvius, 50 B.C.). While much of his treatise is based on observation, a great deal of it also could only have come from superstition or his imagination. For instance, he said that large pottery urns, or "sounding vessels," placed around the seating area of the amphitheater will improve the hearing conditions, especially if the vessels are tuned to the notes of a major triad! In more modern times, around 1900, the first auditorium to be built according to scientific principals was Boston's Symphony Hall. The designer, Wallace Clement Sabine of the Harvard University Physics Department, did extensive research into the behavior of sound within an enclosure. He was the first to devise ways to measure reverberation time and to predict by calculation what the reverberation time of a particular shape and size of room would be. He was the inventor of the concept of absorption coefficients for different materials. It can be said that Sabine established the groundwork for the science of architectural acoustics.

Sabine's work has been utilized, extended, and extrapolated by modern acousticians, and concert halls of greater and greater sophistication have been built in recent years. The scientific, or "physical acoustical" aspects have been emphasized, and in some cases to the relative exclusion of psychoacoustical or musical considerations. This trend, to stress purely physical details without duly considering the subjective response of the musicians, led to some notable failures of concert halls. Philharmonic Hall at Lincoln Center springs to mind! Such designs as this have rightly caused much indignation among musicians, along with the

often-heard admonition that acoustics is an art, not a science, and can never be made to yield its secrets to scientific investigation. But with a new emphasis on psycho-acoustics and musical values, along with sound scientific investigative techniques, such researchers as Manfred Schroeder and his students at the University of Göttingen have discovered many criteria of auditorium acoustics which correlate in a positive way to the preferences of musically astute listeners. Among other things, it has been found that reverberation time is not the most important characteristic of a room for a desirable impression. Strong lateral reflections of a discreet rather than diffuse nature are more important than reverberation time, as are the absence of discreet echoes from the ceiling. Concert halls designed around these findings are accepted by musicians and music listeners to a far greater degree than has been the case.

III. INSTRUMENT ACOUSTICS

The investigation of the detailed measure in which musical instruments produce their particular sounds is an area of acoustics where insufficient research is being done. For example, consider the problem of the violin. The present-day violin, which is the result of centuries of evolution and refinement, is nearly optimized in its design (Hutchins, 1981). It is the correct size to radiate the frequency ranges it is called upon to produce. It is convenient for the player to manipulate, and it contains fortuitously placed resonances to reinforce the tonal output over most of its pitch range.

While a great deal is known about the acoustics of the violin, those design elements which lead to the very finest tone quality remain elusive. No contemporary maker has been able to produce an instrument of the quality embodied in the violins of the old masters such as Stradivari, Amati, or Guarneri. This is true even though we have the old instruments in our possession, and can presumably copy even the finest details of construction. Thus, the old instruments command astronomical prices — so much so that very few of even the most talented students can ever hope to own or even use one. Many teachers feel their best students are hampered by their instruments, and that their full potential as performers will never be realized.

While all this is particularly true of the violin, it also applies to most other instruments. Gabriel Weinrich, who has done much significant research on the piano at the University of Michigan, has said that the state of knowledge is at the point where each new piece of research raises more questions than it answers. This is an exciting set of circumstances for the research. Clearly, we need more research — it seems to me that it cannot help but pay off in the long run.

IV. PSYCHO ACOUSTICS

Most past and present-day research in psycho-acoustic phenomena is concerned with the details of the human hearing mechanism and its relationship to the psyche. Very little of this research has been directed toward the perception of music. Sometimes, data collected in psycho-acoustic research are applied to

musical questions and lead to incorrect results. Some instances of this will be briefly discussed.

Some early and well-known psycho-acoustic experiments were those performed in the early 1930's by Fletcher and Munson, where the concept of the equal loudness contour was formed (Backus, 1977). The experimenters presented to a number of human subjects a series of pure tones with controlled frequency and intensity. The subjects were asked to judge the subjective loudness of the tones compared to some standard tones of fixed frequency but varying intensity. The data were remarkably consistent among the subjects, and the finding was that our ears are much less sensitive to low-frequency and very high-frequency pure tones of low intensity than to low-intensity sounds of mid frequency. At high intensities, our ears become more equally sensitive to tones on a wide frequency range. In other words, the "frequency response" of our ears varies greatly with intensity. Those well-publicized results have been used extensively over the years in many practical applications, from designing "loudness controls" in record playing equipment to predicting audibility of low-level ambient noise in concert halls. But problems developed when loudness controls did not provide musically satisfying results at low listening levels, and when concert halls were subjectively noisier than had been predicted by measurements with sound level meters. Then it was discovered that the audibility of complex tones and random noise is not accurately predicted by the Fletcher-Munson curves, which had been established using pure tones, or sine waves.

Sine waves do not occur in music, nor do they occur in nature at all. They have been used in psycho-acoustic research for many years because they are easy to generate and control and are repeatable. But if the research is to apply to music, it seems as though complex tones more like musical wave-forms should be used. Also, much existing research should be questioned and re-evaluated.

Another interesting area of investigation which relates to this is that of the critical band. Psycho-acousticians have defined the "critical band for frequency" as a frequency bandwidth within which two pure tones will not be perceived as two pitches, but will be heard as one pitch which might have some roughness or amplitude fluctuation (Roederer, 1975). The critical band, in the central part of the auditory spectrum, is said to be about one-third octave wide! In other words, the psycho-acousticians are trying to tell us that if two pure tones are simultaneously sounded which are closer together than a major third, we will hear only one pitch! You would have a hard time convincing even an amateur musician of this!

I was annoyed to find this in the literature, and I thought that maybe it would be true for pure tones. So I devised a simple experiment in our laboratory where I produced two pure sine tones with a variable interval between. Then, I asked several musicians to report what they heard. Even with pure tones, they all heard two pitches, even with intervals as small as 10 cents, or one tenth of a semitone. I don't know what the answer is, but certainly we need more research in this area. Maybe musicians have different hearing mechanisms than typical subjects used in psycho-acoustic experiments!

Another interesting subject in psycho-acoustics is the study of combination tones (Hall, 1980). Combination tones are pitches which are subjectively perceived even though they don't actually exist as sound waves. For instance, two pure tones at an interval of a perfect fifth will give rise to a third tone one octave below the lower tone. This difference tone has been shown not to exist physically, but it is clearly audible over much of the frequency range used in music. Other subjective tones beside the difference tone are audible under certain circumstances, and they were first reported by Tartini and studied by the great German acoustician Helmholtz in the 19th century.

The literature on combination tones was studied by Stravinsky, and an entire section of his book on orchestration is devoted to a complex theory of harmony based on the audibility of those elusive tones. But on examining his theory, and on reproducing his harmonic structures, we find the purported subjective tones are very often not audible. It seems that when complex musical sounds are used, the combination tones are frequently masked, and hence not heard at all. Clearly much more investigation on audibility of combination tones generated by musical waveform is needed before any valid theory of harmony based on them can be devised.

Another area of acoustics which affects all of us more than we realize has been called "recreational deafness", or hearing loss due to exposure to loud music. Audiologists are becoming alarmed at the onset of hearing loss among young people, especially rock musicians and recording engineers. One study that I know about at the University of Washington Medical School involved the detection and measurement of the so-called "brain stem auditory evoked potential". The surprising thing was that the researchers had a very difficult time finding 20-30 year old subjects who had normal hearing. It can be said for certain that the problem exists, but researchers into hearing loss have reported ambiguous and sometimes contradictory results. At least one study suggests that hearing loss due to noise exposure depends somewhat on the degree of subjective annoyance caused by the noise. In other words, if you *like* Rock 'n' Roll, it won't hurt you, but if you hate it, it will make you deaf! I must add that this is by no means conclusive. Again, much more work needs to be done.

In conclusion, I would like to mention some work related to this which I am about to start. This is the effect, if any, of auditory fatigue on the tuning ability of musicians. It is well known that exposure to loud music causes a temporary threshold shift, which is actually a temporary partial deafness. The question is, does this threshold shift impair the ability of the musician to play in tune? And, in particular, in musicians with perfect pitch, is their pitch memory altered by the threshold shift? I devised an experiment wherein the musician is asked to tune a pedal point until it sounded "in tune" with a pre-recorded melody. Sometimes the pedal was at the tonic and sometimes at the dominant. The tuning accuracy was recorded for several trials, and then the entire test was repeated after the musician was exposed to a jazz band rehearsal with sound levels up to 110 dBA for 20 minutes. Preliminary results show a post-exposure increase in standard deviations, but no consistent tendency to tune sharp or flat. In other words, auditory fatigue tends to increase the uncertainty in tuning, but does not cause a bias in either direction. The next step is to measure absolute rather than relative tuning perfor-

mance as a function of auditory fatigue. The results could suggest guidelines for rehearsal duration and loudness levels.

In summary, I think it can be said that the science of acoustics needs musicians, and musicians need the science of acoustics.

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TOWARDS THE TWENTY-FIRST CENTURY: THOUGHTS ON MUSICAL TRAINING IN AMERICA

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A major orchestra on the east coast announces auditions for a non-principal position in the organization's wind section. 175 musicians apply; 100 are permitted to audition during a two-day period. The music director decides to hire no one due to a lack of "qualified" candidates.

A large university in the South advertises for an assistant professor in flute at a salary of \$13,500. There are 150 applicants. An internal candidate is chosen.

More Americans listen to live classical music than ever before. The American Symphony Orchestra League announced that in 1979–1980, 22.6 million persons attended orchestral concerts in the United States; a figure more than double that of the 1965 total. An untold number of programs financed by federal, state, and local governmental sources in cooperation with private foundations and individuals have created musical events throughout the United States. Aided by the National Endowment for the Arts and universities and colleges, new cultural centers are springing up all around the country and raising the professional expectations of musicians. Yet, only a small percentage of musicians can actually make a living at performing. The performing musician of today waits by the phone for the next job. He canvasses every educational institution within driving distance for a teaching position which will not only supplement income, but may represent the only source of a steady paycheck. Many others give up and leave music completely.

As we move closer to the turn of the century, the American musical establishment and its institutions of musical training are examining the reality of the music profession and understanding that the young performing musician faces years of rigorous training followed by a career with limited opportunities for employment. Schools of music, aware of this predicament, are facing an impending crisis which will require examining curricula and dealing with the question of limiting admissions. Can courses of study which are deeply rooted in the nineteenth century produce the musician who will meet the demands of the future?

The curriculum for a Bachelor of Music degree, as outlined by the National Association of Schools of Music, includes study in the major instrument (25–35% of the total program), supportive courses in music (25–35%), general studies (25–35%), and elective areas of study (10–15%). Although general studies are viewed by NASM in its Handbook as helping musicians "to function and interact with the total society, and to fulfill a role as a public advocate for music,"¹ in practice the young musician often opts for introductory survey courses which explore subjects superficially and then returns to the practice room for more work.

It would be unfair to criticize the young musician's constant quest for more practice time. The music profession sets exacting standards which require the musician to maintain a high level of technical facility on his or her instrument. Wind players, for example, put in countless hours on orchestral excerpts. An individual excerpt may last no longer than three or four seconds, but the musician must practice it constantly to assure that the tiny musical fragment is performed correctly at all rehearsals and concerts. Such demands do not encourage the musician to look beyond the short solo to the entire composition. In fact, one of the great pitfalls encountered by the young musician is the tendency to opt for technical consistency at the expense of unbridled artistry.

Already, a new type of artistic image is being projected through the media which presages trends for the performer of the future. In this regard, during the past year three television programs struck me as excellent examples of how the performer can capture the imagination of the public and present a type of "artistry with a human face."

The advertisements for the revival of "Omnibus" were provocative, including Twyla Tharp dancing with Sugar Ray Leonard and other eclectic fare reflecting a refreshing lack of uniformity. The eye-catcher for me, however, was the segment teaming Loretta Lynn with Luciano Pavarotti. I obviously didn't watch my "promos" closely, for I was expecting the vocalists to try a duet. How incredibly embarrassing that would be, I thought, although I secretly decided that teaming "Luke" and Loretta in a two-chorus "Honky-Tonk Angels" actually might work quite well.

What I saw was not what I expected. Both were presented as sincere individuals and artists. Pavarotti was in white tie and tails with the obligatory dangling handkerchief. Lynn was in casual country wear. He sang beautifully; so did she. I have always loved opera. Now, at least, I found myself willing to give country music a second chance. But, most importantly, I came away from the program thinking that Lynn and Pavarotti were special human beings. For a few minutes, the gulf between classical and country artists was bridged.

"Baryshnikov on Broadway" was a gamble for any national television network. After all, it's chancy to put someone on prime time whose name is unpronounceable for most Americans. However, I found Baryshnikov to be an exceptionally engaging artist who could jump into a new style of dance and make it work. He was able to take an art form which most Americans consider to be alien and make it vital, contemporary and compelling.

An interview was recently rebroadcast between Beverly Sills and Birgit Nilsson. Both are extraordinary musicians but Sills dwelled on the human side of Nilsson's experiences. Miss Nilsson—in her wonderfully gracious manner—spoke of her husband, her personal victories and defeats, her art. I left the television thinking I learned something, not only about music, but about how extraordinary women think and feel.

The three shows differed widely in format and intent, yet all three portrayed the performer as a human being and not as an efficient technician. The "popular-

ization" of the arts has often been bemoaned as the death knell for the "sincere artist." One *New York Times* writer even commented acidly that, after so many non-musical appearances, he expected Luciano Pavarotti to appear next as a judge on the "\$1.98 Beauty Show." Although the comment is a deliberate absurdity, it also misjudges the great importance of presenting the vital personality of the performer to the American public as well as projecting the mastery of his or her art.

Traditionally, a liberal education has not been the primary goal in the training of the young performing musician. Professional music instruction emphasizes the time honored combination of private instruction and practice. This course of study is supplemented by music theory, ear training, and sight-singing courses. A normal work schedule for an ambitious young pianist involves eight to ten hours of practice per day. The schedule is similar for string players, with wind players often putting in three to five hours daily. Since during the initial years of study a large block of time is devoted to obtaining technical proficiency on one's instrument, it should come as no surprise that a young musician may be more familiar with the practice room walls than with the practical demands of the outside world. The performing world is rich with tales, not all apocryphal, of the brilliant soloist who has great difficulty dealing with the world beyond the apron of the stage.

Excellence in performance remains the foundation of any musical career. What must be created are curricula which will provide the young musician with *all* the tools necessary for professional success in the next two decades of the century. This is not a simple task, since institutions of higher learning are often reluctant to make changes in established programs. Rather, their tendency is to seek solutions outside of their realm of influence.

For example, one way to increase employment is by expanding the audience. As Grant Beglarian of the University of Southern California describes it, "if we help create a larger and better informed public for the arts, it necessarily follows that arts institutions can increase their box office and gifts income, so that this in turn will enable these institutions to employ more artistic personnel to perform a greater number of services."²

This optimistic scenario ignores a phenomenon described by economists as "the law of diminishing returns." According to this law, at a certain point the rate of yield fails to increase in proportion to additional investments of labor and capital. In music, this falling off of extra returns is a consequence of the fact that new musicians injected into the system have proportionally fewer and fewer jobs to play. This phenomenon is also due, in part, to the fact that many professional musicians are seriously *underemployed*. For example, when a symphony orchestra plans to increase the number of performances and rehearsals, it can handle the new services with little change in personnel. Although no one proposes a Malthusian view of the music world, it is important to realize that the concept of steadily increasing human productivity cannot be applied easily to the arts.

Unfortunately, the musical establishment in America ignores this economic axiom and assumes that the public's need for musicians will never be saturated. Statistics indicate that in 1972 there were 76,118 students in NASM-approved

music programs ranging from the Bachelor's to the Doctorate level. In 1973, 13,417 music students graduated. By comparison, 15,559 degrees were awarded in June 1980, while the total enrollment in the fall of that year was 82,494. These figures do not include all of the degree granting music institutions in the United States and Canada which number approximately 1400 units, with almost 400 offering graduate programs. It seems not surprising that Philip F. Nelson, former Dean of the Yale School of Music, has suggested, not completely in jest, that a commission be formed similar to the turn of the century Flexner Commission on medical schools which would close three-quarters of the music schools in North America.

The increase in enrollment is all the more extraordinary in light of the difficult job market for the performing musician. The Yale School of Music Placement Service published notices of approximately six hundred full-time positions available in universities and major orchestras in the United States from July 1, 1979 to June 30, 1980. A flood of annual music graduates is added to an ocean of unemployed and underemployed musicians. The gulf between their number and the number of available jobs has had a disheartening result: wide-spread discouragement among young musicians about their artistic and economic futures.

As Robert J. Werner, Dean of the University of Arizona School of Music, bemoans "our overproduction has glutted the market in almost every aspect of the profession, and we react by trying desperately to invent new markets, and new degree programs."³

The relatively low salaries of the profession have not deterred students from careers in music. The sincere student is usually captivated by the extraordinarily uplifting experience of recreating the music of the masters. The camaraderie and gratification of a successful performance make the life of the professional musician an attractive prospect. After all, what more can one ask than to play Mozart and then be paid for it?

Once the magnetism of music takes hold and is combined with the often narrow curriculum of the music major, there is little flexibility of training to permit the music graduate to shift to another profession. The result is often deep frustration on the part of the young performer who has few marketable skills aside from an ability on a musical instrument.

Frustration is commonplace even for musicians with steady employment. The on-going battles between conductors and orchestral members have been well documented. Peter Pastreich, Executive Director of the San Francisco Symphony Orchestra, notes that there is no other profession where such highly trained individuals as professional orchestral musicians are so tightly supervised during every minute of their work day.

