

PROCEEDINGS  
The 60th Annual Meeting

NATIONAL  
ASSOCIATION OF  
SCHOOLS OF  
MUSIC

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NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC  
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## FOREWORD

In 1984, the NASM Annual Meeting was divided into three topic areas: *Music in Higher Education and Music in the Community*; *A Research Agenda for Music in Higher Education*; and *Elementary, Secondary, and Postsecondary Education of Professional Musicians*. In addition, there are a number of papers included in the *Proceedings* from the Meetings by Type of Institution and from the Pre-Meeting Workshops. Within each topic area, participants met together to hear major presentations, all of which are reprinted here. After the major presentations, participants attended small seminars to discuss the statements of the presenters. Summaries of the areas discussed in the small seminar groups are included as the "Report of the Topic Area."

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# MUSIC IN HIGHER EDUCATION AND MUSIC IN THE COMMUNITY

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## PERSONNEL

*Moderator:* Theodore Jennings, Grambling State University.

*Seminar Chairmen:* Robert Blocker, Baylor University; Eileen Cline, Peabody Institute; Robert L. Cowden, Indiana State University; Jerry Luedders, Lewis and Clark College; Clarence Wiggins, California State University, Northridge.

*Secretary:* Clayton Henderson, Saint Mary's College.

*Seminar Recorders:* John Croom, Nicholls State University; K. Newell Dayley, Brigham Young University; Andrew Harper, University of South Alabama; Edwin London, Cleveland State University; Richard Sieber, University of Arkansas at Little Rock.

*Presenters:* John Lottes, Minneapolis Society of Fine Arts; Kenneth Hanlon, University of Nevada-Las Vegas; Elaine Walter, Catholic University of America.

## RATIONALE

Throughout its history, NASM has been concerned about music units as important elements in the cultural life of the nation. While the Association's focus is, appropriately, on the education and training of professional musicians, it is also concerned about the contexts for education and the development of policies which shape these contexts.

NASM had as a major focus of its 1980 Annual Meeting "Music in Higher Education and Music in Society." The session dealt primarily with the national context for cultural development. Cultural formation elements such as the media, education, and national policy development were studied.

As a follow-up to the 1980 sessions, the membership suggested that we study the same issue from a local—community, regional, state—perspective with specific focus on the roles music units can play in their respective locales.

This seemed especially appropriate because of the significant number of individuals new to music administration now serving as institutional representatives to NASM.

## **OBJECTIVES**

The sessions considered policy issues for music units pertinent to interaction with their local, regional, and state communities. While the personal experiences of presenters were valuable, they were cast as illustrations of policy issues, and not the reverse.

The primary areas of concern were: (1) relationships with other cultural institutions such as theatre groups, patrons of the arts, media, and arts councils; (2) the music unit as a presenter of art music; (3) the music unit as an educational force for institutional and educational policy.

# ARTS POLICY—ISSUES AT THE LOCAL LEVEL

. . . or . . .

## “Let’s Hear It ‘Back Home’ For The Quality of Life”

JOHN W. LOTTES, PRESIDENT

*The Minneapolis Society of Fine Arts*

### INTRODUCTION

At the outset, I must share with you my concern about my selection as your presenter. Are we “right” for each other? Perhaps the only rational (and certainly the briefest) explanation is the fact that each of us knows—and is known by—Sam Hope. Sam often has placed me in similar precarious situations. Here I stand again! This time neither a composer nor an instrumentalist, not a music historian, not a music educator, and certainly not a music critic (although the latter, I assume, need not necessarily follow the former—if your discipline is treated similarly to the visual arts).

Perhaps there have been too many jabs at art critics. Nevertheless, allow me to add one to your repertoire—I respect it because of its source and its reference to the visual arts (which I do pretend to understand). Igor Stravinsky on critics: “I had another dream the other day about music critics. They were small and rodent-like with padlocked ears, as if they had stepped out of a painting by Goya.” Perhaps we are right for each other.

I am also concerned about the timing of your annual meeting—coming so close on the heels of the national election we have survived once again. I’ll bet you thought you were done, at least for a while, being confronted by old men standing behind podiums telling you how well off you are (or how bad off)—and how much better off you’re going to be if you . . . etc. etc. etc.! In the paraphrased words of our last and next President: “Here we go again!”

Well, enough of this “podium penitence.” As you may have guessed by this time, humility is not one of my major attributes. I love being here and truly appreciate your invitation. I’m hopeful that my comments to you, drawn from my “half life” in the arts arena, are not only attentive to your concerns but beneficial to the critically important responsibility and authority you have been given to shape the future of music education and the very role of music itself as an essential component of our culture and society.

### POLICY

This particular presidential election campaign of 1984—simultaneously a source of and target for jokes of all kinds, attracted my serious attention in a special way. A growing national attitude has surfaced. It’s not a new attitude.

But, I believe its current breadth of patronage and depth of conviction should give each of us pause who labor for the arts. Such a broad attitude does and will affect us nationally, regionally and locally. Over one hundred years ago, Henry George—an American political economist—succinctly forecast today's expanding opinion when he said, "There are people into whose head it never enters to conceive of any better state of society than that which now exists."

If such satisfaction is true for our nation in general and the arts in particular, where does it leave music education? If we accept the "wellness" of our nation as real, the mandate for the arts will be increased quantification, increased attention to "stardom" and "block busters," and we will be led to emphasize "audience development" rather than excellence in creation, performance and presentation. Too much of policy and leadership in the arts (including financial support) will be based upon response to the "market place" and our measurement will be in business administration terms.

I respond to our current circumstances by privately, intellectually, and rapidly "drawing up" sides. Who's on "our side?" Who's the enemy? What's the "strategy?" Whether you agree or not with my personal "paranoia," I submit such "drawing up sides" as an *outline for action* which is useful for our discussion.

As arts educators and opinion leaders, we must be very clear about "our place"—namely, the purpose and priority of the arts *within* the national, regional and local array of issues on the public agenda. We in the arts *are* competing for the attention, the respect, the participation, the understanding and the support of the very same "good people" who have mandated four more years of the same national leadership.

I believe it is our own historical, self-conscious limitations which formulate the set of issues we must address and resolve. They are:

- (1) We possess a vague awareness of the several forces which act upon us and tend to react to them by responding to the obvious, which, unfortunately, are seldom the most important; and thus, consuming our time and energies, give "lip service" to the more important.
- (2) The "rules" for our "competition" have been established, in large part, by others.
- (3) We have not presented a clear statement of our professional role and responsibility in the arts, nor of the mission of our departments, schools, colleges and universities. We lack an articulate statement of what we do, to whom we do it, and why.

Other presenters and participants will deal with "The Research Agenda: Curricular and Policy Issues" and "Education of Professional Musicians," both topics which deal with important issues internal to your institutions and the Association. I will try to limit my attention only to those matters external to

your individual and collective operating environments, offer a handful of answers, raise a number of questions, and then leave you to provide the answers. After all, "Timely departure is the ultimate luxury enjoyed by guest speakers!"

There is no "public policy" in America with national or local consistency or agreement. The nature of public policy regarding the arts both regionally and locally, and certainly nationally, is one of "becoming." An "Arts-policy" does not exist which is concise and comprehensive, and which each of us can apply, promote, or rely upon for support of our own endeavors. However, there is no absence of policies or opinion affecting the arts.

The current state of this "becoming" of Artspolicy (its development) can be best defined, I believe, by identifying four quite separate and distinct community forces. They have been created and perpetuated by a myriad of different participants—with perhaps the least influence a result of our efforts—we who are directly responsible for education and training of the nation's future artists. They are:

Force I—The act of pleading, defending or supporting our cause. We call it *Advocacy*.

Force II—The power of a person or group to produce its chosen effect upon our effort without the exertion of authority or physical force, based instead on wealth, social position or ability. It's known as *Influence*.

Force III—Any governing authority, principle, plan or course of action. This is *Policy*.

Force IV—"Just being there." Many, perhaps most of us, join the Artspolicy game in this way. Let's call it *Accident*.

There you have them: *The Four Horsemen of Artspolicy—Advocacy, Influence, Policy, and Accident*

With the exception of "Accident," we tend to use them interchangeably and often confuse one for the other. A further difficulty in the formulation of public policy in the arts is the fact that American society is founded on a base which simultaneously is public and private, official and voluntary.

## A STATEMENT FOR REVIEW

Allow me to share with you the recent effort of a carefully selected, well-experienced group of American citizens to address this complex array of issues. Our consideration of their findings and recommendations will be valuable.

"On May 31, 1984, fifty-six men and women, drawn from the performing, graphic, plastic, and literary arts; from artistic direction and administration; and from government, the universities, business, foundations, associations, critics, and patrons of the arts gathered at Arden House in Harriman, New York, for the Sixty-Seventh American Assembly on *The Arts and Public Policy in the United States* for three days. The participants discussed the nature of



public policy toward the arts in the United States, influences on that policy, vehicles for support of the arts, and the probable future of public policy.”

“At the close of their discussions the participants reviewed as a group the following statement. This statement represents general agreement; however, no one was asked to sign it. Furthermore, it should not be assumed that every participant subscribes to every recommendation.

“The arts have been moving toward a more central place in our national priorities. Some significant steps remain to be taken before this goal is fully realized. The people of the United States—and not merely the artists and the institutions in the arts—need a more clearly understood public policy. American artists, in their role as citizens, may have no more urgent mission than to take leadership in analyzing and expressing that policy.

“Public policy in the arts has its roots deep in our history. These roots are found in a mix of private and public influences coming from the artists themselves, from the voluntary societies they use as instruments, and from the sources of patronage—private individuals, foundations, corporations, and now three levels of government (federal, state and local).

“The participants in this Sixty-Seventh American Assembly—artists, managers, official and lay leaders—find this mix of private and public influences desirable. It encourages the great diversity of the arts in a large and complex country. It provides for the decentralization of judgment, choice, and expression. It makes possible development of the new and the experimental. The more we have examined them, the more plainly do our country’s policies in the arts reflect the pluralism and diversity in which our society evolved.

“In the diverse sources of patronage in the arts, we find also the best protection from the possibility of outside interference or control. We continue, therefore, to be heartened by the many voices in the society giving increased attention to the artists and to the needs of artistic organizations and groups. Clear public understanding of the central place of the arts is more important than any official national policy or any predetermined ratios in the mix of private and public support.

“There are many reasons for this view. The United States is a long way from reaching the limits of private or public patronage. Greater support must be motivated by the needs inherent in the artistic process and by the financial needs of artists and of institutions. An increasing tendency in arts institutions and funding sources to rely upon earned income to bridge the gap between income and expenses risks compromising the artistic process.