Recently many musicians have, in fact, rejected the traditional route of becoming an orchestral musician or a teacher and have chosen musical careers that permit greater self-determination. These performers are part of a growing trend.

Chamber music has flourished as never before. Chamber Music America reports that in 1980 there were over one thousand professional chamber ensembles

in the United States. During the same year it is estimated that eight million Americans paid to attend chamber music concerts.

Ben Dunham, Executive Director of Chamber Music America, states that "over the past twenty years a growing number of young musicians are deciding to start chamber music careers, ironically at a time when there are longer symphony seasons with higher pay. They simply do not opt for the financial security of an orchestral job." Clearly, the opportunity to have a say in how the music should sound is extremely attractive to many musicians. Nonetheless, it is now possible to achieve at least some degree of financial security by performing chamber music. "The quality of chamber music playing has won its own audience and the musicians have sold their music successfully," says Dunham.

The Affiliate Artists Program has developed another innovative approach to careers in music. This non-profit organization based in New York City, creates residencies for performing artists throughout the United States. It is the goal of these residencies to expand audience demand for live performances and promote the careers of young professional performers. The program is supported by many large corporations and foundations.

The residencies place talented young performers in a community to perform wherever people work and play: banks, factories, shopping malls. Performers (there are dancers, actors, mimes, as well as musicians) are first chosen for their talent, but are then carefully screened according to their ability and commitment. A personal context is created to enjoy the "informance" (Affiliate Artists' term for informal performance) and these presentations are adapted to the audiences' milieus.

The President of Affiliate Artists, Richard Clark, notes that "most musicians are trained as if they won't live in a society at all, but rather will live in a musical womb which will care for them forever. The interaction of audience and performer forces the artist to deal with people, and this activity really has added a whole new dimension to the performer's life."

Institutions of higher learning have also experimented with pragmatic new programs. Degree programs have recently expanded (especially on the graduate level) in arts administration and commercial music. The growth of arts administration programs in the United States has prompted some scepticism. The old axiom, "if you can't do it, you teach it" has become "if you can't do it, you administer it." Columbia University's new program in arts administration grants a Master of Fine Arts degree. The curriculum includes courses from the School of the Arts, the Graduate Schools of Business and Journalism, and the Law School. According to a Columbia brochure "the program is designed to respond to the need for skilled and thoughtful leadership of public and private institutions devoted to bringing the arts to the public and creating conditions for the best functioning of the artist." Entering students must have a strong foundation in at least one art discipline.

New programs in commercial music have expanded instruction in recording techniques and composition for television, film, and commercials. They are also

teaching young musicians how to find free-lance work—a reflection of the new pragmatism in music education.

Both programs are too new to have had a major impact on the music profession. Their existence, at least, indicates that some schools are aware of their responsibility to create new directions for music students who cannot be absorbed by the profession as conventional performers.

The next two decades of this century will determine the components and qualities of the performing musician in the year 2000. Performing musicians will need to view their professional position within a larger social context. They must act so as to insure that their art is not viewed as insular or irrelevant.

We are in the midst of an artistic renaissance, of sorts, in the United States. Public awareness of and demand for the arts is greater than ever before. Our schools of music must respond by training performers whose interests and knowledge are not limited to the playing of their instruments. These performers will be expected to establish a closer rapport with their audiences and to present their art in a variety of new contexts. Professional schools of music have been reluctant to broaden their curricula for young musicians. But many are now creating highly specialized programs which combine music studies with courses in literature and the sciences. These schools are acknowledging, in effect, that the twenty-first century will place extraordinary demands upon artists. Perhaps through this specially conceived study course, young musicians will begin to grasp the depth of their art; perhaps a great proportion of them will begin to understand the difference between artist and technician.

In the view of one contemporary scholar, ours is an artificial time—a time when “in the place of emphasizing human values and enabling individual persons, we have elevated the quest for efficiency,” according to John Cook of the Yale Divinity School. To please donors and trustees we sometimes form into “miniature versions of IBM, General Motors, or the Pentagon.” But Cook concludes “in this human activity we call the arts, (we) are capable of being a meaningful vocabulary of values in our society. We are vulnerable and necessary It is a time for extraordinary clarity in ourselves and to our constituency and I hope we are up to it.”⁴

FOOTNOTES

¹National Association of Schools of Music, *Handbook 1981*, Reston, VA: NASM, 1981, page 40.

²Grant Beglarian, “The Education of Future Artists: A Federal Policy for the Arts in Higher Education,” *Proceedings of the Annual Meeting*, Reston, Virginia: NASM, 1977, p. 101.

³Robert J. Werner, “Overpromised—overproduced—overeducated?,” *Proceedings of the Annual Meeting*, Reston, Virginia: NASM, 1976, p. 198.

⁴John W. Cook, “Thank God for ‘Cellos’,” *Proceedings of the Annual Meeting*, Reston, Virginia: NASM, 1975, pp. 46, 47–48.

THE ARTS INSTITUTION IN THE URBAN SETTING

EMANUEL RUBIN
Ball State University

"Man is the only animal that blushes," Mark Twain said, ". . . or needs to!"

Just as the itch of a mosquito bite can lead us to reflect on the fragility of life if we are in a philosophical mood, the sting of a great humorist can leave a bump on the mind where we return to scratch at the truth.

None of us are here today because we relished the idea of counting student credit hours, tracing stolen clarinets or arbitrating arguments over room assignments. Yet, for many of us, that kind of thing takes over our days and, in a kind of intellectual Gresham's law, drives out of consciousness the things that brought us into the profession and motivated us to take on an administrative post.

It is almost recreational, then, for us to step aside from the daily routine and reconsider the question of relationship with our local environments. There are many pros and cons to be argued on the value of what we used to call a "street-car" school versus a "suitcase" school; but to me, there is no question that post-secondary education in the arts flourishes best in the city. The presence of a variety of cultural institutions, opportunities for students and faculty to participate in professional life, a critical mass of sophisticated, interested audience . . . all these reasons and many others that could be named, seem to enhance the experience at a "street-car" school. Yet many of those features can be (and have been) recreated on exurban campuses without shaking our conviction that the general rule still holds.

I would like to suggest that there is a still more compelling reason that the urban setting is favorable for the nurturing of young musicians. It is one that we must articulate loudly and examine for its implications. Put simply, the arts are as essential to urban society as that society is to the arts. In these days of a shrinking fiscal universe and the resulting re-shuffling of priorities it is important that we be prepared to defend the centrality of what we do to the existence of society as we know it.

To demonstrate that I must retrieve Mr. Twain from where I left him. He was right, of course, as great humorists usually are. We know that animals laugh, use tools, think rationally and educate their young. As a matter of fact, almost all the other fine distinctions that allowed us to call ourselves *homo sapiens* have been blurred or obliterated by research, but not that of humor. Man blushes because words have symbolic power far beyond their functional value. What Mark Twain knew intuitively was that our distinction was not simply that of being rational thinkers, but more significantly, *symbolic* thinkers. As a species, we are constantly creating our own symbols, which, when refined and burnished, become what we call "art." Those symbols can range from a clever witticism or a company logo to

a major symphony in power, nobility and dignity; but it's all art, just the same.

An "artist" is a person who creates, refines and records such symbols: a "composer," for example, is an artist whose work occurs at the intersection of sound and time. Art meets a need created by the fact of there being a society. One does not need to concretize symbols for oneself. The last man on earth will have no purpose in creating art unless he believes that someone, or something, will come after him.

As has been amply demonstrated during this past century in fields as disparate as psychology, sociology and brainwave study, a kind of mental feedback system exists in which experience becomes the raw material for the mind's symbol-generating, the result of which can be externalized and conveyed to society in the form of art. That, in turn, becomes part of the environment that shapes new experience. So art begets art. We don't just do it because we haven't done it before, but we do it anew *because* we did it before.

Today's materialistic culture charges that as Irwin Edman put it, "Art bakes no bread,"¹ meaning that it does not contribute to material well-being. Public or private support of the arts is frequently viewed as admirable only to the extent that it fuels the economy and at least keeps "those marginal artistic types" off the welfare rolls. Such a view not only does violence to our sensibilities, it ignores the necessity of art, or at best views it as contributing to something called fuzzily, "the quality of life."

In fact, though, we cannot live in a society without art and never have in the history of the species. Our communication, the growth of our vision and our very concept of how to deal with reality, are part of that feedback system. Experience generates the symbolic response of the artist that in turn re-shapes experience. That changes the environment by introducing new stimuli, which calls forth new symbol-making, and so on in a never-ending spiral.

A small, isolated, rural society has a limited store of shared experience and a small, though still real, need for makers of new symbols. The need for someone to refine daily experience grows in direct proportion to the complexity of the community and the variety of stimuli that have to be dealt with. Today's society is urban in its immediacy even more than it is technological. It is urban as a result of technology, not the other way around. It is so pervasively urban because modern communications thrust our neighbors upon us just as surely in Muncie, Indiana as in Chicago, New York or London. The sheer weight of data and its interpretation in our daily diet of newspapers and television, for instance, generates an increasing need for artistic response. That response may take the form of an article, a book, or a joke; a painting or a political cartoon; a popular song or a symphony; but polishers and burnishers of abstract symbols ("artists") are needed today as never before.

Not only the need, but awareness of that need, is beginning to be part of the conscious consideration of the generation coming up. That generation is turning to the arts with an intensity that few of us would have believed a decade ago. The growing interest in a wide variety of artistic expressions: folk art, popular art,

poetry, macrame, Renaissance music, sculpture, theatre and the drive to create new art forms, are all a part of that same picture. Art is not a pleasurable adjunct to life, it is the essence of human life.

Even Science has rediscovered Art. Recent work on the “paralogical” perceptions of the right brain confirms what two thousands generations of artists have tried to say, with more or less success, to two thousand generations of their peers: that the medium may well be the message, that the symbol has a life and a significance of its own; but most importantly, that art is not a substitute for linear logic, but a parallel logical system in its own right. The two systems supplement one another to produce truly humane thought in a manner analogous to the fusion of right and left brain perceptions that complement one another in the human personality. The integration of the symbols of Art with the laws of Science may be our only shield against degeneration into a soulless technocracy.

George Bernard Shaw put it neatly, writing about the use of music in the *London World* of July 2, 1890.

Just as the river is useful to men who do not row, the bridges to West Enders who never cross them, and the railways to the bedridden, so the provision of good music and plenty of it smooths life as much for those who do not know the *National Anthem* from *Rule Britannia*, as for those who can whistle all the themes in the [Beethoven] *Ninth Symphony*.

As educators we are the *corpus colossum*—that fragile bundle of nerves that functions as integrator and communicator—between the right and left brain of our culture. As administrators we must be advocates and facilitators for the symbol-makers and visionaries who interpret our environment and thus contribute to its subsequent shape. As artists we and our kind are the bridge between the reality that is and the reality that *can be*. Our relationship with the urban environment is symbiotic: when the arts and the city live together, both thrive; if either falters, the other suffers—or even dies.

That thesis carries with it powerful implications for practical application. Both university and city administrations must be pressed to create structures that enhance articulation between the school and the community, whether or not such structures produce student credit hours on the one hand or self-supporting income on the other. Where such structures already exist they should be strengthened. This frequently can be done by the imaginative allocation of time or space rather than out-of-pocket cash. Whatever those structures—and they will vary from one place to another—they must exist as a mutual responsibility of town and gown, not simply a “service” provided by one to the other.

In some places such structures already exist. This forum is a good place to exchange information about them and to learn from one another the procedures, advantages and pitfalls of such enterprises. More than ever, the arts and arts education institutions must become the nexus for humanizing modern life.

Art is too important to be dismissed as an elitist pursuit for a handful of people. This is more and more apparent to the younger generation, who are turning in increasing numbers to public school courses in the arts, even in the face of

declining enrollment. We must pick up the ball by aggressively proclaiming the Arts as integral to urban life, not peripheral. Art is a profession for only a few, but it is an avocation for many and a way of dealing with the complexity of modern life for all.

FOOTNOTES

¹Edman, Irwin, *Arts and the Man*, New York: W. W. Norton, 1939, page 51.

THE ARTS INSTITUTION IN THE URBAN SETTING: RESPONSE

LOUIS CHENETTE
Butler University

Professor Rubin, the University looks so strong, with its stone walls like a fortress protecting the inhabitants of the city, that it is a little hard for me to see it as a pilot fish surviving and thriving on the crumbs that fall through the gills of our shark, the City of Indianapolis.

Yet, I must agree that your argument is persuasive. Man is a blusher, or was when there was more to blush about. And to be a blusher requires at least two things: a blusher and a blushee. No one blushes alone. With lots of blushees, the urban setting is favorable for the arts, and the arts are important to urban life.

But there are many kinds of symbiotic relationships. Having agreed that a symbiotic relationship exists, it seems reasonable to talk about the nature of that relationship and how it comes about. I think that the administrator of a music school in an urban setting has as a part of his job the responsibility of assuring that the relationship is really symbiotic.

Let me offer an example: Our university is one of the few to have a major symphony orchestra in residence on the campus. The Indianapolis Symphony Orchestra has its home in our concert hall, and the artistic excellence of the orchestra has a great deal to do with the character of musical life at Butler. However, the appetite of organizations like the ISO for money and space are enormous. Our appetite, in its own way, is enormous, too. We want more from the ISO than it can give, and it wants more of University resources than the University can give. Good health for both organizations comes only through a lot of work, mutual sympathy and sometimes lengthy negotiation.

Another example: In Indianapolis there is a lusty and growing professional opera company, one with strong leadership, an aggressive board, and high ambitions. If that company achieves its dreams there are sure to be spin-off benefits for our school and others in Indiana. We want to help the opera company with audition space, rehearsal space, participation of our people if they wish, any way we can. But how much blood can we give without opening our jugular vein directly into their bloodstream?

There are a host of other organizations in our community—professional music fraternities, societies for guitar, flute, french horn, piano teachers organizations, music education organizations, all of them friends, all with needs—as we have needs, many of them calling on us for help. Usually we try to provide the space or people requested, but the drain can become enormous. Sometimes, I feel I understand why the wise designers of the new Juilliard at Lincoln Center made it so hard to find the front door.

Our community is a complex organism. In this context, symbiosis doesn't happen automatically. It must be made to happen by careful leadership on all sides.

In fact, I see the urban university and its community rather like two wary lovers. They are greatly enamored of one another. Each on its part would like to consummate a happy marriage, but each is not sure whether the other really has in mind marriage or rape. Fulfillment in the married state may be possible, but only if both partners are willing to work at it.

Some of the ways we are working at Butler to make the city-university marriage work, as it regards the music school, can be shared. I offer a brief "laundry list." This list is suggestive and is not complete or necessarily exemplary.

First, we work at being on boards of trustees of appropriate organizations. Virtually every board for a not-for-profit corporation in the arts in our city has one of our people on it or associated with it in an advisory capacity. Examples include The Indianapolis Symphony Orchestra, The Indianapolis Opera Company, Civic Ballet Society (traditional ballet), Dance Kaleidoscope (the Indianapolis professional modern dance company), Festival Music Society, Cathedral Arts—the organization sponsoring Indianapolis' new International Quadrennial Violin Competition, the Beethoven Foundation—an organization now sponsoring a national piano competition, Young Audiences, The Advisory Board for the Public School's School of Performing Arts, and others.

Second, in appropriate areas we have community liaison committees. In some cases these committees are cosmetic, in other areas they do real work. Such liaison committees will be used for large undertakings in an advisory or operational capacity. For example, our Romantic Music Festival is an event which we feel succeeds only if the power of the community as well as our own strength is behind it. Another example is in the management of our concert hall. Here, there is a committee appointed by the President, a joint committee with representation from the board, students, faculty, and the community, which is advisory on matters of policy. In addition, an auxiliary women's organization with over 500 members meets regularly and helps in many ways in achieving the purposes of the hall.

Third, we make facilities and other resources available to groups in Indianapolis.

As mentioned before, The Indianapolis Symphony Orchestra has its home in our concert hall and we provide space for their administrative offices at discount rates well below cost. In actual dollar value, the extent of these facilities makes Butler a principal donor to the Symphony. We have also regularly provided rehearsal space, audition space, and support services to the opera and the ballet. We join with these organizations in marvelous joint enterprises. Notable among such enterprises was a cooperative opera-symphony-Butler performance of the Berlioz opera *Beatrice and Benedict*. Notable, also, is the regular ISO-Butler Christmas ballet, this year Prokofiev's *Cinderella*. With regularly four sold-out performances, the Christmas ballet has become a favorite traditional event of the holiday season in Indianapolis.

Facilities support of the professional music organizations is only part of our service to the community, however. We're a favored location for music auditions of all kinds. Where the audition also does something for Butler, we try to help.

Finally, I conclude this response to your paper, Professor Rubin, with the comment that our relationship to our city can be symbiotic if we make it happen that way.