“The arts constitute one of America’s great underused and vital resources. The insight and inspiration that our composers and musicians, our poets and novelists, our playwrights and actors, our choreographers and dancers, our painters, sculptors, architects, and photographers, our media artists, and others provide in our society are only a fraction of what would be possible if sufficient means were available.

“Sources of funding for the arts inevitably exert considerable influence in the formation of a public policy on the arts. The nature and extent of support from governmental units, foundations, corporations, and private patrons help determine public awareness of and participation in the arts. But other influences are equally important: the attitudes of national leaders, the extent and quality

of media attention, the values underlying the educational system, and the dynamics of the marketplace.

"The most important of all influences on policy begins with the artistic impulse itself. The arts function in the national interest as a recorder of history and experience and as a force illuminating the human condition. The participants in this Sixty-Seventh Assembly give conscious weight to the social, political, and economic uses of the arts, but we find the greatest priority in the intrinsic value of art itself.

### *FINDINGS AND RECOMMENDATIONS*

1. "We view with admiration the European traditions of funding in which governments have historically made strong public commitments to the arts, but as the arts in the United States have matured we find that the dynamic relationship between public and private funding sources is more suited for the development of creativity and talent throughout our own diverse and plural society.
2. "One of the keys to public policy in the arts is in the hands of the daily and periodical press and particularly the large urban newspapers widely syndicated across the country. The growing tendency for even the most noted of these to treat the arts predominantly as "entertainment," "leisure," or "style" often inhibits any real insight into the primary questions of private or public policy or even questions of the development of careers of artists.
3. "Appreciation of the arts is by and large developed through the educational system. The beginnings of attitudes and opinions about the importance of the arts have the same locus. We cannot hope to establish the centrality of the arts to this society or their value to the individual without a clear recognition of this fact. More support for the arts in education is needed, especially at the local level.
4. "The goal of universal access to and availability of the arts is an essential component of a public policy in the arts. We recommend that, whenever feasible, lower admission prices, more even distribution of arts facilities, and greater recognition of minority art forms all be encouraged.
5. "The mechanism of the nonprofit corporation remains today, as it has for seven decades, inseparable from the institutional life of the arts in this country. It is grounded in the recognition by federal and state governments that art as an exercise in aesthetic inquiry, performance, and exhibition is inherently deserving of tax exemption. In the life of nonprofit arts organizations, the "bottom line" should be defined as the value placed on the quality of the artistic experience.
6. "We have recognized that the artist must be more central in the formulation of public policy in the arts. To equip the artist and other spokespersons with information for this increased role, the arts service organizations should be encouraged to provide facts, figures, and information about government, foundation, and corporate programs.
7. "The federal government has expressed its commitment to the arts in the law establishing the National Foundation on the Arts and the Humanities. It is recommended that the ideas contained in that document be extended to a broad range of federal agencies for valuable social, educational, and economic programs involving the arts.
8. "While recognizing the critical importance of autonomy and diversity in the philanthropic programs of private and corporate foundations, we are

hopeful that more systematic exchanges of information can help to guide their actions.

9. "The efficient management of the nonprofit organization must not divert its artistic objective, which must remain the province of the artistic director. An understanding of the fiduciary responsibilities of the trustees is essential for the director and artistic personnel, while genuine sensitivity to the creative goals of the artists on the part of the trustees is absolutely vital. It is urgent that each element of the organization guard against the erosion of high quality of performance and the integrity of the artistic process. A collaborative relationship in the structure allows for growth and development of the art to which the institution as a whole is devoted.
10. "We are only beginning to experience the range of forms and shapes in which sight and sound can be electronically delivered. We hope that artists, managers, and other sources of policy in the arts will take the utmost advantage of the radical changes in the media and in new information systems. But of equal importance is the imperative need to support the primacy of direct access to live performing and exhibiting spaces.
11. "Public television and radio are prime sources of dissemination of the arts. They also advance the art of the media themselves. If they are to survive, the government must assist in their support. We recommend speedy restoration of federal funding for the Corporation for Public Broadcasting (CPB) and Public Broadcasting Service (PBS). We also encourage an emphasis on regional programming.
12. "A fairly common deficiency of arts groups is the absence of a clear statement of purpose and a long view, both artistically and financially. Planning is an important function, but too often financial planning by trustees and managers extends only to the annual rush to close the earnings gap. A more appropriate focus would be multi-year budgets and long-range plans for both arts organizations and funding sources.
13. "The record of the National Endowment for the Arts and of state arts agencies in avoiding political interference in funding decisions has been good. Recent incidents, however, remind us that constant vigilance on this point is necessary to discourage any interference, especially in the support of artists and of artistic groups presenting art with social or political content."<sup>1</sup>

## ART PURSUIT: THE POLICY GAME

The grandeur of this statement is deceptive. Its generality, while non-threatening, leads to a collective position (opinion) which reinforces the old idea: "Everything's about as good as it can be—let's just do more of it!" Unfortunately, the statement purports to speak with authority, and thus, raise expectations.

If dissected, I can support certain parts of this proposition. But taken as a whole it again emphasizes:

- (1) As a nation we must spend more money for arts (Artspend).
- (2) We need a statement (policy) to explain "why" to the public.

- (3) Nonprofit arts institutions (the presenters) should be our focus.
- (4) We can't lose sight of our great artists (Artstar).
- (5) The media can assist these institutions by increased dissemination of the "Artsword."
- (6) Success should continue to be measured by the numbers (Arts-count).
- (7) Corporate and tax policies on "Artspend" should be perpetuated.
- (8) In order to expand both "Arts-count" and "Artspend," universal (or at least expanded) access to the arts (Artstour) is an essential goal.  
... and by the way ...
- (9) Artists and the "quality of the artistic experience" should, somehow, be brought into this mixture (Art-score).

Combining all of these objectives gives definition to my new game. I choose to call it *Art Pursuit!* Anyone can play the game. It is challenging, true to life, colorful, and good for hours of fun. But you must know the rules. These are the "rules" I referred to early on. They guide our competitive existence in the arts "game." They have not only been established, but are reinforced by others. The rules are:

1. To win, get more "points" than anyone else.
2. You must be a nonprofit, presenting institution to play seriously. Artists/Artist educators don't belong in this game; they're not so easily measurable.)
3. Points earned for each achievement are:
 

Artspend	= 25 points
Artstar	= 20 points
Artscount	= 15 points
Artstour	= 10 points
Artsword	= 5 points
Artscore	= 1 point
4. Each set of players democratically must establish the time limits for their game. [1 academic year! A 3-year strategic plan! A long range financial plan!]

Obviously, this game is an absurdity. Its components, however, are a threatening reality. If we, as a nation, win at this game, the few will be doing more. Then, that "diversity, decentralization, pluralism, and experimentation" hoped for in the Assembly Report, will never be achieved.

But let us also investigate the Assembly Report, seeking its beneficial and instructive qualities. It is most helpful in identifying those "forces" and sources in our own communities who now create Artspolicy. The report suggests the task before us and indicates some of the moves we can make.

Whether your institution is urban or outstate, public or private, independent or part of a system, undergraduate, graduate, or both, I'm confident all of you

are playing the game. The “gameboard” can be as well understood as your own institution. It can include only your institution and its immediate community (the city). It can be as broad as your whole state or region, and for some of you (outside the N.E.A.) it extends nationally and internationally.

Because you play the game, and because I know several of your institutions, I also know you have acquiesced to certain of the subtler rules of the game—those that speak to the “style” of your game. I fear all of us have allowed (if not created) the following definitions of the value of the arts and arts education:

1. The arts are essential to the education of the ‘whole person’—service to the educational whole but a lesser participant than the ‘basics’ = arts in service to education.
2. The arts bring more people to our community than the football team and basketball team, combined = arts in service to tourism.
3. The economic impact of the arts in our city = arts in service to the economy.
4. Our public arts program—sculpture in the parks and the outdoor summer concert series—have increased the quality of life = arts in service to urban renewal.
5. The arts as entertainment compete with football, television, etc., for leisure time.

None of these definitions are bad or wrong—in themselves. Our consistent glaring omission, however, is our inability to communicate: the value of art as a profession; the importance of the artistic process—which I call creation—whether it’s by a composer or a fiddle player; and the critical necessity to educate artists—not only audiences.

You and your students and alumni, your departments, schools, colleges and universities represent an awesome force, a real army for the arts in our nation. A slight re-assignment of your personal priorities can create a major re-direction of policy development for the arts. You, your faculties, and your students consciously must commit some percentage of your time and energy to changing the opinions of those who formulate and disseminate policy, influence, and advocacy.

Perhaps your being where you are is accidental. The future of the education of musicians cannot be left to accident. Without your intervention, the future of Artspolicy, unquestionably, will be contained and limited by two qualities—both very American: The policy will be—

1. Democratic = something for everyone
2. Popular = appealing to the most

To intervene, I give you a plan.

1. State clearly, totally, and honestly what you do, to whom you do it and why.
2. Share this statement with your colleagues, your students, their parents, wives and husbands, the alumni, your visiting artists and scholars, and your administrators.
3. Don't forget your trustees, regents, coordinating boards, etc.
4. Whether public or private, gain access to the mayor, the city council, your local and state arts councils, state legislators, influential political donors, and tell them, show them, "play" for them the substance of your purpose.
5. The local press, the campus newspaper, the local television stations, your radio stations—all are looking for material. Teach them about excellence and about the very personal, human, private qualities of the creative process which can be shared by them to many.
6. Your local school boards, teacher's associations, P.T.A.s, and private and parochial schools are anxious to know you and what you achieve.
7. Become *the*, not *a* resource for the best and finest qualities of music *where you are*! Your reputation for success will speak eloquently to your value and necessity only when you focus upon excellence. There is no public "excellence" meter! You hold the responsibility, but also the authority for defining quality and excellence in music for your community, for your state and region, and collectively for this nation.

As in any time in history, we face significant challenges and question our own abilities. I believe in your achievements to date—those graduates of your institutions ultimately are the finest measure of your success. You should be very proud of what you do!

In support of this thought, I close with a statement written by Sir Kenneth Clark at the end of his book, *Civilization*:

"I said at the beginning that it is lack of confidence, more than anything else, that kills civilization. We can destroy ourselves by cynicism and disillusion, just as effectively as by bombs.

"Our world has been filled with great works of genius in architecture, sculpture and painting, in philosophy, poetry and music, in science and engineering. There they are; you can't dismiss them. And they are only a fraction of what western man has achieved in the last thousand years, often after setbacks and deviations at least as destructive as those of our time. Western civilization has been a series of rebirths. Surely this should give us confidence in ourselves."<sup>2</sup>

We have referred to "the insight and inspiration (of) our composers and musicians." Clark calls to our attention the "great works of genius in . . . poetry

and music.' 'I implore you to re-direct your attention to the qualitative excellence of creation, performance and presentation in music. Few others will.

### FOOTNOTES

<sup>1</sup>The Arts and Public Policy in the United States, A Spectrum Book, Prentice Hall, Inc., Englewood Cliffs, New Jersey, 1984.

<sup>2</sup>Sir Kenneth Clark, *Civilization*, New York and Evanston: Harper and Row, 1969.

# THE MUSIC UNIT AS PRESENTER

KENNETH HANLON

*University of Nevada-Las Vegas*

The purpose of this presentation is to examine the many aspects of the music unit serving as a presenter. While this talk will not offer any special or particular advice, it will explore the philosophies, responsibilities, and problems encountered in presentational endeavors. My greatest aim will be to provoke thought and evaluation by each of you of your own unit's presentations, especially in relation to departmental aims and goals. Although I will offer suggestions concerning many areas of this topic, it is not my purpose to provide a *modus operandi* or prescribe solutions to problems. It is my hope that each of you will be motivated to examine your unit's offerings of concerts, recitals and stage productions from the broadest possible perspective. In order for us to investigate the various facets of this subject it will be necessary to develop a categorical method of approach. I have chosen three main areas of discussion: types of presentations, philosophy, and promotion.

A discourse on types of musical presentations would seem to imply an exploration of the various media with which we are all familiar: band, chamber music, chorus, opera, orchestra, etc. I have chosen instead to categorize presentations by the types of performers; a choice of which the rationale will become evident as this talk proceeds. The categories are based on the status of the performers, which translates into three types of presentations: student, professional and a combination of the two. These in turn can be further described in terms such as on or off campus, local or touring, resident or non-resident, etc. I am not going to bore you by listing all of the obvious combinations of types and descriptions. Instead I will simply ply you with a series of questions that might be used in evaluating the scope of your music unit's programming.

Do your student groups perform in the community as well as on campus? How often do they tour? Is a wide variety of groups chosen to play off campus or to tour? Does the music unit present performances by professional musicians? If so, is there a good balance of performances offered by touring organizations versus those produced by local professionals? (The term "local professionals" is understood to mean faculty as well as professional musicians not directly associated with the music unit.) Are your students placed in performance situations which involve working professionals? How often do these combination performances occur? You will notice that in giving even cursory thought to these questions, they immediately give rise to another set of questions pertaining to the philosophy that motivates presentational policy. It is this philosophy, the second of the three categories into which this paper is divided, that is truly the centerpiece of this discussion and of any attempts to evaluate our own music unit's presentational efforts.



To generate a viable philosophy that encompasses all of our musical ideals and yet is practical enough to recognize the limitations within which we must all live, is a tremendous and most importantly, an ongoing task. Consideration must be given to our responsibilities for our students' and audiences' wants and needs as well as our own. We must identify what we wish to accomplish both educationally and culturally for them. This requires investigating the number of audiences we actually serve and the diversity of their musical tastes. It is mandatory to review the professional goals we set for our students as well as to examine our policy toward community amateur musicians. Lastly, we must consider what is humanly and monetarily possible within the constraints of our staffing and budgets.

Identification of the varying audiences in our communities is no simple matter. Once the identifications are made, we then face the unenviable task of deciding which of these audiences needs our services, which we may wish to serve and which we are able to serve. Each of our institutions will have to approach these decisions according to geographical location and resources available. Music units located in smaller communities where they are the main or only presenter will be faced with much different problems from those units located in a large metropolitan area where many varied presenters are available. Except for the music unit which is the only presenter in a locale, most units must survey the presentations of all area musical organizations to determine which audience needs are being served by each.

As I stated earlier, it is no easy matter to determine the number of audiences in a community. We can, of course, use our powers of observation. It is obvious to all of us that different musical events draw not only different constituencies, but often audiences of greatly varying sizes. Simple head counts at each presentation can supply us with some helpful information. However, determining potential public interest in new or different types of performances requires a more aggressive approach. Survey questionnaires, distributed at performances or sent to persons on a selected mailing list, asking individuals to designate their interest in other specified presentations, can supply information helpful in making such determinations. Of course, there is the time-tested method of simply producing an event and seeing if an audience comes. The results of such an undertaking, however, must be weighed against such variables as the amount of publicity and the magnitude of the efforts made to prepare the public for the new presentation. Regardless of what methods we employ to identify our audiences, the philosophical question of which of these audiences we will serve looms as the central issue.

Evaluation of the offerings of all musical organizations in the community must now be included in our deliberations. At this juncture, there are several questions we must ask. What types of presentations are being offered by these organizations and what is the quality of these presentations? Are there other

schools or organizations capable of serving certain audiences better than we, or are we in given instances the most able to serve some of those audiences? Schools in large metropolitan areas are obviously faced with a more complicated decision-making process because of the large number of musical presentations available and the greater size of the audiences to be served.

The situation of the institution located in a smaller community, however, is often complicated in a different way by the need to produce a broader scope of presentations than is possible with the means available. We can take note of institutions that have faced these situations, made decisions, and produced some excellent results. Indiana University during its earlier history recognized the need to produce an eclectic, high quality program in the small town of Bloomington. California Institute of the Arts on the other hand, has decided to emphasize its new music program in the Los Angeles metropolitan area where there are numerous other musical entities available to fulfill other audience tastes. This does not imply that the California Institute of the Arts is neglectful of other musical styles or that Indiana University does not choose to place greater emphasis on certain parts of its program than it does on others. What it does demonstrate very clearly is the ability to produce highly divergent, yet very successful programs through the employment of aggressive and decisive policies.

I realize that there will be cynics who will be quick to call attention to the superior funding available to both of these schools. My reply to them is twofold. One, the difficulties encountered by the administrators responsible for achieving that funding are no different than those encountered by all of us, nor is the decision-making process required in wisely spending those funds any easier. Two, one need not take much time to look around the country to find other institutions with similar financial resources without the attendant success. Institutional vitality is directly relatable to the willingness of administrators and faculties to make difficult decisions and have the tenacity to carry out their goals.

Intrinsically intertwined in presentational philosophy is the factor of institutional responsibility to the training of its music majors as well as to the general music education of all students. Where our responsibilities are great in determining audience tastes, our responsibilities are as great if not greater to our students. While we may choose to narrow the focus of our presentations to suit our public audiences, neglect of certain musical styles or media can adversely affect the breadth of musical experiences necessary to the training of professional musicians and our future audiences. When was the last time that your music unit discussed the balance of its programming? Asked, how eclectic are our concert offerings? Do we program compositions that are part of the "cutting edge" of our art or do we find ourselves serving the museum function to a greater extent? Is familiarity too important in our programmatic decisions? In these times of fewer budget dollars, does "box office" take precedent over artistic, educational or historical importance? Or, perhaps we have that faculty

member, who cannot avoid his or her penchant for a particular style or form. I can recall within my own unit, a member whose idea of a complete program for his madrigal group consisted of an entire evening of conductus! Whatever questions we ask ourselves or what basis we use to select our performance offerings, it is imperative that we ask the question: Are we contributing to the overall growth of "serious music?"

A side issue, but one of critical importance, deals with programming that involves our students as performers. Here, we must ask: Do we instill professionalism? Do we replicate professional circumstances? Is there an ongoing process which instills in our students the need to honor commitments; the importance of deportment, on and off stage; the realization that punctuality implies preparedness to perform, not just their presence, etc? When scheduling performances, do we include performances with limited rehearsal time as in the professional world? Or, are we too concerned with personal image to risk the possibility of a poor performance? In further attempting to replicate the professional environment, do we attempt to schedule multiple performance presentations (especially concerts)? I am very cognizant of the inherent problems in instituting these policies, but we must be careful not to dismiss their employment for the wrong reasons. While there are legitimate constraints we must all face in terms of budget, time and staff, it behooves each of us to critically examine the true motivations behind the decisions we make. All of us are aware of individual faculty egos who refuse to have their groups perform without extensive rehearsal time on the grounds that the students need it. Too often this is a coverup for their unwillingness to risk their own reputation on an imperfect or even poor performance. Worse yet, it is often a reflection of their unwillingness to schedule anything but monumental and difficult works. Certainly none of us would expect performances of a Mahler symphony or a Strauss tone poem without considerable rehearsal time. On the other hand, an easier Haydn symphony or other works of similar difficulty can be programmed with less rehearsal time and less risk of a poor performance. The choice is ours to make!

This area of discussion must also include the music unit's relationship to professional performance organizations and individual artists. Essential to these relationships is institutional philosophy toward entrepreneurship and patronage. So often, we hear or read that U.S. universities and conservatories have assumed the patronage role similar to that borne by European nobility in the seventeenth and eighteenth centuries. While this is true to some extent, there are some important differences which affect the health and vitality of our art. In the seventeenth and eighteenth centuries, musicians were normally both composer and performer, unlike nineteenth and twentieth century musical artists who have tended to specialize in one or the other (although there are signs that this is changing). Thus we find that many of the musicians-in-residence on our campuses are specialists. Too often, this results in new compositions not being performed because of the differences in musical philosophy between the performers and

the composers. Once again we are confronted with the problem of new art versus museumplace performances, a problem with which eighteenth century patrons were certainly not confronted. If we are to confront the issue of our contribution to "serious music," then we must surely consider solutions to this disparity.

First, we must take a hard look at our attitudes and philosophies toward new music programming. Is a reasonable portion of each season dedicated to the presentation of new works? Are we limiting ourselves to premieres only, or are we giving some priority to those all-important second and third performances which are vital to the dissemination and survival of new works? Do we program not only performances of new works by professional groups, but do we also recognize the need for student performances of new music as an integral part of their training? Secondly, there is a serious need to encourage interaction between resident composers and resident performing artists. It is difficult to convince students of the validity of new music if the performers with whom they study and whom they try to emulate find no value in performing their colleagues' works.

When we think of artists-in-residence, quite often we visualize the idea of individuals such as a vocalists, violinists or pianists, or small ensembles such as string quartets or piano trios. While this is very often the case, we must not forget that many of our music units, especially those in smaller communities, may have the opportunity if not the responsibility of being patron to larger musical entities such as opera companies or symphony orchestras. Many communities would enjoy and benefit from the establishment of an orchestra or opera company, but find it difficult to raise the necessary funds to hire an artistic director, instrumentalists and singers, and at the same time provide proper housing and managerial staffing. In such a situation, a music unit may very well be able to provide certain of these needs and the impetus to establish a community board of directors to support such enterprises. While such entrepreneurship has its attendant problems, there are many offsetting advantages to the sponsoring music unit. Problems of facility scheduling, division of resources, and staff time allocations or loads can be counterbalanced by improved faculty staffing through joint contracts, professional internships for students and better community relations. Properly planned and handled, resident groups of this nature can be a great asset.