CHURCH MUSIC CURRICULUM

HAROLD M. BEST

Before making some suggestions about church music curriculum, I want briefly to mention four problems which have historically confronted the Western church in its making and doing of music and which, by extension, face the church musician-educator today. Three of these problems are really errors, the fourth grows out of the nature of musical language itself. They are as follows:

1. If the music is of high quality, worship will result. This is aesthetic determinism.
2. If the music "works" it really must be good after all. This is pietized pragmatism.
3. If the music has worked so well for so long, why change it? This confuses worship and faith with conditioned reflex.
4. Even though music is a language which interiorly means itself, it can also be a language backgrounding, or associated with, other languages or other activities which carry their own kinds of meaning. In our western tradition we have so-called absolute music and so-called functional music. In primitive or preliterate cultures, there is often less problem with this, because music as an activity is more at one with other activities. Music is immediately a part of life, whether life is a matter of birth, initiation, battle, marriage, famine, death, or the like. By contrast, western culture has chosen to find out that even though this is possible, it is not always desirable. Consequently we have given ourselves access to art for art's sake. Thus, two contrasting and often combative philosophies have emerged; unfortunately they may be found to exist side by side in the same situation. Church music is one of the unfortunate recipients with the result that music in worship may be perceived at any one time as means or as end.

As means it is meant to attract people, induce them to worship, or accompany something else in the worship. In the minds of many church leaders, especially pastors, music is perceived primarily as an aid.

As an end, music is perceived to be valid on its own terms irrespective of how it is perceived; it is expected to act on its own, to stand by itself. Instead of an aid to worship, it is said to be an act of worship. This latter seems to be theologically sound. But quite frankly, it often leads to musicolatry.

But church music simply cannot be philosophically divided between function and form. Therefore, a good church music curriculum must first of all provide the theological, procedural and artistic ways out of this long term dilemma. Excellent church music training must be embedded, not primarily in the nature of music and musical types, standards of practices, and scholarly excellence, but in a bed rock theological perspective. By this, I do not mean the usual outlay of theology courses, and studies of liturgies, as necessary as these might be in their proper place. Rather, I mean the articulation of a theology of creativity, a theology of worship,

a theology of communication and response, and a theology of excellence. This does not mean that I am overlooking music and musical skill, or calling for second rate musicians to enter the ministries of church music. God Himself only knows how much this is already the case. And, I believe that it is partly the case because the discipline of church music has not been subject to the deep perspectival scrutinies that it should. Therefore, the church musician is caught between wondering whether he is a paid amateur, or a volunteer professional. He does not know, philosophically and theologically, what he is about.

The first call then is for a new presence in theological studies and a radical theological presence within the thinking of the church music faculty itself.

Now, if the study of church music takes place in the seminary (or in consortium with one)—which, despite its many limitations is probably the best place for such study, the perspectival studies listed above should be part of a core curriculum in which divinity and music students are forced into kindred intellectual, verbal and conceptual responsibilities, and are brought together and urged into continuous dialogue. For after all, when they find themselves in the local parish they had better understand each other very well.

In this sense, music and the rest of the fine arts can be seen in the same light as the gospel itself. The arts and the gospel will participate in the same intermingling of mystery and familiarity. The mysteries will not be reserved for the sophisticated any more than the familiarities will be for the dilettante. Consequently both the arts and the gospel will be found to be in the language of the people in the way it was with Jesus and the prophets—sometimes profound and unexplained, sometimes the reverse. The arts will both disturb and comfort, each at an appropriate time and in an appropriate way. The means/end form/function dilemma which has plagued the church for so long must give way to a practice in which both art and gospel are seen as offering, and where the people are taught, not to behave in a certain way when they hear or see the arts, but to offer them up, by faith and in the excellence of the stewardship of listening and watching.

The goal of a church music curriculum is simply the raising up of stunningly trained, widely competent musician-servants; not performers as such, not performing musicologists as such, but complete musicians, as much at home with composition, as with theology, as with world view, as with people, as with performance, as with teacherliness.

Then, all traditional studies in hymnody and liturgy will of necessity be reviewed conceptually and not as vast collections of ecclesiastical data. These studies must be undertaken in the light of theological and biblical mandate, not simply as an articulation, however scholarly and complete, of expected common practice.

Furthermore, in a thorough going church music curriculum, there must be studies in the very nature of music and meaning. Studies in communication theory and their ethical implications, studies which equip a musician to understand that behind the few brief vocabularies of classical western music, there lies a whole world of musical expression, syntactical strength, and artistic gesture.

This implies that faculty and students alike will understand the vast set of procedural differences in music; that they will grapple with the intrinsic worth both of popular and classical musics. There will be no judgment of music by its type, but, within each type, extensive studies to discern excellence or lack thereof. This will mandate a demanding cross-cultural approach to human creativity and raise profound questions as to the validity of a classical-western-music-only approach.

Consequently, the musical components in the curriculum will be such that each student becomes a widely equipped musician—one whose skills embrace continuous work in improvisation, composition, arranging, sight singing, ear training, conducting, performing and so on. Even if the prospective graduate is not expected to do all of these things professionally, he should be expected to have done each musically in depth, simply as a way of getting to know music more intimately and profoundly, and to avoid the ever present pitfall of performance-or scholarship-only church musicianship. Put in simplest terms, the church musician should be the pivotal figure in musical culture. The time has come for the church to be radically informing as to the nature of human creativity along with its resplendent potential as the result of the overpowering work of Christ.

Finally, a good church music curriculum must extend into the other arts in more than just a cursory manner. In fact, it is probably now true that church music as an isolated discipline is obsolete. Perhaps we should now begin to think of preparation for ministries of fine arts, or beyond this, a ministry of artistic creativity. In this case all of the above will be subject to even more comprehensive revision. But, why not? After all, nothing that we can do in preaching the gospel or doing the gospel can be more daring than the gospel itself.

THE SACRED MUSIC DEGREE—IS IT ALL THAT IT SHOULD BE?

RAY ROBINSON
Westminster Choir College

The Sacred Music degree— is it all that it should be? Perhaps it would be appropriate to begin by placing this discussion in its proper context. I will therefore present a few facts about the degree and its present status in NASM schools.

Fact Number One:

There are 481 degree-granting member schools listed in the 1981 *NASM Directory*: 63 of these institutions offer an undergraduate degree in Sacred Music (this number represents 13% of the accredited baccalaureate level schools) and 18 offer graduate degree programs (7% of the 235 institutions that are approved for graduate degree offerings).

Fact Number Two:

The current curricular structure of the undergraduate degree in Sacred Music (*NASM Handbook*, 1981) recommends that between 25% and 35% of the course work be taken in the major area (including performance), between 25% and 35% be taken in supporting courses in music (including basic musicianship studies), between 25% and 35% be taken in general studies (including philosophy, comparative religion and liturgies, church history, and other branches of historical inquiry), and between 10% and 15% be kept unencumbered for electives. It is also recommended that the music component of the degree should take up at least 65% of the total curriculum. This is consistent with the music core requirements of the Bachelor of Music degree in performance.

Fact Number Three:

The list of essential competencies, experiences, and opportunities (in addition to those outlined for all degree programs) should include the following: (from the *NASM Handbook*, 1981)

- a. There should be achievement in the major performing area (keyboard or vocal) equal to the third year level in the performance degree.
- b. There should be demonstrated competency of an acceptable level in a secondary area of performance (keyboard or voice).
- c. There should be demonstrated skill in keyboard improvisation, including realization of figured bass in appropriate styles.
- d. There should be measurable knowledge of liturgies, hymnology, church music methods, and church music administration.
- e. There should be an opportunity for advanced study in music history and literature.

f. There should be demonstrated advanced skills in conducting.

g. Independent study in the senior year should be reflected in the senior recital.

Fact Number Four:

If the attitude and experience of those music executives at this meeting are any indication, the outlook for the employment of graduates with Sacred Music degrees is excellent.

With this background information before us, let us again ask the question: Is the Sacred Music degree all that it should be? The answer: probably not! All the basic and necessary skills and competencies seem to be included except perhaps the internship experience that we find so valuable in music education. However, we may be asking too much of any degree listing. All any curriculum intends to be is a guide, a pathway through a prescribed discipline. We must always keep in mind the fact that all NASM seeks to do is to define minimum standards. This was the Association's original mandate in 1924; today it continues as its primary function.

Quality and distinctiveness are therefore the legitimate concern of the individual institution. If its graduates are not well-trained, they will eventually not be able to compete in the open market. It is clear that today there is indeed a market for the highly-capable, well-trained church musician. Perhaps the opportunity for a career in church music is greater than at any other time in history.

It is also a fact that programs in Sacred Music generally reflect the educational philosophy of the institution of which they are a part. This is the reason that among the 63 undergraduate and 18 graduate degree programs now in existence there is every kind of curriculum ranging from what is basically a performance major in organ—with a few courses added—to a broad-based graduate degree program in the institutions which specialize in the training of the church musician.

The danger in a program of limited scope in an undergraduate liberal arts institution or a conservatory is that the actual study of Sacred Music tends to play a minor role in the curriculum. If this is indeed the case, it would be far better for the institution to concentrate on the student's education in the liberal arts, basic musicianship skills, and performance studies. Professional studies in Sacred Music could then be postponed until the graduate years. Perhaps this would be the best solution for both the student and the institution.

The Sacred Music degree—is it all that it should be? Probably not! But can it ever be more than a listing of courses and competencies for which an institution is held accountable every ten years? A Sacred Music degree, whether it be undergraduate or graduate, is ultimately a series of educational experiences which lead to a specific goal: to prepare a student for a career in church music. Within this stated purpose there can be only one mission: to produce in the student the skills and attitudes which will allow that student to be effective in the cathedral, church, or parish.

For while the church musician must be a performer at the highest level, the study one undertakes for a career in Sacred Music is not primarily preparation for a career as a performer. We are not training concert organists—this is the province of the performance degree. Such a statement is not meant to imply second class citizenship for the church musician, any more than a music teacher should be considered second rate because he or she has chosen a career in music education instead of one in performance. Rather the point is this: in contrast to the person who spends his or her life as a performer in a symphony orchestra, or on the concert stage, the church musician is constantly working with people: musical amateurs who find fulfillment and satisfaction in this type of aesthetic response.

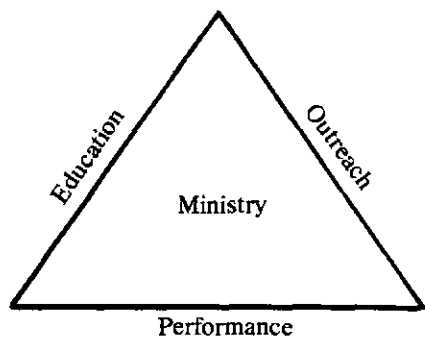
This is one of the very important reasons why there is really no incompatibility between the preparation of the church musician and the music educator. In fact, the present-day teacher preparation program in music, with its emphasis on philosophy, practice and method, is not a bad model for the church musician. Both the teacher and the church musician are working almost exclusively with the musical amateur, both are working with children and young adults, both are directing and leading by influence, and both are investing their lives in the lives of others.

What we, who are charged with the responsibility of planning curricula and effecting accountability must never lose sight of, is that the ultimate goal of the Sacred Music degree at any level is to prepare the graduate to serve the church, the entire congregation, if you will. The biblical New Testament model is one in which corporate worship—the response of the individual believer to the Word—is the central force in the building up of the “body life” of the congregation: “Let all things be done unto edifying,” writes St. Paul in I Corinthians 14:26.

Therefore, using the writings of St. Paul as our model, the purpose of the Sacred Music degree in our institutions should be to graduate ministry-oriented students who will go into the cathedral or parish equipped to perform four basic functions:

1. To perform the best music possible by singers and instrumentalists drawn from the congregation. (This is the professional function.)
2. To educate children and adults to make biblically-based aesthetic judgments through graded choirs and instrumental ensembles that encompass all age levels of the congregation. (This is the educational function.)
3. To develop a program of outreach through an offering of one's time and talent as the result of a deep experience of corporate worship. (This is the function of evangelism.)
4. To minister to the choristers through a program of personal discipleship. (This is the pastoral function.)

With ministry as the focus of the work of the church musician, the three elements of a comprehensive program take their logical and rightful place: performance at the highest possible level as the foundation which supports the educational and outreach functions.



The Sacred Music degree—is it all that it should be? Probably not, but the elements of a professionally sound, ministry-based program of study are available to all of us. We look to NASM for guidelines and minimum standards. But our students and the congregations in our churches look to us for leadership in the training of talented young people for careers in this vital area of contemporary life. It is up to the colleges and universities who offer these programs to provide this leadership. The challenge is before us!

ISSUES AND PROBLEMS OF FACULTY EVALUATION

ROBERT GARWELL
Drake University

It would be interesting to know how many of us have received that fearsome memo from the conciliation committee of the university chapter of the AAUP, or the grievance committee of the university which reads, "Dr. _____ has approached us and given us a full, documented account of the procedures leading to proposed *denial of tenure*. We have considered the evidence and would appreciate a conference with you at your earliest convenience."

For an administrator, faculty evaluation can be approached with great trepidation or with a strong conviction that quality, not merely quantity, can be isolated and documented. As can be gleaned from comments made at last year's NASM meeting, nearly all, if not all of the institutions represented, have some form of faculty evaluation.

The pragmatic purposes for faculty evaluation are fairly well established. First, to serve as a diagnostic tool for both the faculty member and the administrator; and second, to ascertain those worthy of promotion, tenure and merit salary increases. A third purpose has been established, especially in recent years, one which is documented, generally taken for granted, but not readily discussed. It is the one to which my opening comment referred, and that is to protect the university and the administrator from potential litigation. Not to be crass, but I believe that anyone who has gone through the process of litigation would agree that "the best defense is a good offense." The offense in this case is a clearly outlined faculty evaluative procedure which includes documented input from the candidate, his or her colleagues, students and administrators. To insure against inequities and potential charges of prejudice, the same procedure should be utilized for all faculty.

It would seem that procedural variation can occur in two areas. First, how does one counterbalance the areas of teaching, research and/or scholarship, and service in the music unit? Is there a difference in such between a Liberal Arts school as compared to a professional school? Should the established proportions vary among the members of the music unit, and if so, by how much? Furthermore, who determines those proportions? Should it be done by the administrator, or an elected or appointed committee of the faculty, or a combination of the two? Should the faculty member have input in establishing those proportions? And finally, should these proportions vary over the course of a candidate's academic career? I maintain that it is not important that the responses to these questions vary from institution to institution, but it is important that time be given to the resolution of these questions.

The second procedural variation can be posed as follows: Should the annual merit salary review be as all-encompassing as promotion and tenure considerations? It is easy to question the amount of time that should be put into costly merit salary considerations when we are dealing with a high inflationary period

and a minimal "pot of gold" from which to reward quality work. The expeditious approach would be an across-the-board salary increase, and I understand that some of us are forced into that situation. However, as James Moeser from the University of Kansas noted last year, it is particularly during these times that a merit salary procedure is essential. And again, to insure against the ever-present charge of prejudice, the procedure should be administered equitably.

In one approach, that used at Drake University, the Merit Salary Procedure, which differs slightly from the Promotion and Tenure Procedures, begins with a faculty member's completion of an annual Faculty Activities Report. In the report the faculty member can list responses in ten areas or categories: the past year's creative and/or public performances, publications earned during the past year, attendance and degree of participation at professional association meetings, offices held in professional organizations, special honors or recognitions received, academic progress if pursuing an advanced degree, research projects completed but not published, university and college committee assignments, committee service on behalf of the university, and any additional items the faculty member believes of importance. The Department Chair then compiles all available materials regarding teaching excellence and the quality of the faculty member's professional activity and achievement. The seven area heads of music serve as the Chairperson's resource committee during these deliberations. The next step is a meeting between the Chairperson and each faculty member in which all of the compiled material is reviewed and discussed. At this point, and dependent upon the size of the merit salary pool, an appropriate awards procedure is established.

I noted earlier that evaluation by one's colleagues should be part of the overall evaluative procedure. Of the evaluative groups or persons available, I note the following. Be aware that in all of these, I believe that a standardized review form, comparable to the information required for completion of the Faculty Activities Report listed earlier, is essential.

1. Evaluation of all of the faculty by each member of the department, results to be compiled and reported by the head administrator.
2. Peer evaluation by members of a particular area, such as voice, strings, or piano.
3. Evaluation of junior faculty members by senior faculty members; the senior faculty members to review each other.
4. Evaluation of the members of a particular area, piano, strings, etc., by the head of that area.
5. Evaluation by a faculty committee, either appointed by the head administrator or selected by the faculty. The committee make-up could be open, or it could include representation from each of the areas of the music unit, or could be comprised of the senior members of the department.

Whether one is dealing with promotion and tenure or with merit salary increases, the issue of student evaluation of faculty, how important it is, and what procedures should be utilized, is still open to much debate. Many forms are available which do a reasonably adequate job in regard to general or basic classroom decorum; i.e., was the instructor prepared, how much homework was given,

how many tests were given, how difficult were the exams, how do you rate this course with other courses in music, in the college, in the university, and so on.

Exhibit 1 presents what I believe to be a fairly good attempt at a standardized form. This of course raises the question: is it possible, through a computerized form, to determine who is the good, better or best teacher in the classroom or studio? The studies which have been done show evidence both positive and negative. Comments which I have heard from fellow administrators and faculty

EXHIBIT 1

TEACHER _____ CLASS _____

This questionnaire gives you the opportunity to express your opinion concerning certain aspects of this course and instructor. Use the following key in answering:

- 1—highly agree
- 2—agree
- 3—not sure
- 4—disagree
- 5—highly disagree

- ___ 1. The instructor made efficient use of class/rehearsal time with well-planned and prepared presentations.
- ___ 2. The instructor taught the material in a clear and comprehensible manner.
- ___ 3. The instructor presented the material in an interesting manner.
- ___ 4. The instructor was fair and impartial in dealing with students
- ___ 5. The instructor clearly expressed what he/she expected of the students. (As far as assignments and/or rehearsal time, etc.)
- ___ 6. The instructor was sensitive to student needs and problems.
- ___ 7. The instructor was available for extra help or consultation.
- ___ 8. The examinations or evaluations were fair—they tested what was taught or assigned.
- ___ 9. The instructor stimulated questions and discussions.
- ___ 10. The instructor seemed to know his/her material well.
- ___ 11. The course stimulated me to perform at my highest level.
- ___ 12. The physical facilities and equipment were conducive to learning.
- ___ 13. I learned a lot in the course.
- ___ 14. I put substantial effort into the course.
- ___ 15. My overall grade for the quality of the course is: A, B, C, D, F
- ___ 16. My overall grade for the instructor is: A, B, C, D, F
Any other comments, please use other side.

note that those forms which allow for some type of essay response to be somewhat more effective, yet, more difficult and time-consuming in regard to the compilation of results. Exhibit 2 shows a fairly typical essay format which could be easily adapted to a variety of teaching situations.