In communities where professional performance groups are already firmly established, the music unit can again provide assistance and at the same time improve its own status. While it is obvious that we can often improve or supplement our applied faculties through the part-time employment of professionals from these groups, we must also realize that we are in turn assisting those groups by providing greater financial remuneration and security for their members—a fact which we should be sure is known to the group and the community-at-large. In certain instances it may also be possible to establish student intern programs

and joint professional contracts that will benefit both the group and the music unit. Regardless of what mutually beneficial agreements can be reached between the music unit and such groups, it is definitely in the music unit's interest to establish and maintain the best relationship possible.

Lastly, we need to examine what is often treated with great disdain, but is essential to the health and image of our performances—promotion! Too often we are confronted with an ambivalent faculty who give little time or thought to promoting their endeavors, but are greatly incensed and disappointed when the concert hall is not filled to capacity. They persist in cursing the proverbial darkness while hiding their candle under a bushel. The need to instill an understanding and appreciation of public relations in our faculties and students certainly ranks among the most difficult parts of our jobs. What are we doing to orient them to this need? Are we really putting forth the necessary efforts to cultivate the media? Have we developed promotional alternatives to the media such as mailing lists and effective poster distribution? Do we fully avail ourselves of campus public information services or interns from the communication studies department? Do we deliver what we advertise? That is, do performances take place when and where we said they would, and is the content of the program what our publicity said it would be? Do we organize meetings or forums with the business community to garner support? Is there a forum in which local arts organizations can solve mutual problems such as scheduling conflicts, audience development and joint promotional ventures? If not, what efforts can be made to establish such a forum? The development of trade-offs can be very helpful in maximizing promotional campaigns with limited funds. Advertising the upcoming events of other organizations in your programs in return for similar treatment from them can be very effective as well as inexpensive. Like trade-offs can be made with local television and radio stations, especially PBS and NPR affiliates. The list is only limited by one's imagination.

While it is important to review our advertising methods, it is also necessary to examine what we wish to promote or should be promoting. As I stated earlier, the music unit that hires part-time faculty who are under contract to other local professional musical organizations should be sure that those organizations and the community are aware of the contribution to the financial well-being of these individuals. Oft times because of modesty or other pressing matters, we fail to "blow our own horns." This is a critical mistake! We cannot take for granted our public image. Why should we expect the public to be aware of our accomplishments and contributions? Most likely they will not if we do not tell them. The local symphony board should be made aware that your music unit through the salaries it pays their musicians contributes to the financial security and stability of their orchestra's membership. Too often, music units consider themselves fortunate to have these professional organizations from which to draw faculty and forget the vital role they play in these community partnerships. Why is this sort of public relations necessary? Can we derive real value from such

efforts? These questions can best be answered by another set of questions. When was the last time you heard the complaint: "No one ever seems to know or understand what we do?" (This complaint usually follows the failure of an individual faculty member or the music unit to gain the necessary support for some worthy project.) Or, another familiar question: "Exactly what do you do in the Music Department?" The exasperation we all feel in these situations is too often directly related to our belief that everyone knows us because of the public nature of our business. Instead, we must realize that we are competing with a plethora of other entities for the public's attention. If we wish to have public support, cooperation from the local symphony, opera company, etc., we must provide an ongoing flow of information that will educate them not only to our needs, but of our contributions to them. Gaining the support we desire will be far easier if we have a well-known image of vitality and of making important contributions to the community.

In summary, I have identified what I consider to be several important philosophical issues which must be continually evaluated and re-evaluated if our public presentations are to fulfill public and student needs, artistic and educational goals, and represent our music units in a meaningful way. We must always ask ourselves, why? Art without reason is not art at all.

# THE MUSIC EXECUTIVE AND EDUCATIONAL LEADERSHIP IN THE ARTS

ELAINE R. WALTER

*The Catholic University of America*

Here we are, almost at the conclusion of George Orwell's year of gloom and we executives of music schools and departments are still wrestling with budget cuts, tuition increases, an overload of information and paper work, a rapidly changing scenario of technological and multi-media needs and equipment, outdated and inadequate facilities and equipment, further faculty reductions, and a declining student population. Now as this topic suggests, we are concerned with leadership not only within our schools and departments . . . not only within our own institutions . . . but beyond the walls of our ivory towers. This topic deals with educational leadership and specifically leadership in the arts within our own communities, townships and cities. I suggest that together we may find very good reasons why our involvement and indeed our initiation and leadership in the arts within our communities may well be our responsibility. Indeed we may find we are addressing areas of mutual concern and we may find reasonable solutions to agenda items which exist on our high priority lists as well as on the lists of other educators and persons involved with music within our locales.

First, I would like to suggest some assumptions:

1. The primary goal of our music divisions is the education and culturalization of our students: The potential professional musicians . . . the performers, educators, composers, historians, theorists, therapists, liturgical musicians. Thus, our first responsibility is to our own school or department. It belongs to us to foster and maintain an environment in which our faculties can teach and our students can learn. That in itself is an awesome responsibility.
2. The secondary goal of our music divisions is the education and culturalization of our non-music majors: The potential music consumers . . . i.e. our future audiences. Thus, it is our responsibility to create an environment which includes effective and substantial education and experience in music making for non-music concentrators on our campuses.
3. As executives of our music schools and departments, we have the responsibility to communicate clearly and effectively to the administration of our institutions our necessity and our needs for the continuation of a strong, viable and quality music unit within the confines and mission statements of our institutions.
4. We are responsible for our unit's excellence . . . and we must ensure that this excellence determines our well-publicized admission requirements, the quality of our teaching, sound curricula and high standards for graduation. This excellence is possible and attainable whether we

are working with a music program at the Associate Degree or Ph.D. level.

5. The justification for support: Institutional or external . . . whether in tax dollars or from the private, corporate or foundation sector . . . is directly related to the quality of our programs, the attainment of clearly defined goals and the vigorous and creative role we assume in carrying out the above four points.

I will treat the music executive and leadership in three categories: As it relates to our unit, our institution, and our community. We will ponder questions and evaluate suggestions; I offer no solutions or answers. In all three areas, we must ask ourselves: What do we want to achieve? How do we get there?

### **EFFECTIVE LEADERSHIP WITHIN OUR OWN MUSIC UNIT**

Although much of our time is consumed by paperwork, the effectiveness of what we do rarely relates to the number of letters we write or reports we prepare. Our effectiveness is determined by people relationships, that is how well we communicate with our faculty, students, co-administrators and support staff.

Sharing in academia and thus being comfortable in scholarly pursuits, we must be constantly on guard lest we take refuge in paperwork. Today, with the recognition of the necessity for academic management, we might well take a lesson from the business sector. The effective corporate leader is a people person; he spends his time with people; he initiates and acts. He does not simply react. The successful corporate leader spends his time on the phone, convincingly moving pieces into place and shaping directions. He spends a minimal part of time with a pen in hand. He plans ahead, he has vision, he creates. While a part of a team, he still stands apart by virtue of his abilities, his actions and his personality.

Let's be very honest. We are responsible for running a business also, though very much non-profit! As musicians and scholars, we still must fully understand budgets and have the ability to read balance sheets. The effective dean or chairman must also be able to lead; must motivate, negotiate, inspire and communicate with a faculty, always in a collegiate spirit. The executive must be able to articulate new objectives and convince others of the value of his/her vision. The ability to act and interact with faculty is then quickly transferred to students and support staff. In this way, credibility for effective leadership outside of the music unit is established. In other words, I think we must be strong within before we can attempt the same outside the music division.

In determining strengths, needs, programs and new directions beyond the music division and into the community, I believe the music executive must engage the faculty in a series of questions to determine exactly who and what



we are. We have to develop a profile. We have to ensure that our own house is in order before we move out to the market place. We have to determine the following:

- Who are we?
- Whom do we service?
- What is the breadth of our program?  
(e.g. our majors)
- Are we accomplishing what we say and believe we are doing? Do we believe our own propaganda without constant evaluation and review?
- Do we believe that the survival of the music unit is based on substance and necessity?
- Are we really good at what we do?
- Are we visible?

Honest answers and remedial work where required will allow the music executive to move effectively to the next level of leadership. With sound knowledge and assessments, the music executive can convincingly articulate who we are, what we do and the value of what we do to the administrations of our colleges and universities.

## **EFFECTIVE LEADERSHIP WITHIN OUR INSTITUTIONS**

We are required to work with various levels of management for various purposes within our institutions. We are part of a team when we meet with our peers, that is with other deans and chairmen. However, since it is inherent to the nature of music units to be more visible than other disciplines, we frequently have the opportunity to be distinct from the team. In a very non-threatening way, we must take advantage of these unique opportunities. Entrepreneurship is a necessary component of music and music leadership. I don't think we should ever be afraid to be entrepreneurs.

When we work with the higher level of college/university administration, fortified with those honest answers to the questions we raised within our music divisions, the effective music executive can argue for continued and increased support, can convince of the need for new programs and directions. This is accomplished because the music executive knows that within the mission statement of the institution, the music division is contributing excellence according to the breadth or scope of its music program. The music executive never lets the administration forget that the music school/department is one of the more visible and public aspects of the institution. Whether it is a faculty recital or a full symphony orchestra concert, it is a public event which immediately makes a statement about the institution. Thus the music division can be promoted by the institution and by virtue of its excellence which is easily demonstrated, it conveys institutional quality. With the proper "educating" of the higher ad-

ministration, the music executive earns an important position of leadership within the college/university community.

Now, the music executive can begin effectively to move towards the realization of our secondary goal: i.e. the education of our non-music majors. Having convinced our faculty through our work within our music schools/departments, we now are ready to offer courses designed for the non-music concentrators. Not watered down "stories about music" courses . . . but courses of substance . . . courses involving music literacy. We can articulate the value of music training for its own sake, as a viable humanities course. We can communicate the need for the training of educated music consumers. We can argue for the necessity of enrichment through education as distinguished from mere entertainment for the consumer. We must destroy the myth that music is a mysterious and elitist art form. While the profession of music is reserved for few, the knowledge and thus love of music is open to all. This is not true of the other professional disciplines offered on our campuses. I've never heard of courses such as "Law Appreciation" or "A Survey of 19th Century Nursing Techniques." The arts constitute the only profession which demands to be shared in a knowledgeable fashion by those outside the profession.

From a solid position within the music unit and within the total institution, the music executive is now prepared to engage in the very important added dimension of leadership within the community.

## **EFFECTIVE LEADERSHIP WITHIN OUR COMMUNITIES**

At the beginning of this session, I suggested that there are good reasons for our involvement and specifically our initiation and leadership in the arts within our locales. Indeed, I believe that our music divisions can gain from this action while contributing significantly to the community at large.

In our internal reviews with our faculty, we should have already destroyed the "ivory-tower" concept so long associated with our institutions of higher learning. Together, we should well recognize the importance and necessity of being visible in the marketplace. With our faculty and student body understanding and fully convinced of who and what we are as a music division and the value of what we do and what we can offer beyond the music division we are ready to open the doors for communication with individuals and agencies both arts and non-arts related.

Our own profile . . . that is the "who" and the "what" of our own music divisions . . . and the knowledge of our community and its strengths and weaknesses as a cultural vineyard will reveal how we initiate, act and react. For example, our very location presents different directions and possibilities distinct from a private institution. A conservatory can have possibilities distinct from those relating to a university.

If we truly believe that music is substantive, a basic human denominator, a value-oriented subject worthy of time, study and involvement, then I think we will begin to find the time to initiate and be involved with the cultural development of our communities. If we also understand that this initiation and involvement can result in additional advantages for our own music units . . . advantages such as increased applications and enrollment, external funding possibilities, increased audience participation for our concerts and recitals, additional off-campus performance facilities for our programs, potential employment opportunities for our graduates, and overall increased visibility and recognition of our excellence, then I suggest we music executives will indeed consider our work within the community as an important function of our position as dean or chairman.

The profile of ourselves and our community will dictate agenda items which address mutual needs and concerns through education: What can we offer to our community which it now lacks? How can we improve the quality of the cultural life of the community? What do we need to achieve: What does the community desire? Who do we need to talk with? Fellow educators? Media? Business and corporate individuals? Do we need to begin on a large scale with a bold and innovative program? Do we need to initiate on a small scale with the ability to develop a sound and mutually beneficial program? How can we involve others in the community, achieve clearly identified goals and keep the paperwork to a minimum? With the involvement of our faculty and students, there are numerous areas which are worthy of our attention, review, initiation and involvement.

First, let us consider music education at the elementary and secondary level, both in the public and private sectors. We *can* reverse the decline in music education and training in our elementary and secondary schools! Does music education exist at these levels or has it been cut or reduced due to financial constraints? If it does exist, what is the quality of its curricula? Does it address all children at the elementary level or only a select few who participate for example in a band program? Is music instruction an extra-curricular activity, scheduled after the school buses depart from the elementary school? Is there a fine arts component offered at the secondary school level? Is it required? It could be required if we required it for entering freshman in our music and liberal arts programs.

So, the first area . . . that of education . . . demands our careful scrutiny in terms of assistance. If the music unit has strong programs in music education, can we assist in terms of curricula development and implementation? What are the possibilities of our faculty working with boards of education and local principals? Can we offer mini courses, workshops and summer seminars to retrain those dedicated music teachers who are working at the elementary and secondary levels? Can we offer those same teachers courses which will renew their spirit and motivation as they deal with increased work loads, stress and burn-out? A

school system two counties removed from this hotel has reduced its general classroom music instruction to one teacher per seven schools, one visit per week. There is no follow-up or continuity on the part of the general classroom teacher in between those weekly visits from the music instructor. Our children are being denied and our music teachers are gravely overworked. That school system needs help, the children need attention, the music teacher needs assistance and the general classroom teachers need minimal music training. Can't we offer a content course in elementary sight singing and rudimentary accompaniment skills to our general classroom teachers?

Can we "adopt" a school close to our institution where our undergraduate music education majors can do their practicums and internships under the quality control imposed by our faculty? Can we initiate a pilot program in music education in a school where none exists? Can we work with a principal and P.T.A. to create an instrumental program where none exists? At the very least, we could send some of our performance majors into the schools to give talks and recitals. This will never replace music education but I suppose that with proper preparation, it is better than no music at all.

On the secondary level, there is much work that can be done. We can attempt to create where there is a void. We can offer to augment "tag" programs in jurisdictions where they exist. We can become involved with our performing arts high schools where these exist. Through competitive auditions, we could invite outstanding performers from these performing high schools to participate on special occasions with our performing organizations. Our performance faculty could assist here in career counseling. Many of our talented high school students are turned away from pursuing a college/university major in music by well meaning but uninformed parents and friends who advise such because of their perceptions of the job market. These young, talented, potential professional musicians need solid facts and some training in the art of entrepreneurship!

What about the possibilities of an early admissions program? A prestigious and competitive program whereby high school seniors can earn college credits while completing high school serves several needs: (a) the high school student(s) so admitted are recognized as outstanding musicians within the community; (b) they receive music training which exceeds that available to them through their high schools; (c) they make music in an environment which is supportive in their critical career decision period; (d) they are likely to complete a bachelor's program in 3½ years, thus decreasing their overall tuition expenses. In terms of self interest, we get the credit and recognition for the creation of an innovative program, we have viable potential freshmen on our campus and we increase our enrollment with quality students. All of the above questions and suggestions can be addressed. I have never met a superintendent, principal or parent who said they did not want music for their children. Rather, the question is: How can we afford it?

There are other areas we can address. What is the availability and quality of private instruction in our communities? Should we consider a preparatory or adult education division to offer quality instruction at times when our facility is under-utilized? Our faculty and qualified graduate students can be offered additional teaching possibilities through such a division. Those of us with accredited music therapy programs can address different needs of the community. What kinds of institutions . . . such as nursing homes, prisons, special schools for the mentally and physically handicapped . . . have particular needs? How can we get our students with appropriate faculty supervision involved with these clients? What about other arts groups in the community? Is there a community chorus or community orchestra? What about the creation of such where none exists?

What about chamber music or opera opportunities? Can we involve the community through creation and participation? And what about those other organizations which are getting into the music education business? Museums and institutions of higher learning where no music degree programs are offered, are beginning to offer general courses in music. Shouldn't we be communicating with these organizations and discussing ways in which we might cooperate rather than have them continue in direct competition with us, the professionals?

It is my intention that these thoughts will trigger your own imaginations based on the profiles of your schools and communities. Hopefully, we agree that through investigation and communication, we can begin to create our own agendas which address shared concerns.

I want to treat very briefly two additional areas: the media and the business/corporate sector. These areas are extremely important to what we do and want to do. Courting the media is valuable; not only is it good for our students and institutions in terms of reviews, it is good in terms of story ideas and articles. When we are attempting to move new programs into place, we need exposure, recognition and positive support. Greater visibility based on excellence, substance and new directions is necessary when we seek external financial support for what we do.

The media is a direct link to fund raising and many of us must be involved in fund raising. The suggestions which I raised in the section on leadership in the community demand dollars. The necessity of external monies for new programs is almost universal. The music executive needs to court the business and corporate sector. Money is available for special projects and events if you are excellent, if you are visible, if you have a program of value.

Business and corporate support frequently can be secured if through research we identify prospective donors who have already given in the arts. If the business community can share in your "dream" process and be involved in the shaping of ideas and new directions, our community projects have an excellent chance for support. They don't have to know everything you know about the project;

they don't even have to like music! What they will go for is excellence, credibility, a sound budget and a visible project within the community. They want their names associated with something that is very good and that will bring them recognition within the community.

## CONCLUSION

As music executives, we are called upon to be many things: administrator, facilitator, scholar, musician, father confessor, fund raiser. We are expected to recruit like an athletic coach, educate with the brilliance of a Bernstein, interact with the public with the facility of a Madison Avenue executive and run our music units with the abilities of an MBA Harvard graduate. We can get so caught up with these expectations and responsibilities that we run the risk of forgetting the subject matter. We are music executives and our capabilities for leadership in music depends I think, on the depth and conviction of our belief in the subject. Leadership in the arts is necessary to our existence and survival. But the activity of leadership in the arts is necessary only if we believe that music is basic. Music will survive without propaganda and advocacy groups. Music will not survive without substance . . . and that substance is derived from the education process. We have that substance . . . and the professional training and cultural formation of our music majors, our non-music students and our communities at large belongs to us. We have the credentials, we are the spokesmen.

I close with a quote from my colleague Barbara Maris, past president of the College Music Society. In her editorial, published in the *Piano Quarterly*, summer of '83, she says:

"Our country is in the midst of a severe crisis. Between the push and pull of inflation and unemployment, we face difficult decisions. Given the state of the economy, given the concerns for the continuation of life in our nuclear era, the problems are immense. It will take years for all of us to grapple with them. ('And we can't solve them, so why try?')

"Some of our fellow citizens perceive music as a rather nice social experience. 'If it doesn't cost too much, it's worth supporting.' 'If it doesn't interfere with more important things, it's o.k. to keep around.' For many of us, however, we perceive music quite differently. For many of us music provides a means of sharing the deepest insights into our humanness, a means of establishing relationships historically, a means of communication between diverse cultures.

"Many of us believe that times of crisis are times when we must need art—arts in education—education in the arts. Our "product" is not a luxury, and musicians are not involved in something which is deferrable or expendable."

She quotes an address by Verna Stadtman of the Carnegie Foundation. It is a beautiful summation of our art and why we must do what we have to do. Our leadership is vital since music serves as "the ultimate integrator in society."

Leadership is vision and the ability to translate vision into reality. Leadership is seeking opportunities for development. Leadership is an alive and creative process. Leadership is cultivated . . . and cultivates. Let us push some of that useless paperwork aside and assume responsibility for broader issues which can make such a difference within our schools, institutions and communities.

# REPORT OF THE TOPIC AREA

CLAYTON W. HENDERSON

*St. Mary's College*

The three papers presented in the topic area, *Music in Higher Education and Music in the Community*, covered a wide range of artistic territory from cultural policy to the presentation of music programs to artistic (music) leadership in higher education. The contents of each paper elicited extensive comment in the five discussion groups that met immediately following each presentation. While these discussions were chiefly focused on the main points raised in the three papers, substantial complementary and supplementary points were deliberated from time to time as well. The following summation represents a synthesis of the excellent reports of the five recorders assigned to the discussion groups.

## SESSION I: "AN OVERVIEW OF CULTURAL POLICY ISSUES AT THE LOCAL LEVEL"

The discussants were in general agreement with Mr. Lottes' view that there should be a public policy for the arts. There were, however, numerous differing opinions as to the manner in which a policy should be shaped and what it should include to be most effective for the arts and for the artist.

A viewpoint expressed frequently that ran counter to Mr. Lottes' proposal for a unified approach was that there should be a *series* of arts policies that must take into account geographic and demographic differences. Many felt strongly that such policies should not be established by the Eastern seaboard cities alone, expressing a preference for a "grass roots" formulation of policies. Some members felt that the establishment of any local, regional, or national policies could be akin to "putting the cart before the horse" if each academic institution did not have its own arts policy, clearly articulated for further activity by each respective arts unit. Regardless of origin, however, any policies should be formulated by *artists* and must address artistic function and use as well as issues of aesthetics and quality.