While I do contend that some form of student evaluation is essential in the evaluative procedure, I hasten to add that most faculty will end up in that large middle range of results, noting solid acceptable teaching. As an administrator, my main concern is for those individuals falling into the extremes, either the top or the bottom of the student evaluations. In addition to the single response or computerized form and the essay form, I would like to suggest a third type, a student confidential letter to the head of the music unit.

Exhibits 3 and 4 present such an option. The confidential letter might be used in conjunction with the essay and/or computerized forms. In effect, the students would be asked to comment (from their perspective) on the relative teaching

EXHIBIT 2 FACULTY EVALUATION FORM

Comment briefly on the specific strengths or weaknesses of the instruction received in this course. Points for consideration could include effectiveness of teaching, appropriateness of critiques or other evaluation, value of assignments and use of class time, and availability of instructor for consultation outside of class time. Your instructor may add specific items which relate directly to this course.

EXHIBIT 3

Dear Music Student:

The faculty of the Music Department has approved a procedure to encourage student involvement in faculty evaluation and in the process of granting promotions and tenure to faculty members.

The Department takes this action in the belief that all students are legitimately concerned with the quality of their education and should have the opportunity to express themselves on the excellence of teaching, or, as the case may be, inadequacies of teaching in the Department of Music. As Chairperson of the Department, it is my responsibility to invite your comments and evaluation of any music faculty member under whom you have studied. Only teachers in the Music Department are to be included. You may respond on the enclosed sheets and return to my office, either by mail or in person, no later than _____. Only signed letters will be considered. *Complete confidentiality will be observed and your comments will be read only by me.*

Student reports will be one of several aids to me in making my recommendations for salary increases and for promotion and tenure of faculty members. For instance, they will form the basis of my evaluation reports as requested by the Faculty Committee on Promotion and Tenure.

I encourage you to take advantage of this responsibility. Please contact my office if you have any questions on this procedure.

**EXHIBIT 4
CONFIDENTIAL STUDENT'S RESPONSE REGARDING FACULTY TEACHING
WITHIN THE MUSIC DEPARTMENT**

(Use one copy for each Instructor discussed. Additional copies available in the Music Office.)

Student's Name

Name of Instructor discussed below

Courses (by number) taken or in progress with
same instructor

Date

Signature

Place in a sealed envelope marked "CONFIDENTIAL" and return to Music Office.

effectiveness of each faculty member with whom they are now studying. Such an approach may not solicit many responses regarding that large middle ground of solid teaching, but I dare say that you shall hear about those faculty who excel or who are having studio or classroom difficulties.

In conclusion, I refer to a personal dilemma, one which I am not sure is unique to *my* College of Fine Arts or to private higher education in general. Simply put, it is this: Why is there such a faculty abhorrence to computerized evaluative procedures as compared to essay formats, or to what is now utilized in the College of Fine Arts at Drake, the confidential letter. We are no closer to a solution than we were six years ago when computerized forms were first proposed and experimented with. This is a terrible admission, but at times reason does escape me on this issue.

ISSUES AND PROBLEMS OF THE PROFESSIONAL SCHOOL IN THE LIBERAL ARTS INSTITUTION

JERRY D. LUEDDERS
Lewis & Clark College

Administrators of Schools of Music are entangled in struggles daily with inadequate budgets, inflation, recruiting concerns, facility maintenance or expansion, curricular balance (music and liberal arts, core/state education requirements, scheduling, faculty evaluation, faculty development, and fund raising), to list but a few. These issues are endemic to most schools, yet the closest examination reveals to me no pandemic solutions. Consequently, I have chosen to approach the topic in a philosophical and most likely controversial manner, as an effort to raise our individual and collective consciousness of the mission, role, and effectiveness of the Professional Music School in a liberal arts setting. Several questions that suggest possible developments and trends over the last 20 or so years, seem particularly identifiable for liberal arts institutions, though certainly not inapplicable to publicly funded colleges and universities.

- 1) Did the quantitative growth of the 1960's and 1970's create an intractable condition for the 1980's? We have enjoyed virtually two decades of intoxicating increases of budgets, students, faculty, new equipment, programs and curriculum. Can we now respond in a cogent and crisp fashion to the new era after the previous period of unprecedented and unplanned eclectic growth?
- 2) Can our highly specialized, often heavily tenured, faculties respond to new demands for integrated breadth of teaching?
- 3) Have we, under the guise of remaining curricularly current, rationalized the development of faddish and trendy courses to stimulate sagging enrollments?
- 4) Has overproduction of highly qualified musicians, many with D.M.A. degrees, not only stimulated qualitative growth in departments of music in liberal arts institutions but also contributed, in significant measure, to the trend of smaller departments attempting to function as a Professional School without the prerequisite comprehensive support mechanisms, of degrees, curricula, budget, etc?
- 5) Are we producing a balanced graduating class or indeed are many schools overproducing performance majors for which there is clearly a bleak market? The following example illustrates the reality and severity of this situation. The Los Angeles Philharmonic Orchestra opened a co-principal clarinet position. There were almost one thousand applications for the position. Approximately two hundred players were auditioned and finally the position was awarded to the bass clarinetist from the Los Angeles Philharmonic.

Certainly the afore-stated questions are by no means comprehensive and can easily be extended. However, they serve in part to establish a perspective of what I view to be particularly pressing concerns and hopefully will stimulate us to

cogent, critical and creative thinking. This paper neither proposes nor advocates a particular philosophy, course of curricular action, and "quick fixes," but rather encourages creative, participatory self-reassessment. The following quote is excerpted from an advertisement placed by the Eastman School of Music in the November, 1981 issue of the *The Music Educators Journal*.

"BEFORE YOU START APPLYING TO MUSIC SCHOOLS, REMEMBER:"

"A performing musician needs more than sheer virtuosity. A composer needs more than a sure technique. An educator needs more than a knowledge of teaching methods. To be an educated musician, each needs the broadest possible perspective on the world of music and some understanding of related fields. Look for a music school comprehensive enough to offer serious professional training in all aspects of music—whether you're on the way to being a concert artist, school music teacher, composer, orchestral player, music historian . . . or to any other musical career. Also ask: Are the school's faculty members professionally active and fully available to students? How complete and accessible is the music library? Will financial aid make tuition costs affordable? Are there frequent opportunities to perform, no matter what the student's major? How good are the concert halls? The electronic music studio? How numerous are the practice rooms? Is the school an integral part of a major university? Does the school's reputation help its graduates? Find out what's available at the Eastman School of Music."

Regardless of our personal views of the Eastman School of Music, the important understanding to be achieved is that Eastman, by the statements it makes and by the questions it is able to invite students to ask, has clearly defined its philosophy, mission, image, and role as a School of Music. One can only assume it has the human and fiscal resources to support the implied answers to its own so confidently posed questions.

This leads me to the central message of the presentation: it is absolutely requisite that all music units, most particularly in the liberal arts setting, engage immediately and substantively in a process of deep self-reexamination and long-range planning, designed to reestablish our rightful role both in our own institutions and the profession. The inflation that robs us of our purchasing power, a faculty position cutback, or other such issues and problems are of singularly minor importance to the major task of an individual institution's reconsideration of the distinctive qualities and effectiveness of its music unit. This, of course, can and must be done without violation of parameters of NASM, other regulatory agencies, and accrediting organizations. Our long-range planning should include, at least, questions similar to the following and others that reflect the distinct character of each institution.

- 1) We must reexamine the mission of the music unit in the 1980's and realign with the mission of the parent institution and the truths of the profession. This may mean that some Schools of Music may appropriately revert to departments and vice-versa.
- 2) We must consider if we have and will continue to have the fiscal, human, and physical resources, to train, with confidence, musicians of sufficient skill, commitment, integrity and artistry, competent not only to enter outstanding graduate programs (doctoral performance programs not

excluded) but also capable of competing thereafter, with some predictability of success in a marketplace that is clearly overcrowded.

- 3) We must examine our contribution to the non-major in more creative ways than we have done in the past. We must go beyond music appreciation, participation on performance organizations and the like.
- 4) We must ask ourselves if we are remaining absolutely on the vanguard of curriculum development without resorting to fadish and trendy courses for merely FTE credit generation.
- 5) The maximization of interdisciplinary offerings (business/music, communications/music, journalism/music etc.) without deceiving ourselves or our students about the depth and substance of the offerings.

In summation, I encourage each music unit, functioning in a liberal arts setting, to carefully reexamine the mission, philosophy, objectives; past, present and future resource development and allocation. Further, we must substantially and ethically evaluate if we are actually efficacious in serving students wisely and successfully, or if we are engaged in academic rationalizations that serve best our survival.

In essence, whether we represent schools or departments of music, we must begin to make our reality fit the truth, rather than exhausting our energies to find a truth that fits our reality.

FOOTNOTES

¹*Music Educators Journal*, Reston, Va.: Music Educators National Conference. November, 1981.

MODELS FOR THE DEVELOPMENT AND FUNDING OF RESIDENT ENSEMBLES

JOEL R. STEGALL
Ithaca College

INTRODUCTION

In considering resident ensembles for private colleges and universities, I will deal with purpose, type and funding. Purpose must be determined first, for without an end, means are irrelevant. It is essential to communicate to ourselves and to our constituencies why a resident ensemble is important. Type of ensemble refers to whether it is composed of teaching faculty or professional performers serving the institution in a more limited manner. A variety of funding possibilities present themselves based on purpose and type.

But first, definitions: I use "resident" to refer to any ensemble which makes its home or residence with the college or university. "Ensemble" usually refers to a trio, quartet or quintet, although others are surely possible.

My intention is to present points of view based on my experience at Ithaca College where we have had, at various times over the past several years, a woodwind quintet, a string trio and a string quartet. This is not an empirical research paper. I have no charts, graphs, standard deviations or computer print-outs. It is my hope that the experience we have had at Ithaca College may be informative to other schools which might like to investigate the possibilities of resident ensembles.

For your use in assessing the relevance of our experience, let me say that Ithaca College is a privately funded, primarily undergraduate, multi-purpose institution of about 4700 students. It is located in central upstate New York, five hours west of New York City, three hours east of Buffalo. The School of Music, one of six academic units, numbers 400 undergraduate and 50 graduate students; 46 full-time and 16 part-time faculty members.

PURPOSE

The importance of a clearly stated purpose is not to be underestimated. The question of why must be answered before it is asked. Whatever the funding, whatever the organization, an ensemble, like a person, must have a reason to be if it is to survive and do well. A clear purpose will lead to a statement of specific expectations of the ensemble and the institution.

The purposes for an ensemble range from idealism to greed. Let me suggest some of the more common reasons given for having a trio, quartet or quintet:

1. To broaden the range of musical literature heard on campus.
2. To up-grade the quality of faculty and student performances.
3. To enhance the cultural ambience of the campus and community.

4. To raise money. (Often euphemistically called "development.")
5. To build better relations with alumni. (Another form of fund-raising.)
6. To build a better public image. ("Public relations" or "How to put your best foot forward without tripping.")
7. To recruit students.

Conflict is inherent in certain combinations of these purposes. Even such a "pure" motive as expanding the range of music heard implies change, and change scares people. A decision to cause change implies that someone needs changing and resistance is almost inevitable. But when you bring together the mixed motives of idealism (such as better literature) and greed (such as recruiting more music students to save your job,) you have great potential for an explosion. I submit that any ensemble will have to deal with several conflicting purposes. For example, I know of a violinist who refuses to play in his quartet for a development function unless he is paid extra. Prostitution of our art is a serious concern, but often the point of the conflict is not harlotry but a percentage of the take.

TYPE

There are two basic types of resident ensembles: faculty and artists-in-residence. Faculty ensembles are composed of teachers. Although, as teachers, they may be expected to perform in an ensemble, their primary duty is to teach. In this kind of situation, the ensemble could disappear but the individual faculty appointments remain. Such positions carry with them the usual privileges and responsibilities of faculty status. In our institution, that means a dominant concern for undergraduate students and a reasonable teaching load. It also suggests the possibility of tenure, promotion, insurance benefits, a parking permit and free football tickets.

Artists-in-residence ensembles, on the other hand, are primarily concerned with performance and the sustaining of the ensemble. In a crunch (and there always seems to be one at hand—sometimes I think our school mascot should be Captain Crunch!), ensemble players are likely to have first loyalty to the ensemble, rather than to the institution or students. Teaching loads are normally much lighter than for teaching faculty. Specified-term contracts seem to be usual, perhaps for three to five years. While some limited teaching and coaching of upper division students may be required, about six students per person is normal. Extended absences from campus of as much as two or three weeks are not unusual. Such absences are thought to enhance the prestige of the institution as well as to benefit the ensemble. Members of the artists-in-residence groups normally are employed only with the ensemble itself and not as individuals. Tenure is often not available.

Based on my experience, let me suggest some things to look out for:

1. If you want to develop a faculty ensemble, consult with the applied faculty. Because they can be considered elite, above the "regular" faculty, these ensembles offer wonderful opportunities for paranoia and jealousy. A faculty ensemble whose members are treated as artists-in-residence will cause more trouble than it is worth. Ensembles composed of teaching faculty

- should not be allowed to forget that their primary obligation is to students.
2. Never grant tenure to a merely adequate teacher in order to maintain an ensemble. Tenure is granted to an individual based on individual excellence and ability to contribute to the institution. If a faculty member is not tenureable as an individual, then tenure must be denied even if this means breaking up the ensemble. Most unpleasant, but an absolute necessity if one is to keep priorities in order.
 3. Artists-in-residence ensembles should be contracted initially for no more than three years. The contract should specify the services they are expected to render to the institution. In spite of the fact that ensemble players are not members of the faculty, they are hired (if that is not too crass a phrase) for the good of the school and the students and not primarily as a base of operations for their own professional careers. If the first three-year contract works out, perhaps a five-year contract could then be considered.
 4. Continue an artists-in-residence- ensemble for more than two contracted terms of three or five years only under the most unusual circumstances. There are usually a number of fine groups available for residencies. Fresh ideas and new energy are important.
 5. Do not grant tenure to an artists-in-residence ensemble. I know of one university that tenured an entire string quartet many years ago. They remain at this institution although their record of attracting students is so dismal that they now have only a handful of string students. At least one member of the ensemble has no major students.
 6. Faculty appointments and artists-in-residence contracts must be kept totally separate. One university tenured a violinist who played in a quartet. When he later decided he no longer wished to play, the school lost its quartet. If one wants to be sure of having an enduring faculty quartet through the vicissitudes of personal and musical relations, one might try writing faculty contracts for such persons so that a resignation from the quartet constitutes resignation from the faculty. Frankly, I'm not sure that such a contract would hold once tenure is granted.

FUNDING

The Marines are looking for a few good men. Every college, university and conservatory is looking for a few good angels. But short of an angelic appearance (perhaps in this case not the same as a heavenly apparition!) other funding methods may be available.

Among these are internal resources: faculty release time or a special budget allocation. External funding possibilities include endowed funds given to the institution explicitly for an ensemble, short term grants and individual sponsorship. In this latter case an interested party may provide funds and expenses directly to the group without running the money through the institution's budget.

Anyone who gives money expects something in return. This does not have to be crass, degrading or even materialistic; but it does mean that donors support

things they value. I am reminded of the only clean limerick I know:

There was a young lady from Kent,
Who said that she knew what it meant,
When men took her to dine,
Bought her jewels and fine wine:
She knew what it meant,
But she went.

If you accept the jewels, meals and wine, you better know what it means for, only partially to mix our metaphors and with apologies to Cole Porter's Kate, "Tis thee who'll have the baby."

If you really want an enduring ensemble, you will seek funds to support the purposes you have in mind, At Ithaca College, for example, our purposes include recruiting, public relations and development. We have a written understanding which specifies the number of services we can expect each year. These may include playing for a fund-raising banquet or doing a clinic at a high school. We also want to enhance the cultural atmosphere of the campus and broaden the range of literature our students hear. For these reasons, on-campus concerts are expected. Whatever your purposes, it is most important to spell out clearly what you want and who is to have administrative control.

I would like to comment on each of the methods of funding suggested earlier. An external endowment is certainly the most secure long-term option, particularly if you want an artists-in-residence ensemble. It may be a long slow process to generate such funds but is well worth the pursuit so long as it doesn't preempt other more important things. The short-term grant offers excellent possibilities if what you want is a group to come for a semester or year. A sponsored program offers the advantage of not mixing institutional funds in a "soft money" arrangement. The problem with "soft money" is that it builds pressures for the school to pick up the tab when the external grant is used up.