Members of the discussion groups suggested that arts policies at all levels should be supported and lobbied for through a formal system of advocates for the arts. Some states currently have such a system and the resulting support has, at times, been very encouraging.

The improving situations of the sciences and education and their heightened "profiles" were mentioned as illustrations of what can be accomplished with policies that have been thought through with considerable care and then supported by appropriate people and agencies. Both disciplines appear to be in good positions to reap benefits from the respective policies that have generated the kinds and degrees of exposure and support that the arts have not had. Perhaps we



could learn something of value by studying the policies and procedures of our sister disciplines.

Artists, themselves, are sometimes divided in their perceptions of multi-faceted artistic missions; this ambiguity is often reflected in inconsistencies that appear between written statements and actual practice, a situation that should be altered or made to work for the benefit of the arts and artists.

To win support at all levels for policies, the arts *must* become an integral part of the educational process. At this point some discussants charged that many current elementary and secondary music programs had failed to secure such a prominent place for music. Because of this default, in part, and because non-artists are increasingly establishing procedures and rules, music is now perceived as merely entertainment in many quarters. The artist must strive to recapture the leadership role that others have assumed for him. One way in which such a move could be made is for each music executive to be active in at least the local arts council level.

The National Association of Schools of Music was commended for the various statements it has made from time to time to focus the public's attention on the value of the arts; e.g., in "Higher Education and the Arts in the United States" and "Arts Education: Beyond Tradition and Advocacy." The Association was urged to continue its activities in these areas.

Finally, a recommendation was made by some that sessions be scheduled on the preparation of arts policies at a future NASM meeting.

## **SESSION II: "THE MUSIC UNIT AS PRESENTER"**

Mr. Hanlon's paper evoked a considerable range of discussion from the kinds of music presented by the academic unit to the development of audiences for our offerings.

The performance of new music received a significant amount of attention. Many music executives felt that each recital/concert program should contain at least one twentieth-century work. There seemed to be general agreement that such an approach might be preferable to what seems to be the current practice of lumping most performances of music of this century into a "Contemporary Music Week" or some similar event. A number of persons felt that "new" music should be introduced with appropriate spoken and/or written commentary in order to help the audience better "understand" the music. Repeat performances of new music were encouraged.

Various techniques were suggested to garner support for the music unit. While nothing startlingly new or innovative was proposed, some of the more established—and successful—ones mentioned included (a) the development of "Friends of Music" groups; (b) the development of individual mailing lists and

invitations geared specifically to particular events in order to make the community more aware of our offerings; (c) the formation of "town and gown" organizations and ensembles where such groups do not now exist; (d) the creation of concerts for special occasions or groups (examples given included Secretary's Week, Labor Day, and Valentine's Day programs); (e) audience development—one of the most important elements in a successful music program; to gain support for our efforts, audience development must be a conscious element in almost every step of concert and recital planning, preparation, and execution; (f) the coordination of efforts with other music presenters in the community, not only to avoid duplication of programs and unnecessary calendar conflicts, but to also take advantage of one another's strengths and presentations; (g) the establishment of the highest possible profile with the public information officers at our respective institutions. The most positive relationship here can effect and project a very positive image of music units in our communities.

Other items that were discussed with equal vigor, but less frequency in this session included (a) the need for program and series balance in the types/styles of music presented (here there appeared to be a clear dichotomy between those who favored a balance of only Western "art" music versus those who argued forcefully for the inclusion of all the musics of the world); (b) the philosophy of the free concert as opposed to charging admission to events; (c) the balance between on- and off-campus presentations, especially where the possible exploitation of students becomes a concern; (d) the possibility of distinguishing, to the audience, between and among programs given by touring professional artists, artist faculty, and students.

### **SESSION III: "THE MUSIC UNIT AND EDUCATIONAL LEADERSHIP IN THE ARTS"**

Dean Walter's paper prompted considerable discussion about administrative "style." The following five areas were the ones that received the most attention.

The consensus expressed by the members of the five discussion groups was that the music executive should be first and foremost a people-oriented individual comfortable dealing with his or her wide and varying constituency of faculty, students, administration, staff, and public.

Music executives spend major time and effort with their faculty to get them to work not only as highly trained individual musicians, but also as a team for the good of the entire music enterprise. Additionally, the music administrator must be a strong arts advocate to the central administration, to the campus, and to the community.

The music executive must not allow him or herself to get lost in "administrivia," but should make every attempt to maintain currency in an area of music specialization.

A comment made repeatedly was that the typical music executive receives very little training (if any) in administration prior to his or her appointment. While state associations of music administrators and planned reading programs for self help can aid the individual in such a situation, more guidance through workshops and seminars would be most welcome and beneficial. Parenthetically, this might be an opportune time for the Association to work toward establishing a music executives' workshop, following the guidelines proposed by Robert Cowden in his paper presented at the 1983 meeting of the NASM in Dearborn, Michigan.

In conclusion, there was unanimous agreement that the greatest challenges to the music executive were effective communication and the equally important responsibility to self of setting aside time for creative reflection, planning, and action.

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# A RESEARCH AGENDA FOR MUSIC IN HIGHER EDUCATION

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## PERSONNEL

*Moderator:* Robert Glidden, Florida State University.

*Seminar Chairmen:* David Meeker, Ohio State University; Lyle Merriman, Pennsylvania State University; Roger Phelps, New York University; William Thomson, University of Southern California.

*Secretary:* Ed Thompson, University of Utah.

*Seminar Recorders:* Tilford Brooks, Washington University; Carl G. Harris, Jr., Norfolk State University; Howard Inglefield, University of Wisconsin—Whitewater; Timothy Sharp, Taylor University.

*Presenters:* Clifford Madsen, Florida State University; Bennett Reimer, Northwestern University; Barbara Reeder Lundquist, University of Washington.

## INTRODUCTION

For many decades, research has been an integral feature of music in higher education. This is so much the case that the term “research” has come to encompass scholarship, compilation and description, as well as inquiry based upon a scientific model. For this series of meetings, we used “research” to connote research, scholarship, and original thought; advanced studies, if you will.

It is always appropriate to consider research issues; however, there are several conditions which make this present effort especially propitious.

Among the chief of these is the fact that the building phase of the nation’s structure of music in higher education is over. Therefore, growth will be measured increasingly in terms of quality rather than quantity. The qualitative is elemental to psychological, philosophical, and sociological research.

Another condition of importance results from completion of the first phase of a national arts advocacy system mostly centered around governmental arts councils with little overall relationship to the education establishment in any of the arts disciplines. Having become established, there are now questions being raised concerning purpose and direction. The climate provided by these questions presents the best opportunity in twenty years to bring a more serious, content-oriented approach to the attention of arts advocates, and to provide leadership

for the promulgation of this approach. Such leadership requires a substantial base in research and scholarship.

Computers and other electronic technology have created another set of conditions which necessitate further research into the nature of learning if we are to use these new resources wisely. The presence of advanced technology accelerates the need for philosophically-based policy decisions about appropriate and inappropriate uses of these new capabilities in music teaching and culture.

Another primary set of conditions involves general concern about values, especially the values that underlie our most sophisticated intellectual work. While such concern has been made most manifest with respect to the ethics of applied science and technology, the principle of values as a base for research and development is no less important to the field of music in all its dimensions.

Of course, there are other conditions such as the present and projected financial context, the continuing debate over the appropriate relationship of the Western tradition to other cultures of the world, the looming spectre of lost distinctions between serious and popular culture in the thinking of Americans, and the potential ramifications of these for future resources, whether private or public. All these conditions and their present and potential impact on both the structure and functions of music in higher education should cause us to ask probing questions about the adequacy of our current research effort in an overall national sense.

## **PURPOSE**

The purpose of this series of meetings was to begin the process of identifying the research needs of music in higher education for the remainder of this century and beyond. In this effort, we were not attempting to define an agenda for the important research work of music historians or theorists who deal with specific works, periods, or musical elements using proven and experimental techniques of research and scholarship. Nor were we concerned with data about institutional questions covered in the HEADS project.

These sessions focused on research and scholarship in the psychological, sociological, and philosophical aspects of music and music making. The question, broadly conceived, was: what research in these areas would help us improve the quality of our work in higher education?

NASM was fortunate to have the assistance of three outstanding professionals to direct our thoughts in these important matters. While each spoke from his or her perspective, all three participated in the development of the entire topic area.

## OBJECTIVES

NASM's primary objective in this topic area was to generate ideas for the development of a research agenda. There is a possibility that such an agenda will be published and distributed to the music community in higher education. Therefore, each seminar group was encouraged to range widely over the field of inquiry to ensure comprehensive coverage of the issues. The Report of the Topic Area provides a brief review of the discussions.

Supporting the primary considerations were also questions of research design, locally, regionally, and nationally. Therefore, "research agenda" included consideration of both the content and operations of research activity.

It was also NASM's objective to suggest the need for more philosophical work in the field of music. Since philosophy provides the intellectual base for all research and scholarly endeavor, its under-representation in the current intellectual study of music seemed unfortunate, if not dangerous.

## **DEVELOPING A RESEARCH AGENDA: ISSUES CONCERNING IMPLEMENTATION**

CLIFFORD K. MADSEN  
*The Florida State University*

Musicians in institutions of higher learning to whom the responsibility of formal music study has been entrusted have consistently moved toward greater objectification in the instruction of music. The entire history of music education represents a dynamic expansion of music opportunities and improved methodology for increased numbers of students. However, the general tenor of even some of the best institutions still evidences great pressures from the past: the tacit assumption prevails that the best, if not the only, way to study music is to apprentice with a master. This attitude in its *extreme* seems to be based on three assumptions: (1) rejection of another teacher's worth, (2) religious dedication to one's own abstract ideas and methods (which possibly would change if tested through research), and (3) a firm belief that any student who does not produce from this inspired teaching is obviously untalented.<sup>1</sup>

Certainly, the above attitudes are extreme and should find little expression in modern institutions. A narrow traditional approach to teaching leaves much to be desired, and often the simplest information is overlooked. Many ideas and techniques that can be studied systematically are still debated, espoused, and indoctrinated by various factions of the teaching profession. On the other hand, researchers within universities are becoming increasingly aware of the vast possibilities of research. New ways are constantly being found to shorten the time it takes to master notation, improve intonation, and increase perception and discrimination, to name but a few of the myriad topics under investigation.

Research efforts within higher education, however, seem at times at cross purposes with extant practices of music learning and performance. While many "artists" feel pressured to do what their counterparts do in the Arts and Sciences (especially in preparation for tenure or promotion), traditions that culminate in many scholarly pursuits are not necessarily the same as those that contribute to a fine performance. The initial German research influence on graduate education in the United States still seems paramount and there is continuing emphasis for those in academia to produce in a "scholarly manner."