As for internal funding, I have found faculty release time to be the most productive approach. We currently have a woodwind quintet and a brass quintet. Little release time is involved: two hours out of a total of twelve or one-sixth of a load. We have had a string quartet which also received two hours' release time. The brass and woodwind quintets seem fairly happy with this arrangement. The string quartet was not. I understand this and know that one can argue that a string quartet should be given more release time but in our school we have established clearly that our principal goal is undergraduate instruction. We have no outside resources for ensembles and simply have not been able to afford more than two hours' release time. There are always limitations, priorities and trade-offs. We have chosen to place our students' own lessons high on the scale of priorities. Some institutions expect faculty to perform in an ensemble in addition to a normal load without additional credit. The other internal possibility, that of a special budget category, may be a possibility if an artists-in-residence ensemble is desired.

These, then, are some options. What Ithaca College has developed over a period of years are faculty ensembles. We do not want an artists-in-residence

ensemble until we find external funding sources. We do not mix faculty appointments with artists-in-residence appointments. Our faculty ensemble performers are not treated as an elite corps. Our teacher-performers are expected to fulfill all the normal faculty obligations and they are given all the usual faculty privileges. They are not given special consideration in tenure and promotion considerations. This arrangement does mean that in some years we may not have a particular ensemble. We do not have a string quartet this year because year before last we denied tenure to a violinist. Maybe we'll have a string trio or piano quartet next year. Maybe not.

Our faculty ensembles provide at least six services per year at my request. Normally this is three per semester, one a performance on campus. The other services may be clinics at high schools, appearances at professional conferences or programs for alumni or development functions. When a group travels for these events, expenses are paid by the school.

Our groups also may accept professional engagements on their own. We support this to the extent of allowing the ensemble limited, reasonable use of the college telephone and stationery. We pay for a brochure which is not only used as a School of Music recruitment piece but which the ensemble may use to promote their own concertizing. If the brass quintet takes care of its own arrangements and pays its own expenses, the players may retain for themselves whatever fees they collect. If an engagement is set up through my office, we pay travel expenses and any fees come back to the school. We have a staff person to assist the ensembles in arranging concerts and tours off campus for our recruiting, development and alumni purposes.

SUMMARY

My experience has been that a successful resident ensemble must have a clearly defined purpose that fits the needs of the music program and the institution as a whole. The definition should include whether it is a faculty or artists-in-residence ensemble. I urge that the two concepts not be mixed. No matter what the short-term temptations, in the long run to provide faculty privileges for an artists-in-residence ensemble is to ask for trouble. A wide variety of funding opportunities exist, but a minimal amount of release time may be most readily available and easiest to administer. An externally funded artists-in-residence program may be highly desirable and I am still looking for those funds. In the meantime, I remember that the primary purposes of the School of Music at Ithaca College are to provide excellent instruction for music students and to enrich the cultural life of the campus as a whole.

It is a cliché that he who pays the piper calls the tune; but it is also true. Careful structuring of an appropriate type of ensemble with a clearly-defined purpose can make it easier to find a piper who will call the right tune.

THE DMA: AN HISTORICAL PERSPECTIVE

ROBERT GLIDDEN
Florida State University

Exactly 30 years ago, in November 1951, the Graduate Commission of NASM, chaired by Howard Hanson, rescinded its longstanding restriction on the granting of the degree Doctor of Music as an earned degree. Since 1927 NASM Bulletins had carried a prohibition against the granting of that degree, stated as follows: "The degree Doctor of Music shall be conferred only as an honorary degree for outstanding achievements in the field of musical endeavor."¹ In his history of NASM, *The First 40 Years*, longtime secretary of the Association, Burnett Tuthill, indicated that the reason for this restriction "was the frequent granting of the degree [in the U.S.] for fees paid rather than on the basis of musical and academic studies successfully pursued. The reputation of the Mus. Doc. in America had sunk very low indeed."²

Former NASM president Carl Neumeyer, in his history of the Association, indicates that the Commission on Graduate Studies held a formal discussion of the approval of a professional music doctorate in 1950, and that "for a period of several years the growing feeling on the part of music educators within the Association [had] indicated that the degree Doctor of Philosophy was less appropriate for the fields of composition, music education, and theory than it was for musicology."³ Neumeyer also pointed out that recommendations for the Ph.D. in Music had been a part of the record of NASM since March, 1937, and that "a study of this degree indicated that it was becoming increasingly limited to the field of musicology."

At least by the early 1940's leaders within NASM were concerned that there was no appropriate doctoral degree for performers. Both Otto Kinkeldey and Hugo Leichtentritt, for example, had urged during that period that a professional doctorate be established.⁴ Burnett Tuthill suggested that one of the reasons for concern was that, "In employing directors for their music departments, college presidents were more and more seeking candidates who held a doctor's degree," and that "the increasing academic pressure made it obvious that the Ph.D.'s in musicology would gather in the best jobs even if others were better suited to the administrative tasks of a director."⁵

To trace briefly the granting of Ph.D.'s in music before mid-century, by 1934 only eight Ph.D. dissertations in the field of music had been recorded, from three different universities: Harvard, Iowa, and Rochester. Six of those were musicological and two in composition.⁶ By 1951 the NASM Graduate Commission reported that 28 institutions in the U.S., 13 of them members of NASM, were granting the Ph.D. in music. Those 28 institutions had, between 1934 and 1951, awarded 223 music Ph.D.'s—110 in musicology, 79 in composition or theory, 17 in music education, 10 in the psychology of music, 1 in music sociology and 1 in acoustics.⁷

The 1951 Graduate Commission report, besides recommending the establishment of a terminal, professional doctorate in music to follow the B.M. and M.M. degrees, further recorded "its impression that the Doctor of Music would appear to be the most appropriate title for such a professional degree but that that should

not preclude the use of other suitable terminology such as the Doctor of Fine Arts.”⁸ The Commission recommended “that the exact title. . . be at the discretion of the individual institution.” Those recommendations were approved by the Association with the provision that any member school desiring to inaugurate the new doctorate first present its program for that degree to the Graduate Commission for its approval.⁹ During the same meeting, in 1951, requests for the granting of the D.M. were approved for the University of Southern California and Florida State University. Indiana University’s request to grant the D.M. was approved at the annual meeting in 1952, and in that same year the Eastman School of Music presented its proposal to offer the Doctor of Musical Arts, which was described as “essentially a degree for the musical practitioner—performer, teacher and administrator.”¹⁰ Northwestern University and the University of Michigan followed shortly thereafter with professional doctorate proposals. Northwestern titled its degree the Doctor of Music and Michigan followed the Eastman model with the Doctor of Musical Arts. During the 1952–54 period there was considerable discussion and some controversy about the use of the title D.M.A. versus D.M., and by 1954 it had been generally agreed that the title Doctor of Musical Arts was preferred for NASM schools, reserving (once again) the title Doctor of Music for honorary degrees.¹¹ The University of Southern California changed its degree title to D.M.A. during that period, but Florida State, Indiana, and Northwestern still grant the D.M. today. They are, to my knowledge, the only institutions in the U.S., at least within NASM, that grant the Doctor of Music as an earned degree.

The Eastman School’s announcement of the offering of the Doctor of Musical Arts degree merited an article by Howard Taubman in the Sunday *New York Times* of October 25, 1953. The article, titled “A Matter of Degree,” begins by stating that,

Music in recent years has taken an increasingly important place as one of the humanities taught and cultivated in the colleges and universities of the country. But compared with other studies it is a late-comer to the academic faculty in many institutions. As a result, the problem of balance in curriculum and teachers’ groups has not always been solved.¹²

Taubman goes on to describe the differences between practical and theoretical studies in music, the problems of promotion, etc., for performing musicians without earned doctorates, and the general requirements for the new Doctor of Musical Arts degree. In the following Sunday’s *Times*, Professor Paul Henry Lang of Columbia University responded with a letter to the music editor. The letter began, “Howard Hanson’s solution of the problem of music instruction in the university, discussed in your October 25 issue, will make a pretty bad situation simply intolerable.”¹³ Professor Lang stated his belief that no musical activity other than scholarship in the university calls for a doctor’s degree “for the very simple reason that it is irrelevant,” and in order to do justice to the strength of his feelings I will quote the final several paragraphs from his letter:

The university is not the place for the training of performers—it is a contradiction in terms. We have excellent conservatories which, as you again correctly observe, do not concern themselves with doctorates; they produce accomplished musicians, and a fine musician does not require a degree.

Now we are to have doctors of playing or singing. I can very well see what this will mean; an earnest violinist who spends all his time on improving his art and consequently won't have the time to seek "a doctorate," will be left behind by some ersatz fiddler who, by obtaining a questionable degree, will be acceptable to some august college in preference to the more accomplished artist. When the conservatories feel the pinch of competition thus created for their graduates, they too will establish a degree factory and turn out doctors of piccolo playing or duo pianism.

It is a farce, albeit a tragic one. Coming on top of the already existing degrees of highly dubious value, such as Doctor of Education in Music, or what is worse, the Ph.D. now increasingly awarded for a type of work that has not the remotest connection with either philosophy or the university, it will provide yet another back-door degree for those who cannot face the rigors of the real thing.

But what about our other students, those who will spend years in concentrated study in order to earn a bona fide degree? To uninformed college administrators one doctor looks like any other. The loser is the student who goes to college in order to acquaint himself with music as he does with other elements of our intellectual heritage. In every other field he will be taught by a university man whose main business is what he is teaching. In music, the Doctor of Musical Arts, or the Ph.D. in Band Arranging, is hired to give instruction in some phase of practical music, then, more often than not, he will be asked to take some classes in the humanities in his spare time, a task for which he has not prepared.

No wonder that our musical literacy is at such a low level, and this in the face of a real and widespread interest in and love for music. What we need is not substandard degrees that will enable people not qualified by training to compete with those who come by their status in the hard way but a thorough understanding of the place and role of music in the university as distinguished from the school of music. We need better conservatories and better university music departments, not an injudicious blend of the two. Neither of the two can discharge the functions of the other without jeopardizing its essential nature, least of all by lowering its standards.¹⁴

Dr. Hanson's response, not surprisingly, came quickly and was printed in the following Sunday's *New York Times*. In his letter to the editor he points out that "Professor Lang's rather intemperate comments on the new professional doctorate in music. . . seemed to indicate a curious lack both of logic and of factual information."¹⁵ After discussing the place of music in the university, the differences between a liberal arts college and a university in America, and the differences between a European university and a university in the United States, Dr. Hanson wrote:

Dr. Lang attempts to clinch the argument by asking why the practical musician needs a degree. This is a very good question. May I in turn ask why a professor needs a degree in musicology. Can he not prove his scholarship without the academic stamp of approval? If he cannot—and apparently he cannot—he has answered his own question.¹⁶

The final issue in this debate through the pages of the *New York Times* was a letter by Professor Lang printed on Sunday, November 22, 1953. He responds to Howard Hanson's letter by saying,

Dr. Hanson and I have really no quarrel about the school of music as long as it remains a true professional school, but the school of music does encroach on the liberal arts school. This encroachment may be tragic-comic in the graduate school, but it is fatal in the college where the all-important introductory courses for young

students call for all the skill of teachers thoroughly schooled in the humanities, and it is this aspect of the co-habitation of professional school and liberal arts school that disturbs many of us.

The results are discouraging to say the least. Let Dr. Hanson look at the annual list of doctoral dissertations accepted at our universities written, in many instances, under the direction of men not themselves scholars. Let him look in the literature of music, where radio announcers publish encyclopedias of music; in the program notes; in the annotations to phonograph records, etc. All this is owing to the quality of "music teaching" at the university where scholarship and the profession of letters are confused with the practical aspects of music. This confusion should be removed rather than legalized by "professional degrees."¹⁷

Although Howard Hanson did not carry the debate further in the *New York Times*, he did make an eloquent statement several years later to the members of NASM in the form of a progress report on the doctorate in music. At the 1957 meeting of this association, Dr. Hanson quoted from his own address presented at the dedication of a new Fine Arts and Theatre Building at the University of Kansas a few weeks prior. In that address he said,

As the knowledge of the history and theory of an art should be accompanied by practical participation, so should participation, I believe, wherever possible, be accompanied by creation. The arts are essentially an outgrowth of the desire of the human mind and of the spirit to create. It is possible that music may have a more genuine meaning to the man or woman who has created a simple song than to an erudite scholar who has spent his life studying music paleontology. The artist who has painted a few canvasses with love may be closer to the spirit of Raphael than the curator of a great museum who has never attempted to hold a brush. Yet in many of our eastern American universities this creation as a form of education is frowned upon particularly in the rarefied atmosphere of some of our graduate schools. A doctoral dissertation in the humanities is still primarily in the field of history, criticism, and analysis. In few graduate schools in the United States, at least in the east, is it possible to submit as a thesis an epic poem, a drama, or a symphony. In the sciences graduate study is frequently exciting and creative. In the humanities someone once referred to the Doctor of Philosophy thesis as the "transference of dry bones from one cemetery to another." This criticism of graduate work in the humanities will in all probability continue to be valid until our study of the humanities is shot through with a transference of the creative spirit.¹⁸

At the time of Dr. Hanson's report to the 1957 annual meeting, ten universities, nine of them members of NASM, were granting the professional doctorate in music. According to Tuthill, it was not until 1962 that the Graduate Commission recommended that the Association initiate a visitation program to all member institutions offering the D.M.A. or D.M. degrees.¹⁹ (It should be pointed out that from the beginning of World War II until the early 1960's NASM did not maintain a regular visitation schedule for purposes of reaccreditation of its member institutions.) The Association did not list doctorates of any type in its degree listings for institutions in the *Directory* until 1973, but during the period 1957-1972 an additional 23 institutions were approved for granting of the degree Doctor of Musical Arts. Thus, the total number of D.M.'s or D.M.A.'s offered by NASM institutions in 1973 was 32. In the past eight years only five additional D.M.A. degree programs have been approved by the Commission on Graduate Studies—

the 1981 *Directory* indicates that thirty-seven member institutions now offer the D.M.A. or D.M. degrees.

Obviously, music in higher education has been served well by the professional doctorate in music, and we should be appreciative of and grateful for the vision of Howard Hanson and others who led the way. It is doubtful that the degree could have been established without the influence of the National Association of Schools of Music, certainly not in 37 major institutions, most of which are complex, comprehensive universities.

The debate between Howard Hanson and Paul Henry Lang was a classic one, of course, and I thought it worth quoting to you at some length not only because of its color and historical interest, but also because it illustrates the strength of feeling of two great and distinguished professors of music in higher education, one looking forward and the other struggling to conserve the traditions of the academy. It seems appropriate that those arguments be revisited occasionally by those of us who administer professional doctorates in music.

FOOTNOTES

¹National Association of Schools of Music, *Bulletin No. 34*, 1952, p. 18.

²Burnett Tuthill, *NASM, The First Forty Years*. Washington, D.C., NASM, 1973, p. 18.

³Carl Neumeyer, "History of NASM," Unpublished doctoral dissertation, p. 179.

⁴Neumeyer, p. 180.

⁵Tuthill, p. 20.

⁶Howard Hanson, "The Doctorate in Music: A Progress Report," *NASM Bulletin No. 46*, 1958, p. 4.

⁷National Association of Schools of Music, *Bulletin No. 34*, 1952, p. 19.

⁸NASM, *Bulletin No. 34*, 1952, p. 18.

⁹NASM, *Bulletin No. 35*, 1952, p. 5.

¹⁰NASM, *Bulletin No. 37*, 1953, pp. 20-21.

¹¹Neumeyer, p. 184.

¹²Howard Taubman, "A Matter of Degree: Eastman School Sets Up Doctorate for Musicians," *New York Times*, Music Section, October 25, 1953.

¹³Paul Henry Lang, Letter to the Music Editor, *New York Times*, Music Section, November 1, 1953.

¹⁴*Ibid.*

¹⁵Howard Hanson, Letter to the Music Editor, *New York Times*, Music Section, November 8, 1953.

¹⁶*Ibid.*

¹⁷Paul Henry Lang, Letter to the Music Editor, *New York Times*, Music Section, November 22, 1953.

¹⁸Howard Hanson, "The Doctorate in Music: A Progress Report," *NASM Bulletin No. 46*, 1958, p. 4.

¹⁹Tuthill, p. 20.

A CONSERVATORY'S VIEW OF THE DOCTOR OF MUSICAL ARTS: PROBLEMS — CONCERNS

LEROY JOHNSTON

Boston Conservatory of Music

Before I address the topic of problems and concerns with the Doctor of Musical Arts from a conservatory's viewpoint, it may be pertinent to say, here at the beginning, that Boston Conservatory does not offer the Doctor of Musical Arts. However, I hope my comments will be of interest to you in light of my having completed a Doctor of Musical Arts Degree at Southern California, a Masters of Music at Juilliard and by my currently being part of a national and international dialogue concerning the Doctor of Musical Arts program.

When I was first asked to speak to you on the conservatory's problems and concerns with the Doctor of Musical Arts, my initial reaction was that there were no significant perplexing issues with the Doctor of Musical Arts in conservatories. But, upon reflection, numerous conversations with my colleagues, and review of the group seminars of the last two International Council of Fine Arts Deans meetings in Florence, Italy and Los Angeles, it became apparent to me that there were, indeed, some areas of concern related to the Doctor of Musical Arts programs.