It would be wise to consider current practices of musicians in this regard, for it seems that the way musicians pass on their applied art has not substantially changed in hundreds of years. Young Wolfgang was instructed by Leopold in much the same manner as applied music is taught today—one on one within an apprenticeship model. The essence of this model seems to rely on individual musicianship (craftsmanship) and the ability of the student to learn from the master.

The tremendous facility required for professional performance demands optimum efficiency. Much time is wasted when conflicting opinions, which could be tested experimentally, are argued and debated. This does not imply that Leopold Mozart was not a good instructor for young Wolfgang; he obviously was. It does seem unfortunate, however, that some applied musicians continue not to recognize anything outside of "apprenticeship" in the study of applied music, and most aspiring musicians are not Mozarts. Many problems encountered in learning performance skills can be studied scientifically. Does differential music training produce recognizably different results? What should be the optimum temporal relationship between individual, group, apprentice, or other modes of music instruction? What can programmed instruction, aural, visual, tactile, or combinations of these and other stimuli contribute to music learning? Can psycho-motor skills be increased by extrinsic physiological manipulation before physical patterns are established? Is there a relationship between specific isometric-isotonic exercises and musical performance? What are the effects of various presentations of music literature and/or methodology on student motivation? It would seem that while expertise in teaching is invaluable, it need not be exclusive.

It appears that there are three basic aspects that need to be researched and developed before we can expect research to have an important influence within our profession. These are: (1) investigating attitudes toward research in applied music, (2) researching and teaching for transfer, and (3) developing and supporting researchers within schools of music.

The *first* aspect relates to the above issue concerning applied music study. It seems to me that issues relating to applied study are extremely complex and need a good deal of research that is much more comprehensive and sophisticated than we attempt at present. Until we start to unravel the philosophical complexities of why, the sociological issues concerning status, the psychological issues relating to self concept and personal motivation, we will probably not change the *attitudes* surrounding applied study. The entire area of systematic inquiry and subsequent technological advances needs to be investigated in relationship to perceived value by performing musicians. Research needs to be conducted in the psychological, sociological, and philosophical areas to determine what constitutes the structures that contribute to present attitudes. For example, if an aspiring performer "needs" to be studying with a distinguished teacher or has a propensity to eulogize his present teacher regardless of competence or even reputation, then research that would definitely indicate that a great deal of time could be better spent interfacing with a computer developing pitch discrimination, or that group lessons with rotating graduate assistants provide better progress for freshmen appears quite useless. Any research investigating a "better" method or a particularly effective technique will not be valued unless we can understand and better predict the variables of "wanting to perform" and wanting to study with a particular individual.



The *second* issue concerning research relates to research dissemination and *transfer*. Years ago people talked about “disciplining the mind” in order to produce an informed citizen or effective person, or whatever it was that they deemed important. Yet, psychological experimentation seemed to indicate that the mind could not be “trained” except for very specific constructs or tasks and that there was no transfer unless one specifically taught for transfer. Even the transferrable value of music theory and history to performance or *vice versa* has yet to be empirically documented, let alone the transfer of subtle musical concepts from one performance situation to another. Thus, issues relating to effective dissemination of research, as well as specific relationships among our curricular offerings, need a good deal of attention. It seems to me that these issues are mostly related to research concerning the ability to transfer.

Many practitioners do not seem to have the ability to transfer knowledge and therefore, have only vague ideas concerning research and the place it could have in music. Some musicians believe that research, although respectable, has no real meaning for anyone except esoteric experimenters who lose themselves in inconspicuous laboratories and experiment with musical effects on everything except those aspects that could really benefit the music profession, or perhaps they believe that research is not relevant. Another common perception is that research results should be contained in some kind of organized cookbook and if only researchers would provide it, the profession would have definite answers to many of its questions. These attitudes may be partially correct, but they are limiting in describing research, and therefore, fail to address most of the important aspects of this potentially powerful activity.

Transfer appears to be the key to achieving greater meaning from research reports as well as all other reading, and I suggest that until each of us as professionals is capable of answering the important question of “How does this information relate to me?” it is probably fruitless to attempt to provide any “easy solutions” to our many problems. Years ago I spent considerable time in “making easy” some original research reports. Original research was taken from professional reports and journals and all jargon was removed. Everyday English was substituted for what in some cases constituted rather cumbersome terminology. The reports of these simplifications were included in a text, now in its third edition,<sup>2</sup> which attempted to provide research answers to complicated questions concerning classroom discipline. Even after all the terminology, graphs, statistics, and so on were removed, it was easily seen that if this information were to be useful, teachers had to be able to *transfer* from the examples. Those teachers who could transfer from the jargonless research to their own situation were helped a great deal by making these “research applications.” Others, however, who could not make transfers were not helped at all. While a successful teacher would exclaim, “I’ll bet that program intended for reading would work for my general music class;” another would say, “That’s for tenth grade. I teach ninth grade.” While one person would take a research report concerning the

effects of teacher approval in band and attempt to "make it work" in chorus, another would say, "But that's for P.E. I teach music" and so on. It became immediately apparent that unless teachers were capable of making transfers, any reported research was not seen as having practical value. Realizing that many teachers needed additional help in analyzing these research reports in order to make research results meaningful to their own particular situation, I began a long-term project designed to "teach for transfer" during classes and workshops where the abridged research was read. Participants were asked to choose several of the studies and substitute possible students or musical situations where the study might "work." It seems that musicians become better and better at this task the more they do it.<sup>3</sup>

It was also determined that *unabridged* research should be read and understood. In evaluating research without anything being removed or changed, a special one-page form was designed, tested, and redesigned which summarized each study and asked participants to make several differentiations.<sup>4</sup> Even if musicians could not understand the entire article they were asked to read the Abstract and the Discussion section. Then they were asked to provide answers to several important questions such as "What did the research attempt to do?" and "What constituted the measurement?" Attempts were made to understand the statistical or graphic analyses. Yet, more importantly, each musician was asked to write a short paragraph stating what the reader considered as the basic importance of the study as well as a paragraph concerning how results could be generalized or transferred to other subjects or situations. It was the last two paragraphs that proved to be the most useful in helping each reader relate the study to his or her own teaching or performing situation. Musicians became progressively better in analyzing and making transfers from published research studies. They also became more sophisticated in their critical analyses and more discriminating in their reading.

Having analyzed over 16,000 of these forms from both undergraduate and graduate students, it seems clear that every professional is capable of making transfers and generalizing from research results to his or her own situation. However, each musician must get started. After having made these transfers, musicians begin to view other situations and events in like fashion and continuously make transfers to their own unique program. Additionally, a series of studies indicates that most music students, undergraduate and graduate, are capable of doing quite sophisticated research on their own after having read and studied published research.<sup>5</sup>

The *third* aspect important to this process is to develop competent researchers. "Opus 1 doth not a composer make and Opus 1 doth not a researcher make." As long as the dissertation remains as the paramount if not the only research product attempted, it is inconceivable that systematic bodies of literature will be developed that will help shape music practices. There seem to be several issues which relate to developing researchers.

One problem is with the traditional taxonomical structure of graduate education regarding the discrepancy between subject matter specialties, i.e., elementary, vocal, band, etc., and methodological specialties, e.g., philosophical, historical, descriptive, experimental, including specific subspecialties (aesthetic learning, computer applications, etc.). I suggest that differentiation concerning selection of a major professor be made along methodological and special interest lines rather than traditional subject matter classifications. For example, I find it difficult to see how a choral director could be sophisticated enough to direct all dissertations concerning the historical, philosophical, descriptive, or experimental aspects relating to choruses, let alone all the subspecialties necessary for sophisticated guidance across the many other structures found in research. Therefore, I suggest that a major professor not direct work far from his/her areas of methodological expertise, rather than subject matter expertise. This suggestion would place the consultant's role with the subject matter rather than the methodology. Certainly, it would be better to have both in one person, yet this is often not possible.

The ideal situation seems to be one that starts early to develop general musical sensitivity combined with research prowess. I suggest that we begin this by teaching "research" to undergraduates. We might begin with those young people who are sophisticated musicians and truly curious, especially about the nature of the teaching/learning, perceptual or creative processes in music. It is unlikely that insensitive musicians or insensitive people will develop sensitive research projects. The undergraduate might begin early to integrate theory and practice such that "methods of research" be continuously interwoven with actual music problems. Long term practices not submitted to empirical investigation tend to set and harden attitudes; continuous investigation without actual practice tends to become esoteric and removed from the "real world of making music." After the undergraduate has attempted several short projects and read some research literature, the student needs to get out into the practicing profession to better appreciate the mammoth demands of "doing it." This might include teaching, professional touring, working as a music therapist, or whatever. After several years of this, the student might return for a beginning graduate degree or intersperse graduate work with his/her employment. Prospective researchers might help senior graduates and/or professors with projects while taking statistics and measurement courses. More importantly, they also should do a thesis that is publishable.

Perhaps the most important objective for the prospective researcher is to begin early to write and perhaps even publish (usually co-authored with a senior person). It is at the masters level that students decide to attempt an advanced degree and thereby to commit themselves to advanced research. This, then, initiates the student into a community of scholars who are committed to research.

This process is in contrast to current practice which consists of adding a scholarly product (i.e., a dissertation) to many other burdensome "requirements"

toward the pursuit of a doctorate. During doctoral study, identification with a major professor should be strong. It appears axiomatic that the major professor should model the behavior that is of importance. The doctoral student should do many research projects during residency study such that one or two projects can be completed for the preliminary exam which are of publishable quality. The dissertation should be an almost entirely independent endeavor so that little, if any, help is necessary from the supervising committee. In this manner the doctoral graduate emerges fully capable of directing other research without "farming out" the statistical or measurement problems to adjunctive departments.

Nevertheless, the nurturing process is still not complete unless the researcher has a network of caring, highly critical, yet supportive others with whom to interact. In this regard, groups are formed with persons of similar interests who are supportive yet critical. Toward this end I instituted in 1974 a *National Conference on Research in Music Behavior* which has subsequently met every two years and continues to bring together researchers of similar interests who are academically critical and socially supportive. All persons who have been affiliated with this group are currently highly productive and continue to provide leadership in music research. As Bennett Reimer has suggested, other schools ought to provide various focal research interests such that bodies of literature can be developed which have specific thrusts.

It can be seen that the above three issues, if appropriately addressed, will help begin the process of developing a research agenda. Traditionally, the "coin of the realm" in higher education goes to those who do whatever can be done within their chosen specialty: if one is a violinist, one plays; if one is a composer, one composes; if one teaches theory, one theorizes (in refereed journals, of course), and so on. Yet, additional research concerning those aspects that would help us with our important work remains elusive.