A major concern of most conservatory administrations is to insure that Doctor of Musical Arts programs remain relevant to the conservatory's general mission of making performance fundamental to conservatory training. As it is now structured, there also is some concern expressed by students and faculty that the Doctor of Musical Arts does not particularly aid the students in career entry and would be more useful if more interning with professional organizations were offered—much like that found with our European counterparts wherein their students are placed with professional performing organizations as a routine part of their training. It seems to be a refrain of the old adage, "You can't get a job without experience, but how do you get the experience." Therefore, it would seem apropos that conservatories and professional organizations increase cooperative programs that would, in the long run, benefit them both—for example, professional performing organizations could hire advanced Doctor of Musical Arts students for substitute work thereby providing the students with experience and the performing organization with a reliable pool of understudies and substitutes.

Pertaining to the specific procedural requirements of the Doctor of Musical Arts, it would seem to warrant some concern that there is an apparent lack of uniformity in Doctor of Musical Arts programs. First, there is a lack of standardization in admission requirements. Beyond the required completion of a masters degree, there seems to be little consistency in admissions requirements to Doctor of Musical Arts programs in conservatories. Requirements seem to run the gamut from an audition/interview/placement exam with a graduate faculty admissions

committee or a faculty committee from the candidate's major field, to a prerequisite of professional performing experience, or to simply an audition. There also seems to be the same broad diversification in requirements for admission to degree candidacy. Of more concern, perhaps, is the wide variation in requirements pertaining to the written document and the requirement, or lack thereof, for oral or written final examinations. There appears to be a range in dissertation requirements from a highly researched, scholarly document to a lecture/recital to no written document at all. This then, would lead us to a significant problem as to whether there should be a greater degree of uniformity to insure the general validity and acceptance of the Doctor of Musical Arts—and, if so, what and how—or should it remain as is, designed to meet each conservatory's view of its students' needs. Certainly, a case can be made for either view. Going one step further, we come to the concern and question beyond standardization—that is, what direction and career goal should the Doctor of Musical Arts take in a conservatory. To this question, there seems to be a consensus from conservatory administrators on three major responses:

1. The training of future performers who seek high professional attainment
2. The training of future artistic faculty
3. The training of future arts administrators

While there is no consensus on a fourth point, there is, however, what might be termed an interesting observation, from several conservatories that many international competition finalists are either Doctor of Musical Arts graduates or Doctor of Musical Arts candidates.

Over and above the procedural concerns with the Doctor of Musical Arts in the conservatory is the realistic specter of funding—or more specifically, *obtaining* funding—funding that is sufficient to attract faculty with national and international reputations as well as proven teaching excellence, to support advanced curricula, artistic productions, and other essentials of an advanced degree program. This concern alone may determine whether a conservatory develops a Doctor of Musical Arts program. Those conservatories that have developed programs tend to fall into two categories: one, those that operate under the aegis of a university—such as Peabody, Eastman, Cincinnati and others. These institutions have the complex problem of articulating their unique requirements in the arts for funds to provosts who most often hail from fields which adhere to traditional degree forms—and therefore, may lack a measure of comprehension of the artistic training and development of arts faculty members, who may lack the terminal academic degree, but may still validly qualify in the arts for a full professorship and the status that accompanies that rank.

And two, the independent conservatories which have as great a difficulty in obtaining funding to support sufficient faculty and curricula to sustain a Doctor of Musical Arts program because they do not have ready access to public and/or state funds. Often it is only the very large independent conservatories that can manage this degree of funding—such as a Juilliard or a Manhattan. However, a partial solution to the sustenance of extensive curricula may be on the horizon in the form of cooperative programs between independent conservatories and universities

which are able to offer the academic requirements of the conservatory Doctor of Musical Arts, thus freeing up resources that can be used in the artistic programs. One such successful program seems to be underway between Cleveland Institute and Case Western Reserve. In view of this and other innovations to come, it seems to be the general feeling that conservatories plan to continue with the Doctor of Musical Arts degree. Most conservatories believe the degree has been very successful because first, it has met the demands of the marketplace in providing faculty, performers and administrators; second, it has withstood the test of time—the Doctor of Musical Arts has been in existence for an average of 15.5 years; and third, the Doctor of Musical Arts has made a broad educational and cultural contribution by meeting the cultural and social needs of our contemporary civilized society.

Regarding the future status of the Doctor of Musical Arts, I believe the need for the degree will increase proportionately as society's need for creative self-expression increases—thereby demanding or requiring increased contact with, and education by, the artist performer and artist teacher. It is my sincere hope, of course, that the human race continues to flourish and develop its cultural awareness which will lead humanity up the cosmic ladder.

In the interest of effectiveness, I would perhaps recommend a conference, in the near future, of schools with performance emphasis, to develop a prototype of standardization for the Doctor of Musical Arts. This increased standardization would expand the acceptance of the degree by traditional disciplines as well as strengthen the validity and comprehensive nature of the degree.

And now, one last point on future interaction—there was a very strong consensus for continued dialogue between all those involved with Doctor of Musical Arts programs—both conservatories and universities alike.

In closing, I would like to thank so many of you who so willingly shared your time, your ideas and your support.

NOTE

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THE DOCTOR OF MUSICAL ARTS: PROBLEMS AND CONCERNS FROM A STATE UNIVERSITY'S VIEW

JAMES MOESER
University of Kansas

Since the establishment of the Doctor of Musical Arts in Performance, first developed at the Eastman School of Music and the University of Michigan in the late 1940s and early 1950s under the leadership of Howard Hanson and Earl Moore, the initial rancorous and sometimes acrimonious debate over the validity of the degree has died away. Robert Glidden, in his remarks about the history of the degree, has quoted extensively from the polemics pro and con written by Paul Henry Lang and Howard Hanson in the pages of the *New York Times*.

However, general acceptance of the degree has not totally ended the discussion or the disagreement about the degree. As recently as this past year, an article by Joel Stegall, Dean of the School of Music at Ithaca College, provoked two letters and one full rebuttal in the pages of the *Music Educators Journal*. Stegall's article, entitled "The Nonsense of a Doctorate for Artist-Teachers," discussed the question of whether or not a doctorate ought to be a condition of appointment or promotion and tenure. "The doctoral degree is irrelevant in evaluating the artist-teacher. It is not that the studio teacher doesn't like the doctorate, is not smart enough or dedicated enough, or disdains or holds in awe those who have the degree. Instead, it is that the degree has no important meaning for the generation, preservation, and transmission of knowledge of music-making—the heart of music's aesthetic experience."¹

In making his case, Dean Stegall appeared to attack the DMA itself, and this provoked Robert Freeman and others to make their response. Robert Freeman's rebuttal, entitled "The No-Nonsense DMA Degree," was published in the October issue of the *Music Educators Journal*.² The question lurking behind the Stegall article was this, the first of several questions which I should like to present in this paper: if the DMA is the accepted terminal degree in performance, ought it to be the condition of appointment or promotion and tenure for members of a performance faculty?

This is a valid question, and before addressing it, I should like to list the other questions which I believe we ought to address as well. The second issue is this: if an institution is authorized to offer the DMA and adequately equipped with requisite library and faculty resources to provide an adequate level of academic support, in which areas ought that institution offer the DMA in Performance? What is the basis for this judgement? Who makes this decision?

Third, in the areas where the DMA is offered, what faculty are authorized to teach doctoral students? What is the basis for this judgement? Who makes this decision?

Fourth, what is the academic standard for the comprehensive written and oral exams? How do the criteria for DMA candidates compare with those for Ph.D. candidates? What research skills (foreign languages, score reading, computer science) are required as a prerequisite to the comprehensive exams?

Fifth, what weight is given to the written document/dissertation/thesis relative to the performance component? What faculty are authorized to supervise the written portion? Musicology faculty only? Musicology and theory faculty? All graduate music faculty, including the performance faculty?

Sixth, how many recitals are required for the DMA in Performance? Is the number of required recitals constant for all programs, or can it vary depending on the nature of the recitals (solo vs. opera/oratorio/concerto performance or lecture recitals)?

Seventh, what is the philosophy of admissions, retention, and graduation from the program? At which point in the program is the greatest effort made to ensure quality control?

Eighth, what allowances are made for doctoral recitals to be played away from campus? If allowed, under what circumstances? Can recitals be played before comprehensives? If so, how many?

Ninth, are specific repertory requirements enforced?

Tenth, what is the ethical responsibility of an institution to its own students and to the profession in general in allowing doctoral programs and the number of graduates to exceed the limitations of the placement market? To what extent do doctoral degree granting institutions exploit graduate students by retaining them in their programs simply to meet undergraduate teaching needs?

Now let us return to these questions and attempt to answer them briefly.

First, with regard to Stegall's question in the *Music Educators Journal*, no quality institution would hold a possession of a doctorate as a condition for appointment or for promotion and tenure in music performance. To be sure, some small liberal arts colleges are locked into such a concept, but in almost every case this was the action of a superior, and, we must add, unenlightened administration or faculty outside the music unit. While the DMA may be an essential credential for young artists at the entry level seeking their first position, it should never be applied to artists with professional experience in or outside academia.

The next question is somewhat more difficult. How does the institution already authorized to offer the DMA decide to limit the scope of its DMA programs?

Implicit in this question is faculty quality. Strong DMA programs most typically emerge in the areas where the faculty have both strong performance skills and related teaching ability, plus a comprehensive knowledge of music gained from extensive professional experience, graduate level training, or both. Such strong graduate programs are quickest to emerge where the greatest depth in faculty resources lies—in piano, voice, and organ.

But what about the on-line, orchestral instruments where one typically finds one faculty member per instrument? Not only does this become a sensitive personnel matter, but other considerations become involved as well, for oboists, cellists, and violinists must not only be accomplished soloists, but they must also have significant and qualitative opportunities for chamber music and participation in large ensembles. Thus, the question, "Should we offer the DMA in trumpet?" should involve not only a discussion of the relative quality of the trumpet faculty, but also an analysis of the quality of the other brass studios; the critical mass of students necessary to form viable student brass quintets; and the quality of the large ensemble program.

Who ultimately decides this question? The matter ought, initially, to be a faculty issue, involving in-depth peer evaluation of program quality; the music executive, to be sure, will have an important, perhaps crucial, say, with the ultimate decision in most cases being made by the graduate school.

In areas where the doctorate is offered, what faculty are authorized to teach doctoral students?

It should not be assumed that every member of the piano faculty is qualified to teach at the doctoral level in a piano DMA program. Institutions should carefully monitor appointments to the graduate faculty, utilizing a due process system of peer review similar to that used for tenure and promotion. This review should occur periodically, for more than any other level of teaching, graduate level instruction requires *currency* in the profession. Here I will quote from the Robert Freeman article in the *Music Educators Journal*: "We have all heard lecture recitals by DMA candidates in which a young person bows to the musicologists on the left with 500 words of historical background, and to the theorists on the right with photocopied handouts reviewing a work's structure, before launching into a performance of a 19th-century warhorse that sounds much the same way their teacher, who had neither the historical nor the theoretical insight, performs the same composition. The objective toward which we should be aiming for the DMA is the ability to articulate historical, theoretical, and aesthetic considerations that, when studied, change the way a work is to be performed in manners that are aurally demonstrable."³

The fourth question is very important. What is the academic standard for the comprehensive written and oral exams for the DMA? How does it compare to the Ph.D.?

My personal opinion on this question is that the standard of scholarly expectations for the DMA aspirants should be essentially the same as that for Ph.D.'s in Musicology. I believe this is an important factor in the recognition of the validity of the DMA by Ph.D.'s and also important in freeing the DMA candidate from future bondage to the rigors of extensive writing and scholarly research. If the DMA is not to be regarded as a second-rate doctorate by traditional scholars, it is essential that the academic standard be maintained at the comprehensive exam level.

With regard to basic research skills, I advocate the requirements of reading knowledge of French and German (and Italian for singers). However, score reading and/or computer science may be substituted as a legitimate research skill for conductors or composers.

Five, the written document. Again, Robert Freeman: "There is some question about the desirability of asking DMA candidates in performance to take large amounts of time away from performance to write what often turns out to be a second-rate dissertation. But I see no problem in requiring high degrees of articulateness, as well as artistry, from those who earn DMA degrees."⁴ The place of the written component is, inevitably, a matter of internal institutional stress. Here an intramural polemic continues between the Paul Henry Langs of the music faculty on the right and the Howard Hansons of the music faculty on the left.

The written document must, in my opinion, be kept in perspective as a means of demonstrating basic research and writing skills, not necessarily contributing what we expect a Ph.D. dissertation to do, namely, new information to the body of knowledge. The written component ought to be viewed as a supplement to the performer's dissertation, which is performance.

Our faculty has extended to all the graduate faculty in music, including the music performance faculty, authorization to supervise written DMA documents.

Sixth, how many recitals are required? National practice varies widely, from three to seven, with three or four being most common. Our faculty has begun to discuss the question of whether the number of recitals ought to vary with the instrument or vary with the type of programs given, for example, more lecture recitals or opera/oratorio/concerto appearances vs. solo recitals.

Seventh, at which point is the greatest concern for quality exercised?

My own view on this matter is that initial admission to the program is the single most important decision point. We do no one any favors—not the candidate, nor the institution, nor the profession—by admitting marginal students. The comprehensive exam is the next most significant decision point. After this barrier, the momentum becomes one of trying to finish the degree, realizing the investment of both the candidate and the faculty.

Eighth, with regard to recitals away from campus, our institution allows, with the consent of the student's committee in each case, at most one recital to be played away from campus. Normally, it is the last recital. The condition is always that the candidate pay the expenses of the senior supervising faculty member to be present to evaluate the performance. All of our doctoral recitals, in addition, must be approved in advance in a recital approval audition played before the candidate's committee, normally four weeks in advance of the recital date. All recitals are taped and filed permanently in the Music Library.

Nine, what about repertory requirements? Do they exist, and if so, under what circumstances? Normally, this is a matter between the individual studio teacher and the candidate. We have not attempted to establish institution or program wide repertory requirements.

Finally, we come to the question of the ethical responsibility of the institution with regard to admissions into the program, retention, and, ultimately, graduation with the doctoral degree. I am concerned that some doctoral programs in this country have grown excessively large, compromising not only quality, but the ability of the institution to place its graduates in positions. In some cases, I fear that programs have been allowed to stay large because of the undergraduate teaching needs which are met through the cheap resources of graduate teaching assistants. I believe that this is an ethical and moral dilemma which every institution ought to face openly.

In all of our discussions about the Doctor of Musical Arts, we should not lose sight of the purpose of the degree itself—comprehensive musical training for future faculty members in institutions of higher education; persons trained not only in the artistry of their instrument, but educated fully in the entire body of musical knowledge; persons able to articulate that knowledge in teaching in the area of specialization as well as in general education as full participating members of a community of scholars and artists.

FOOTNOTES

¹Joel Stegall, "The Nonsense of a Doctorate for Artist-Teachers," *Music Educators Journal*, March, 1981, p. 52.

²Robert Freeman, "The No-Nonsense DMA Degree," *Music Educators Journal*, October, 1981, p. 54.

³Freeman, p. 55.

⁴Freeman, p. 55.

THE PLENARY SESSIONS

Minutes of the Plenary Sessions
Report of the President
Report of the Executive Director
Reports of the Regional Chairmen
Report of the Committee on Ethics
Reports of the Commissions
Composite List of Institutions Approved
Officers, Commissioners, and Staff

MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION

NOVEMBER 21, 1981

The meeting was called to order by President Robert Bays. The session began with the singing of the National Anthem and the Hymn of Thanksgiving, led by Warner Imig and Lawrence Hart.

President Bays then recognized representatives of colleague organizations who were present at the meeting: Victor Fuentealba, President American Federation of Musicians, and President, National Music Council; Joseph Brye, President, Music Teachers National Association; Donald Dillon, Executive Director, Music Educators National Conference; Edwin London, representing American Association of University Composers; Barbara Maris, President, College Music Society; Heidi Castleman, Vice President, Chamber Music America; Ben Dunham, Executive Director, Chamber Music America.

He then recognized NASM staff members Michael Yaffe, Willa Shaffer, Timothy Rowe, and Karen Moynahan. He announced that Mr. Rowe would be leaving the Association and thanked him for his service. Mrs. Moynahan has been newly appointed as his replacement.

The President then introduced those at the podium, including the officers of the Association and the chairmen of the commissions.

President Bays then introduced Bruce Benward, who presented the reports of the various commissions, including accreditation actions recommended. (These reports are found elsewhere in the *Proceedings*).

MOTION PASSED—Benward/Myers: to adopt the reports.

President Bays then recognized the public consultants to the Commissions: Charles Kearns, Commission on Graduate Studies and Community/Junior College Commission, and Sharon Litwin, Commission on Undergraduate Studies and Commission on Non-Degree-Granting Institutions.

The President then introduced guest presenters for the meeting: Wesley Balk, Minnesota Opera; Eugene Bonelli, Southern Methodist University; Donald Corbett, Wichita State University; Carlisle Floyd, Houston Opera Company; Brandon Mehrle, University of Southern California.

The President then recognized the three Past Presidents of the Association attending the Annual Meeting: C. B. Hunt, William Doty, and Warner Imig.

Thomas Miller, Vice President, who represented NASM at the CMS Wingspread Conference, then presented his report.

Robert Glidden then presented the Treasurer's report. He noted various increases and decreases in various items from the previous year, and commended the staff for the extraordinarily good management of the Association's funds.

MOTION PASSED—Glidden/Freeman: To accept the report.

President Bays then introduced Executive Director Samuel Hope who made several announcements. He expressed special appreciation to Baldwin Piano, Kimball-Bösendorfer and Mason-Hamlin for their generosity and hospitality. He also expressed thanks to William Hipp and several students from Southern Methodist University for their help in the staging of the meeting. President Bays then introduced Samuel Lipman, who addressed the Association. (His address may be found elsewhere in the *Proceedings*.)

Nominating Committee Chairman Robert House then presented the Nominating Committee's report to the membership.

The session was recessed at 2:35 p.m.

SECOND GENERAL SESSION

NOVEMBER 22, 1981

President Bays introduced several individuals from organizations who were present at the meeting: Patricia Stenberg, Sigma Alpha Iota; Daniel Beeman, Phi Mu Alpha Sinfonia; Wilbur Rowand, Pi Kappa Lambda

The President also introduced guest presenters: Martin Bookspan, ASCAP; John Bos, National Public Radio; James Carlsen, University of Washington; Patricia Coates, Georgia State University; Lowell Creitz, University of Wisconsin; James Decker, University of Southern California; Elda Franklin, Winthrop College; Alan Smith, BMI; Sheldon Steinbach, American Council on Education; Glen White, University of Washington.

He then recognized those who were completing terms of office with the Association: Donald Mattran, Secretary; Robert Freeman, Member, Commission on Non-Degree-Granting Institutions; Lawrence Hart, Chairman, Undergraduate Commission; Fisher Tull and Barbara Noel, Members, Undergraduate Commission; Bruce Benward, Chairman, Graduate Commission; Thomas Mastroianni, and Marceau Myers, Members, Graduate Commission.

President Bays then presented his report. (The Report may be found elsewhere in the *Proceedings*.)

Willia Daughtry of the Hampton Institute presented the report of the Committee on Ethics. (The Report may be found elsewhere in the *Proceedings*.)

President Bays then introduced Executive Director Samuel Hope and expressed his appreciation for the outstanding contribution he has made to the Association through his dedicated and highly competent efforts. Mr. Hope, in turn, expressed his appreciation to the entire National Office staff for their outstanding work. He then made several announcements and referred to his written report which had been placed on the meeting tables. (The Report of the Executive Director may be found elsewhere in the *Proceedings*.)

Nominating Committee Chairman Robert House then conducted the election of officers.

The session was adjourned at 12:20 p.m.

THIRD GENERAL SESSION

NOVEMBER 24, 1981

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

The President announced the election of officers:

Secretary: David Boe

Member, Commission on Non-Degree-Granting Institutions: Stephen Jay

Chairman, Commission on Community/Junior Colleges: Arno Drucker

Member, Commission on Community/Junior Colleges: Theodore Jennings

Chairman, Commission on Undergraduate Studies: Charles Schwartz

Members, Commission on Undergraduate Studies: Maureen Carr, William Hipp, and David Tomatz

Chairman, Commission on Graduate Studies: Robert Werner

Members, Commission on Graduate Studies: Paul Boylan, Robert Fink, and Robert Freeman

Chairman, Committee on Ethics: Eunice Meske

Members, Nominating Committee: Harold Luce and Richard Worthington

Regional Chairmen: Region 4, Frederick Miller; Region 5, F. Dale Bengtson; Region 6, Joel Stegall

The meeting was adjourned at 11:50.

REPORT OF THE PRESIDENT

ROBERT BAYS

The annual President's Report provides an opportunity for me, on behalf of your Executive Committee and Board of Directors, to bring you a report on the year's activities and to make a progress report on the major projects of the Association.

In the spring of 1980 we appointed a committee to undertake a study of chamber music activities in NASM institutions. The Committee included, in addition to NASM institutional representatives, individuals from Chamber Music America, representing professional chamber music ensembles. This committee developed a comprehensive questionnaire which, in spite of its size and scope, 413 institutions completed and returned, 88% of our member institutions granting a baccalaureate degree.

Within the last month, you will have received a draft of the report of this committee, which, after comment received in hearings at this meeting, will be revised for publication. Each of you will receive a copy of the publication, as will each member of Chamber Music America. Additional copies will be available at a nominal charge.

The work of our Chamber Music Committee is nearing completion. On behalf of the members of NASM, I take this opportunity to thank the members of the committee for their service — NASM representatives John de Lancie, William Hipp and David Tomatz, and particularly Chamber Music America members Heidi Castleman and Ben Dunham, who have given so freely of their time in the service of this project.

You also will have received a draft of a "Standards and Guidelines Development Statement" produced by our Opera/Musical Theatre Committee. I trust you have attended one of the sessions scheduled earlier at this meeting to permit comment and recommendations from our membership. If not, we encourage you to provide your comments in writing anytime before February 15.

Several weeks ago each of us received a second formidable questionnaire, designed to gather information about opera and musical theatre activities and degree programs on our campuses. In spite of its size, it takes very little time to answer. We urge every member to complete this addendum to the 1981-82 annual report and return it to the national office by December 4. With the information provided by this questionnaire and your advice on the "Standards and Guidelines Development Statement," the committee will be able to move to the final phase of its work this summer.

A particularly sensitive issue is being attacked by a Task Force on State Certification. This became a major concern of NASM because of your strong and recurrent recommendations, deriving from the impact of state certification requirements on curriculum. It is evident that in many of our states today, state agencies are dictating the curriculum in music education. The motives for this are not always

a desire for better education; they are often the result of the vested interests of the education establishment. NASM's attack on this problem is particularly difficult. Our posture and activities must be consistent with our primary mission, that of accreditation. We must not compromise this mission. We cannot be or seem to be a lobbying organization. Our efforts must be low-profile, and basically of a consultative nature. Nothing is to be gained by public confrontations between NASM and state boards of higher education, unions or other professional organizations. It is the difficult job of this task force to find a way for NASM to be helpful without compromising our mission.

We have scheduled three identical sessions at this meeting so that all members may have a chance to review the first draft report of the Task Force. We urge you to attend one of these.

These three projects have been undertaken by committees appointed to incorporate the viewpoints of the academy, the profession and where appropriate, elementary and secondary schools. The chamber music and opera-musical theatre committees include individuals from the professional world who bring to the task a knowledge of the realities of that world, and liaison with organizations representing individuals and institutions in the professional world. The state certification task force includes, in addition to NASM institutional representatives, several individuals nominated by the Music Educators National Conference. This attempt to broaden the base of information and opinion in the drafting of our documents is made in recognition of the need to attack major problems on as broad a front as possible, and from an awareness of the reality of how change is brought about.

We are engaged in further cooperative efforts as a means of broadening the influence of NASM. Several involve other accrediting agencies in the arts: The National Association of Schools of Art and Design, National Association of Schools of Dance, and National Association of Schools of Theatre. These, along with the International Council of Fine Arts Deans, are working with us in several projects which can help all of us be more effective in speaking for the arts on a national level.

The Higher Education Arts Data Services is a project of NASM in cooperation with these agencies which is planned as a means of defining and publicizing the contributions of the academic community to the arts. This will collect in one source such information as the total of the audiences served on our campuses by performances in dance, music, theatre and art exhibitions; the total of our expenditures on instruction, performance and service in these areas; the total performances "donated" to our communities by faculty members and students; the scope of the sponsorship of professional artists on our campuses; and altogether, the extent and impact of the total arts activity in American higher education on the artistic life of the nation. The Higher Education Arts Data Services is a coordinated attempt to collect this kind of information. It should help all of us make the case for the arts in higher education at all levels, from our individual campuses to nationwide forums.

A second project which is made possible by the cooperation of these agencies is the development of mechanisms for the coordination of accreditation procedures

in the arts. Such coordination will be undertaken on a given campus only upon the invitation of the institution. The purpose will be to save time, money and effort in the preparation of the self study materials when two or more programs in the arts are to be evaluated for accreditation or reaccreditation. It may also be possible to reduce the total number of evaluators sent to a campus when programs as related as music and theatre or music and dance are involved. I repeat that such cooperative undertakings will occur *only* when they are initiated by the institution.

A third cooperative project may grow from the first two: a coordinated public information effort in the arts. The purpose of this program will be to get information derived from the Higher Education Arts Data Services to key individuals and organizations throughout the nation—to the policy makers and movers whose attitudes and actions are important to the arts climate in our nation.

In the years ahead, several major issues will occupy our attention. Because of the nature and history of American higher education, the debate over control of quality has been a lively one. Our colleges, conservatories and universities developed in an atmosphere of freedom, indeed, one of chaos, in the early years, and the concept of a "ministry of education" has never been a part of our thinking. By the end of the nineteenth century, such a variety of so-called "colleges" had sprung up that there was great inconsistency in standards, admission policies and curricula. Many such institutions were no more than secondary schools. Professional schools were largely proprietary and profit oriented.

The concept of self-regulation through voluntary accreditation was America's answer to the need for the establishment and maintenance of standards. The first such move occurred in 1885, with the creation of the New England Association of Colleges and Secondary Schools. In 1895, the North Central Association was formed, initially to address problems of definition of colleges as distinct from secondary schools, and of admission to collegiate institutions. Our pattern of regional accrediting agencies developed rapidly in the early part of the present century. The first list of "approved" colleges was issued by the North Central Association in 1913.

The accreditation of professional schools received considerable impetus from the attempts of the medical profession to clean up the sorry mess surrounding medical schools in the 19th century. The Flexner Report led to a major assessment of standards within that profession and the resultant demise of a large number of so-called medical schools.

The accreditation of medical schools, initiated in 1904, led the way for accreditation in other professional areas. Law, engineering, music and others soon followed, music in 1924.

In defending the role of voluntary accreditation, William K. Seldon, a frequent writer on accreditation, has applied Gresham's Law to education:

"... as a society places greater value on the attainment of academic degrees, the degrees from colleges and universities whose academic programs are superficial and shoddy will undermine the value of similar degrees from institutions whose educational offerings are excellent."

He goes on to say that “. . . a nation can no more afford to permit the operation of unqualified colleges and universities than it can permit the circulation of counterfeit money.”²

We have reached the point today where we have approximately 40 agencies accrediting professional education, in addition to the regional agencies. We have by no means solved all the problems associated with accreditation. We continue to have questions of competing turf; our most serious and difficult question is how and what shall we measure, in our attempt to access quality.

Recognizing that such problems remain, we have nonetheless come to a functional understanding in American education concerning the burning issues of the last century and the early years of this one. We generally agree on the distinctions between secondary schools and colleges, between undergraduate and graduate programs, and that each level requires appropriate prerequisite experience for admission. We have agreed that certain minimum levels of faculty, library, curricula, facilities, ethical conduct and financial stability are essential if an institution is to have the stamp of approval as an “accredited” institution. From today’s vantage point, these distinctions may seem self evident and perhaps not worth making an issue of. The fact is that such agreement on a voluntary basis is quite recent in its realization and a unique achievement of American education.

During the last twenty years or so, some of the control by the profession has been lost to encroachment by federal and state agencies. It seems that at least some of the federal control is to be modified or relinquished. Without entering here into the virtues or evils of federal regulation, we must be aware that a decrease in such control offers a rare opportunity and challenge for voluntary accreditation. If we should not rise to the challenge of developing more effective procedures for evaluating quality, if we cannot free our evaluative processes from any vestige of self-serving vested interest, then we will risk eventually a radical swing of the pendulum back to even greater regulatory control and the standardization that is inevitable in a “ministry of education” concept.

Which brings us to what I feel is our greatest challenge today: how can we develop procedures that are more effective in assessing quality in our institutions? What are the true measures of quality?

Like other accrediting agencies, we have relied largely on institutional criteria in the process of evaluation. The qualifications of faculty members are evaluated largely in terms of training, experience and scholarly, creative or artistic productivity. Library holdings are scrutinized. Facilities and equipment are examined. NASM, perhaps to a greater degree than do other agencies, looks at student performance. Curricula are evaluated against standards which have been carefully developed by the Association.

These procedures have worked remarkably well. I think we have largely succeeded in our attempt to maintain standards without imposing standardization. But the entire accrediting community is becoming more conscious of the need to stress educational outcomes as well as institutional criteria. The ultimate test of quality in faculty, library and curriculum is the consequences these have on student

development. Can we find better ways to measure the quality of the product, rather than the process?

It is much easier to do the latter—to a large degree, such evaluation can be quantified, and therein lies the heart of the problem. It is much more difficult to evaluate the work of students and alumni than it is to count hours in various categories of curricula, and to check advanced degrees and publication of faculty members. We may take pride in the fact that NASM *does* evaluate student performance. It will be important for us to review our standards in the years immediately ahead to bring the evaluation of students and alumni to the heart of the review process. If we can find effective ways to do this, we may discover that some of the institutional criteria we have held sacred do not really make much difference in terms of student development.

The accreditation process is under attack in several quarters in this country. Among those challenging the need for accreditation, particularly of specialized programs as distinct from institutional accreditation, are some of our institutional presidents. Among the major issues are the criteria used by professional accrediting agencies. There is real danger to the continued existence of the accreditation process in decisions made on the basis of criteria which cannot be demonstrated clearly to speak to the quality of instruction and learning.

Another issue of growing concern is confidentiality in the review process. To what extent should the deliberations and the results of the accreditation process be made public? The current policy of NASM is that the institution under review owns all documents—both the self-study document and the evaluative report—and may do whatever it wishes with them *except* that it may not extract selective statements from the reports for advertising.

The heart of the conflict is on one hand the need for consumer protection, and on the other the need for effective evaluation. Would the evaluative and reporting process be compromised if the evaluators knew that the report they write could be published in the local press? Many of us fear that evaluative statements written with the knowledge that they would become public would tend to become meaningless, as have letters of recommendation under the threat of scrutiny by the individual about whom they are written.

Another issue of major concern to the academic world at large, and perhaps just beginning to pose problems for us, is the evaluation of satellite programs. Some institutions of higher education have attempted to increase their enrollments and income by offering classes and even degree programs at locations far from the home campus, often out of state. While some of these have been developed with integrity, some have not—faculty credentials, library resources and class requirements often fall far short of requirements on the home campus. The accreditation process must distinguish between those that have integrity and those that do not. This may require site visits in the review of satellite programs.

We are all concerned today with the problems of funding the arts in higher education. At least some of us have come to this meeting with the uncomfortable feeling that we have for a few days deserted the front lines back home where

crucial battles are being fought. It may be small comfort, but it is important to keep our perspective—to remember that our problems are not unique. They are a part of a national malaise. The solution is not so simple as demanding that a larger share of the available revenues, from whatever source, be allocated to our programs. For many of us, the solution will demand self-examination to find ways to do more with less.

In the larger view, the role of the arts in our nation is not in jeopardy. Interest in the arts is developing under a powerful momentum. There is no reason to assume that a reduction in federal funds to the arts will mean a loss of this momentum. The value of federal contributions has been important, but largely symbolic rather than substantive. The federal contribution is after all quite small in relation to the total expenditure on the arts in this country.

Without major federal subsidies, the arts may change. More likely the *facade* of the arts will change. There is no real reason to fear such change. In my more cynical, heretical moments, I have wondered what the arts in our nation would be like if there were no subsidy of any kind. The year 2000, with major federal subsidy, would undoubtedly see different institutions, even processes, than would the year 2000 without such subsidy. It is possible that there would be less artificiality, preciousness and pomp, and perhaps more vitality, imagination and effective communication with the latter.

Music in our nation, and in our institutions, has never been greatly dependent on federal funds. We are financed through a broad structure of support, private and public. The balance between these will change as the pendulum swings, but it is comforting to remember that the pendulum *does* swing.

In bringing my remarks to a close, I would like to call to your attention a session this evening which will provide information about a new program being developed by National Public Radio. This program will be presented for five hours each Sunday afternoon, combining performance, interviews and commentary. It will focus on the arts with special emphasis on music, and will be assembled live in Washington. It will seek to use nationwide resources, including campus resources. This program can be important to our institutions, and to the over-all development of the arts in the nation. We are grateful to John Bos of National Public Radio for coming to Dallas to brief us on this exciting new program.

FOOTNOTES

¹William K. Seldon, "Nationwide Standards and Accreditation," *Emerging Patterns in Higher Education*, Washington, D.C.: American Council on Education, 1965, p. 214.

²Ibid.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

Since the 1980 Annual Meeting, the Association has been busy as never before both in its fundamental activity of accreditation and in other areas. Through our newsletter, our comment process for policy development, and our statistical and other information services, the National Office staff has kept the membership informed of ongoing activity. Therefore, the remainder of this report is devoted to a summary of activities in several areas.

NASM ACCREDITATION: STANDARDS, POLICIES, PROCEDURES

The standards on libraries for music units and for graduate study in music which were approved in November of 1980 have proved successful in the accreditation process. This is a tribute to the dedication of the membership to two years' discussion and revision.

During 1980-81, NASM convened two committees to work in specific areas of professional education and training. These Committees on Chamber Music and Opera/Musical Theatre have held hearings on their work during this meeting. We expect publication of the Chamber Music Report in the Fall of 1982 with the Opera/Musical Theatre Report following a year later. Any accreditation standards or recommendations coming from these committees will be subject to a series of comment periods prior to being placed before the membership for a vote.

The next two years will involve each member of the Association in a project which will correlate the NASM annual report process and the accreditation review process through data processing. This extension of our statistical services was reported in the September 1981 Newsletter.

A part of each Commission meeting is concerned with improvements in accreditation procedure. While many suggestions are matters of detail, some are more substantive, such as the recent amendment to provisions providing opportunities to comment on the visitors' report prior to Commission action. Comment had previously been restricted to errors of fact. Beginning in January 1982, it will be possible to comment on errors of fact and conclusions based on errors of fact. It will also be made explicit that the institution is encouraged to report changes and improvements instituted between the visit and the meetings of the Commission at which the institution will be reviewed.

NATIONAL ACCREDITATION ISSUES

NASM continues its work with other regional and national accrediting agencies to provide the best possible national climate for accreditation effectiveness.

The Treasurer of NASM is Chairman of the Council on Postsecondary Accreditation (COPA), the national recognition agency for accrediting groups. The Executive Director will complete a three-year term as Chairman of the COPA Assembly of Specialized Accrediting Bodies in Spring of 1982.

The Executive Director was one of eight higher education representatives invited to testify at hearings of the Advisory Committee for the COPA Self-Study. This Advisory Committee recommended major changes for COPA that, when placed in operation, will produce improved efficiency and opportunities for service.

The NASM project with the National Association of Schools of Art which recognized professional non-degree-granting institutions in dance and theatre has resulted in the formation of a National Association of Schools of Dance and a revitalization of the National Association of Schools of Theatre. It is expected that these groups will receive U.S. Department of Education and COPA recognition in the near future, thus allowing the NASM/NASA project to be phased out after a little over four years of operation.

STATE CERTIFICATION OF MUSIC TEACHERS

During the 1980-81 academic year, the Association has supported a Task Force on State Certification. An initial report from this Task Force is under consideration at this Annual Meeting. Beyond the work of the Task Force, the National Office will continue to monitor the work of other national groups as these relate to the certification issue. In addition, we are working to develop direct contact with individuals and groups concerned with certification policy in each of the states. When this is fully operational, pro-active work on state certification should be more feasible.

NATIONAL OFFICE

During 1980-81, the National Office handled approximately 16,000 pieces of mail and 8,000 phone calls. From September 1, 1980 until August 31, 1981, we received 112 inquiries concerning initial accreditation: 77 were from four-year institutions, 9 were from two-year institutions, and 26 were from non-degree-granting institutions. The office also processed applications for Commission action in various categories for some 250 institutions.

Since January of 1981, we have been transferring records and procedures to a new word processing system. The institutional audit sent to each institution this past August is but one example of improved service which will result from our use of this system.

Our staff continues its outstanding work on behalf of the membership. Michael Yaffe, Willa Shaffer, Tim Rowe, and Liz Traylor bring personal commitment, expertise and competence to their work. Liaisons with groups such as National Public Radio and NASM's massive involvement in a broad range of projects would not be possible without their continuous efforts.

Finally, it is essential that we recognize the outstanding commitment to the work of the Association represented by the willingness of representatives to vol-

unteer time and energy to the various projects and processes of the Association. Board, Commission and Committee members, visiting evaluators, and presenters at the Annual Meeting deserve special thanks in this regard.

We invite you to visit the National Office whenever you are in the Washington area. Reston is near Dulles Airport, about 25 miles from downtown Washington. We ask that you write or call before coming.

Please do not hesitate to call, write, or visit us if we may be of service to you. NASM exists for the purpose of assisting its members. We look forward to doing our part to help you as you face the new challenges and opportunities that will be present during the 1981-82 academic year.

REPORTS OF THE REGIONAL CHAIRMEN

REGION 1

The business meeting of region one concerned itself primarily with suggestions of topics for future NASM meetings. These included:

1. Computer assisted instruction: issues, validity and cost effectiveness.
2. Cable T.V. and its uses for music education
3. Articulation of and coordination with programs in public schools and community colleges
4. Preparatory programs: validity, cost effectiveness, student recruitment, and relationship to private teachers in the area
5. Recruitment and retention of students
6. Audience development

A concern was registered about the lack of representation of region one on NASM commissions. It is hoped that a system can be devised to achieve and maintain a more balanced representation on these commissions.

The topic "Teaching the Aesthetics of Music Through Performance Group Experiences," presented by David Smith, was well-received and provoked thoughtful discussion. Those in attendance felt that more attention should be given to this important topic in future meetings.

Wayne Bohrnstedt, *Chairman*
Alfred Loeffler, *Recorder*

REGION 2

Region 2 welcomed 3 new chairpersons and one new member institution, George Fox College of Oregon, (Dennis Hagen, Chairman) into its membership. The remainder of the session was devoted to a challenging address by Eugene Bonelli, Dean of the Meadows School of the Arts at Southern Methodist University on the topic, "The Music Department in the 80's." Dean Bonelli characterized the coming decade as one of both challenge and opportunity.

Morrette Rider
Chairman

REGION 3

Region three held its annual meeting at 3:30 p.m. on November 22.

The members voted unanimously not to have a Region Three meeting in the Spring of the year. Geographic distances pose too great a barrier for such a meeting.

The remainder of the Region Three meeting was a discussion of "Music in General Education." The speakers were:

Robert Steinbauer, Head
Music Dept., Kansas State University

George Whaley, Director
Music Conservatory, Yankton College

Robert Fink, Dean
School of Music, University of Colorado

Donald McGlothlin, Chairman
Music Dept., University of Missouri, Columbia

After serious discussion and comments, the meeting was adjourned at 4:50 p.m.

David Tomatz
Chairman

REGION 4

The meeting was called to order at 10 a.m. by Lloyd Ultan who welcomed all in attendance. The reading of the minutes of last year's meeting was dispensed with since copies had been sent to regional schools.

Election of Officers

The Election of officers for the next term resulted in the following:

Fred Miller—chairman
Milton Schimke—vice chairman
Colin Murdoch—secretary

The remainder of the period was devoted to an informative session using computers treating the "Administrative and Instructional Uses of Computers in Music Programs."

The presenters were:

Lowell Creitz—University of Wisconsin, Madison
David Shrader—Illinois State University

The meeting adjourned at 11:15 a.m.

Sister Mary Hueller
Secretary

REGION 5

Region Five met to elect officers and to discuss reports from meetings with state arts council representatives. Newly elected officers were Dale Bengtson, chairman; Bernard Sanchez, vice chairman; and Dennis Monk, Secretary.

Prior to the Dallas meeting each of the three states in Region Five met with representatives of their respective state arts council. Issues addressed in each of the state meetings concerned the relationship between state arts councils and

schools and departments of music. The history and structure of the arts council was reviewed, allocation figures were presented, and funding programs were examined. Of critical interest in each state was a discussion of ways in which colleges and universities might participate in programs supported by arts council funds.

A generally positive conclusion to these meetings was reported. In all three states it was felt that a healthy dialogue had been established, that issues had been clarified, and that a precedent for future communication between schools and arts councils had been established.

Stuart Sharp
Chairman

REGION 6

The meeting was called to order by Vice-Chairman Helen Laird, presiding in place of Eugene Simpson, who was unable to be present. Forty-five persons attended.

Minutes of the Region 6 Meeting held at Temple University March 14, 1981 were read by Secretary Joel Stegall and approved by unanimous voice vote.

Don Panhorst, chairman of a nominating committee, presented the following nominations:

Chairman—Joel Stegall, Ithaca College
Vice-Chairman—Helen Laird, Temple University
Secretary—Dan Patrylak, Univ. of Connecticut

There were no nominations from the floor. This slate was approved by unanimous voice vote.

Plans for a regional meeting in Spring 1982 were discussed. Interest was expressed in the possibility of a joint meeting with the Spring meeting of the Northeast division of the College Music Society. Topics suggested included music in general education, management information for music executives, and advanced technologies available for instruction and administration.

Donald Harris, of Hartt School of Music, and Frank Tirro, of Yale University, presented papers on "Reaganomics and Arts Education." Discussion followed.

Joel R. Stegall
Chairman

REGION 7

Region Seven met in Regency Ballroom A on Monday, November 23, 1981. Two institutions were welcomed to associate membership (Mercer University in Atlanta and the University of Central Florida), and Baptist College at Charleston was welcomed to full membership.

The program consisted of the presentation of two papers. Elda Franklin of Winthrop College spoke on "Music and the Handicapped Child" and Patricia Coates of Georgia State University had as her topic "Skills the Music Teacher Should Possess to work with Handicapped Children." Informal discussion followed the presentations.

Jess Casey
Chairman

REGION 8

Region 8 met Monday morning at 10:00 in the Regency Ballroom C. Forty-two representatives from the 48 Regional Institutions were joined by 20 members from other regions. Three new member schools were welcomed.

Joyce Bolden—Alcorn State University; Jeanne Shaffer—Huntington College; Russ Schultz—Shelby State Community College.

In a brief business meeting, a proposal was adopted to hold a Regional Meeting in the Spring of 1982, and Program topics for the 1982 and 1983 annual meetings were introduced for consideration.

Ray Robinson, President of Westminster Choir College, presented a stimulating program on the topic "Creative Use of Institutional Resources." President Robinson called attention to the many resources available in our various schools and outlined a context for Creative Planning for their full utilization.

After a period of discussion, the meeting was adjourned.

Jerry Warren
Secretary

REGION 9

The following officers were elected to serve for the period 1981–83.

Chairman: William Hipp, Southern Methodist University
Vice Chairman: Paul Mansur, Southeastern Oklahoma State University.
Secretary: Lyle Merriman, Louisiana State University

The program for the 1981 meeting of Region 9 was an excellent panel presentation entitled *Systematic Musicology and the Education of Musicians*. Panel members were Dr. James C. Carlsen, Professor of Music at the University of Washington at Seattle, who spoke on the subject of psychomusicology; Mr. Glenn D. White, Lecturer in Music and Sound Engineer at the University of Washington at Seattle, whose talk focused on music acoustics; and Dr. Donald Funes, Chairman of the Department of Music at Northern Illinois University, who read a paper on sociomusicology which had been prepared by Professor Barbara R. Lundquist. Dr. Lundquist, also on the faculty at the University of Washington at Seattle, was unable to appear as originally planned because she was in Budapest attending a

meeting of the International Sociology of the Arts Research Committee, under the sponsorship of UNESCO and the Hungarian Ministry of Culture.

Following their formal presentations, the panelists responded to quite a number of comments and questions

William Hipp
Chairman

REPORT OF THE COMMITTEE ON ETHICS

WILLIA DAUGHTRY

Chairman

Since the November, 1980 meeting, five complaints were received in the National Office. However, in accordance with procedure, these complaints required no action by the Ethics Committee.

To heighten the consciousness of the "Code of Ethics," the committee is offering several recommendations to the Executive Committee during this current NASM Meeting.

This statement is our 1981 Report.

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING INSTITUTIONS

MILTON SALKIND

Chairman

After positive action by the Commission on Non-Degree-Granting Institutions, the following institution was granted non-degree-granting institutional membership:

Detroit Community Music School

Progress Reports were accepted from three institutions.

Program Approvals were granted for two institutions.

REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION

JACK HENDRIX

Chairman

After positive action by the Community/Junior College, membership was granted to the following institution:

Shelby State Community College

Renewal of community/junior college membership was granted to the following institutions:

Essex Community College

Odessa College

Truett/McConnell College

A progress report was refused from one institution.

Plan Approval was approved from one institution.

REPORT OF THE COMMISSION ON GRADUATE STUDIES

BRUCE BENWARD

Chairman

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

University of Central Florida

University of Nevada, Reno

Action was deferred on applications for Associate Membership from one (1) institution.

The following institution was approved for FULL MEMBERSHIP:

Kearney State College

Action was deferred on application for Promotion to Full Membership from one (1) institution.

The following institutions were CONTINUED IN GOOD STANDING:

Arkansas Tech University
Bradley University
California State University, Fullerton
Cleveland Institute of Music
Eastman School of Music
Georgia Southern College
Indiana State University
Kansas State University
Mankato State University
Marywood College
Miami University
Mississippi College
Morehead State University
New England Conservatory of Music
Northeast Missouri State University
Pittsburg State University
University of Cincinnati
University of Denver
University of Michigan
University of Oklahoma
University of Puget Sound
University of Tulsa
Virginia Commonwealth University
Western Kentucky University
Winthrop College
Wittenberg University
Youngstown State University

REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES

LAWRENCE HART

Chairman

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

Alcorn State University
California State College, Stanislaus
College of Mount St. Joseph
George Fox College
Huntingdon College
Mercer University in Atlanta
Oral Roberts University
University of Central Florida
University of Nevada, Las Vegas
University of Nevada, Reno

Action was deferred on applications for Associate Membership from ten (10) institutions.

The following institutions were approved for FULL MEMBERSHIP:

Asbury College
Baptist College At Charleston
Corpus Christi State University
Kearney State College
Slippery Rock State College
Weber State College

Action was deferred on applications for promotion to full membership from nine (9) institutions.

The following institutions were CONTINUED IN GOOD STANDING:

Arkansas Tech University
Birmingham-Southern College
Bradley University
California State University, Fullerton
Central Methodist College
Cleveland Institute of Music
Concordia College
Eastman School of Music
Georgia Southern College
Gustavus Adolphus College
Hastings College
Indiana State University
Kansas State University
Linfield College
Mankato State University
Marylhurst College for Lifelong Learning
Marywood College
Miami University
Mississippi College
Morehead State University
Mount St. Mary's College
Morningside College
New England Conservatory of Music

Northeast Missouri State University
Pittsburg State University
Salem College
Stetson University
University of Cincinnati
University of Denver
University of Michigan
University of Minnesota, Duluth
University of Oklahoma
University of Puget Sound
University of Science and Arts of Oklahoma
University of Tulsa
Virginia Commonwealth University
Western Kentucky University
Winthrop College
Wittenberg University
Youngstown State University

Action was deferred on applications for renewal of full membership from twenty-eight (28) institutions.

Progress Reports were accepted from thirty-nine (39) institutions.

Plan Approval for new undergraduate curricula was granted in twenty-four (24) instances, deferred in twenty (20) others.

COMPOSITE LIST OF INSTITUTIONS APPROVED IN NOVEMBER, 1981

Non-Degree-Granting Institutional Membership:

Detroit Community Music School

Community/Junior College Membership:

Shelby State Community College

Renewal of Community/Junior College Membership:

Essex Community College

Odessa College

Truett-McConnell College

Associate Membership:

Alcorn State University

California State College, Stanislaus

College of Mount St. Joseph

George Fox College

Huntingdon College

Mercer University in Atlanta

Oral Roberts University

University of Central Florida

University of Nevada, Las Vegas

University of Nevada, Reno

Full Membership:

Asbury College

Baptist College at Charleston

Corpus Christi State University

Kearney State College

Slippery Rock State College

Weber State College

Renewal of Full Membership:

Arkansas Tech University

Birmingham-Southern College

Bradley University

California State University, Fullerton

Central Methodist College

Cleveland Institute of Music

Concordia College

Eastman School of Music

Georgia Southern College

Gustavus Adolphus College

Hastings College

Indiana State University

Kansas State University
Linfield College
Mankato State University
Maryhurst College for Lifelong Learning
Marywood College
Miami University
Mississippi College
Morehead State University
Morningside College
Mount St. Mary's College
New England Conservatory of Music
Northeast Missouri State University
Pittsburg State University
Salem College
Stetson University
University of Cincinnati
University of Denver
University of Michigan
University of Minnesota, Duluth
University of Oklahoma
University of Puget Sound
University of Science and Arts of Oklahoma
University of Tulsa
Virginia Commonwealth University
Western Kentucky University
Winthrop College
Wittenberg University
Youngstown State University

Officers of the Association for 1981 — 1982

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

Vice President: *Thomas Miller, Northwestern University, (1982)

Treasurer: *Robert Glidden, Florida State University, (1983)

Secretary: *David Boe, Oberlin College, (1984)

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

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

Commission on Non-Degree-Granting Institutions

*Milton Salkind, *Chairman*, San Francisco Conservatory of Music, (1983)

Stephen Jay, Saint Louis Conservatory of Music (1984)

Helen T. Jackson, Hochstein Music School, (1982)

Community/Junior College Commission

*Arno Drucker, *Chairman*, Essex Community College (1984)

Verne Collins, Shenandoah College and Conservatory of Music (1982)

Theodore Jennings, Grambling State University (1983)

Commission on Undergraduate Studies

*Charles Schwartz, *Chairman*, East Carolina University (1984)

Harold Best, Wheaton College (1982)

Maureen Carr, Pennsylvania State University (1984)

William Hipp, Southern Methodist University (1984)

Paul Langston, Stetson University (1982)

James Miller, University of Northern Colorado (1983)

David Tomatz, University of Wyoming (1983)

Commission on Graduate Studies

*Robert Werner, *Chairman*, University of Arizona (1984)

Paul Boylan, University of Michigan (1984)

Robert Fink, University of Colorado (1984)

Robert Freeman, Eastman School of Music (1982)

William Moody, University of South Carolina (1983)

Jerrold Ross, New York University (1983)

Robert Thayer, State University College, Potsdam (1982)

Public Consultants to the Commissions

Charles M. Kearns, Jr., Tucson, Arizona

Sharon Litwin, New Orleans, Louisiana

Regional Chairmen

Region 1 *Wayne Bohrnstedt, University of Redlands (1982)

Region 2 *Morrette Rider, University of Oregon (1982)

Region 3 *Gary Thomas, Kearney State College (1982)

Region 4 *Frederick Miller, DePaul University (1984)

Region 5 *F. Dale Bengtson, Anderson College (IN) (1984)

Region 6 *Joel Stegall, Ithaca College (1984)

Region 7 *Jess Casey, Winthrop College (1983)

Region 8 *Jerry L. Warren, Belmont College (1983)

Region 9 *Paul Mansur, Southeastern Oklahoma State University (1983)

National Office

*Samuel Hope, *Executive Director*

Michael Yaffe, *Assistant Director for Operations*

Willa Shaffer, *Staff Associate*

Karen P. Moynahan, *Staff Assistant*

Elizabeth Traylor, *Publications Assistant*

*Members, Board of Directors