It would seem that many aspects resulting from research and subsequent technology would benefit endeavors found within *applied music*, yet as long as those whose responsibility is to teach do not really value these procedures, they will not be encouraged or used. Additionally, teachers "get ideas to try out" in whatever manner they choose; *transferring* from reading the research reported in professional journals would seem to be one good source for ideas, and working toward objective evaluation of any idea is certainly advised. Most importantly, researchers are ordinary people and therefore subject to the encouragement and punishment operating in their environment. It has always been difficult for me to understand how research can flourish when only punishing consequences prevail. We not only need to be highly critical, we need to be *supportive and nurturing* as well. It seems to me that the often perceived gap between what constitutes science and what belongs to the art of music begins to narrow with attempts that include both pursuits. Therefore, in developing a long term research agenda, we should strive to include that which will not only be meaningful, but have the possibility of providing effective support for the best of our art.

## FOOTNOTES

<sup>1</sup>Madsen, C.K. & Madsen, C.H., Jr. *Experimental research in music*. Raleigh, N.C.: Contemporary Publishing Co., 1978, p. 7.

<sup>2</sup>Madsen, C.H., Jr. & Madsen, C.K. *Teaching/discipline: A positive approach for educational development*, 3rd edition. Raleigh, N.C.: Contemporary Publishing Co., Inc., 1983.

<sup>3</sup>Madsen, C.K. Research and teaching: The necessity for transfer. *Music Educators Journal* (in press).

<sup>4</sup>Madsen, C.K., Greer, R.D., & Madsen, C.H., Jr. (Eds.). *Research in music behavior: Modifying music behavior in the classroom*. New York: Teachers College Press, 1975.

<sup>5</sup>Hanser, S.B. & Madsen, C.K. Comparisons of graduate and undergraduate research in music therapy. *Journal of Music Therapy*, 1972, p. 9.

# **A NEW DIRECTION FOR MUSIC EDUCATION RESEARCH**

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I have a proposal to make. It is that music executives in higher education should take the initiative to encourage a restructuring of the music education research endeavor.

In this paper I intend to explain why I make such a request and why we all stand to benefit from your acting on it. I'll begin with an overview of the historical and theoretical changes that have led to the recognition that we must think differently about research and act differently in carrying it out.<sup>1</sup> Then I will focus on what needs to be done to bring music education research into synchronization with emerging concepts about what science consists of and how to do science effectively. I hope to convince you, or at least to have you consider, that no particular types of research or topics of research are likely to have significant payoffs in the production of useful knowledge until the total research apparatus under which we operate is overhauled. And while I cannot now envision every detail that would be involved in the overhaul, I can, I think, sketch some guidelines for its implementation.

Music education research as we know it today began its brief life with the rise of doctoral programs some 30 to 40 years ago. At that time the concept of science underlying research in the physical and social sciences was in the throes of massive change—change that has continued unabated to this day. The reassessment of science during this past half century or so has been so profound and so far-reaching that many thinkers compare it to the similar revolution in beliefs that occurred some 400 years ago when the Middle Ages gave way to the Renaissance. We are living now, these thinkers argue, at the end of the Renaissance—a time during which the assumptions of four centuries are coming apart at the seams, yet continue to hold the fabric of our minds together and continue to shape our mental life. The tensions we are experiencing in every dimension of the modern world, politically, socially, psychologically, artistically, spiritually, are inevitable when an oceanic shift takes place in human belief systems, as has occurred periodically throughout human history and now seems to be occurring again.<sup>2</sup>

Modern concepts of truth and knowledge, and of how they are to be recognized and generated, were forged by several intellectual giants over a span of some 150 years starting in the 16th century. First, Copernicus (1473–1543) and then Galileo (1564–1642) proved that the earth revolved around the sun rather than the reverse, causing a major shift in beliefs about the human condition, away from the previous supernatural orientation toward a more human-centered

orientation. Modern science began at that time, built on the foundational beliefs Galileo established: that the world and the people who lived in it must be understood as objects—that is, objectively; and that the only proper way to learn about the world and about people is empirically—that is, by verifiable procedures. Francis Bacon (1561–1626) provided a technical methodology for applying those beliefs—the method of induction requiring the making of experiments, drawing conclusions from them, and testing the conclusions in further experiments. Descartes (1596–1650) further refined this method of truth-making, by his claims that a) all of nature is mathematical and therefore totally verifiable and totally objective, b) that nature must be explored through a process of analysis, in which wholes are broken down into smaller and smaller parts, the logical ordering of these parts then reconstituting the wholes, and c) that we can conceive the universe, including human lives, as a grand, complex, yet fully understandable machine.

Isaac Newton (1642–1727) carried all these ideas to fruition, building an explanation of the physical world that lasted for some two and a half centuries. Newtonian physics predicates that space and time are absolutes and that everything existing within space and time—all matter—is made of an identical physical substance reducible to a tiny particle called an atom. All physical phenomena can be accounted for by the motions of these particles, and these motions are governed by fixed mathematical laws. Therefore, the universe is a mechanical system, completely causal, completely determinate, completely objective—that is, capable of being fully described without ever taking into account the human perceptions of those who do the describing. Truth exists out there as a fixed entity, and it is the job of science to discover it systematically and describe it accurately.

What is essential for us to understand about the beliefs underlying Newtonian science is that they are not limited to the physical world. They have pervaded and continue to pervade our concepts about what human life is like and how we can learn about human life. The major thinker who translated Newtonian physics into the social realm was Newton's contemporary John Locke (1632–1704), who described society as a system following laws of behavior just as determinate and objective as the laws governing the physical world. Human beings are like individual atoms, all essentially the same and all governed by immutable social and psychological laws capable of being discovered by research, described objectively, and manipulated accordingly. Therefore we must study human beings precisely the way we study the physical world, since both are governed by the same objective reality.

Now we come, in this brief history of ideas, to a *Catch-22* that affects all of us who are devoted to the arts in general and music in particular. The objectivist view of the world stemming from the great Enlightenment thinkers, and the methods of truth-making based on that view—that is, the methods of modern

science—led to a radical alternative view proposed in the 19th century by poets, artists and philosophers of Romanticism. Reacting to what they saw as an inhumane, technological posture toward human life, and being repelled by the social changes of the Industrial Revolution, which they understood, quite correctly I think, as the direct result of applying modern scientific principles to the social sphere, they proclaimed that subjectivity—not objectivity—should be our guide for belief and for action. Human beings, they argued, depend for beliefs not on rationality and experimentation but on intuition, feelings, emotions, aesthetic sensibility, moral awareness, spiritual yearnings. All these are purely subjective, incapable of being understood by scientific methods. The arts transcend rationality and objectivity, and put us in touch with the higher, more human, more “true” reality of the imagination. Science is of no help to us when dealing with what is “really real” to human beings.

The romantic world view was a plea for recognition of a dimension of human experience left unaccounted for by science. But in reacting so radically to the beliefs of objectivism, the subjectivists caused a rift in thought and in values that we are still suffering from today. As explained by George Lakoff and Mark Johnson in their stunning book on how metaphor pervades all our thought processes,<sup>3</sup>

The Romantic tradition, by embracing subjectivism, reinforced the dichotomy between truth and reason, on the one hand, and art and imagination, on the other. By giving up on rationality, the Romantics played into the hands of the myth of objectivism, whose power has continued to increase ever since. The Romantics did, however, create a domain for themselves, where subjectivism continues to hold sway. It is an impoverished domain compared to that of objectivism. In terms of real power in our society—in science, law, government, business, and the media—the myth of objectivism reigns supreme. Subjectivism has carved out a domain for itself in art and perhaps in religion. Most people in this culture see it as an appendage to the realm of objectivism and a retreat for the emotions and the imagination.

The objectivist-subjectivist dichotomy placed the arts and arts education right between the proverbial rock and a hard place, in a no-win situation between one view essentially hostile to the subjective and another based on the claim that subjectivity is nonrational. Now we find ourselves in a revolutionary period in which objectivity in its classical form, and subjectivity in its romantic form are both being found to be fundamentally flawed in their picture of reality. It is not just a question of combining the two or balancing the two: each must be thoroughly reinterpreted in light of emerging concepts from physics, the philosophy of science, linguistics, psychology, philosophy. This reinterpretation, I submit to you, will have profound, positive effects on how we understand the arts and how we value the arts, because the arts will be recognized as the pinnacles of the human capacity to bring intelligence to bear on inner, subjective reality.

To explain the theoretical basis for that claim, including the major events and ideas that have caused the Newtonian world view to crumble, would take



several hours if not days, so I must limit myself here to just a few landmark concepts that map out some of the major turning points during this eventful period roughly comprising the 20th century.

On the physical science side, Newton's system began to come apart in the second half of the 19th century, when it was discovered that electrical and magnetic phenomena involved a force incapable of being understood by the mechanistic model, Einstein later clarifying their non-Newtonian nature in his field theories. And in the issue of the building blocks of matter—the level of sub-atomic structure—contemporary physics has thrust us into realms so startling and unfamiliar that we have not yet begun to be able to integrate the new insights into a system of ideas we can understand on human terms. We have learned that matter is not made of material substance at all, but instead has no intrinsic qualities independent of its environment and the means used to observe it. Matter doesn't "exist" but has "tendencies to exist," and events at that level do not "occur" but have "tendencies to occur." And the probabilities that sub-atomic tendencies will occur are not probabilities about objects but more like probabilities about interconnections. As Niels Bohr said, "Isolated material particles are abstractions, their properties being definable and observable only through their interaction with other systems."<sup>4</sup> And to add to the complexity, the behavior of "matter-forces" is determined by the way one chooses to investigate it. Explore it in one way, guided by one set of questions, and it will yield one set of results. Explore it another way, with a different set of questions, and it will yield different results. "It" does not seem to exist as something separate from our idea of it. Apparently, then, our consciousness that "it" exists is not separable from its existence. As Einstein told us very early in this revolutionary period of discoveries, "Physical concepts are free creations of the human mind and are not, however it might seem, uniquely determined by the external world."<sup>5</sup> What this means, of course, is that the myth of the existent universe as being essentially objective and essentially verifiable through analysis and experimentation, the myth that truth is something existing out there awaiting our discovery through the application of pure reason and empirical methods, the myth that we can be free of human values, human perceptions, human categories of meaning as we attempt to understand our world and ourselves, are myths now so discredited that we can no longer cling to them. Our problem, of course, is that we do not yet have new myths—new sets of symbols for what constitutes "truth"—to replace the old ones, and that accounts for our bewilderment in this transitional period.

Added to the mind-shattering discoveries of contemporary physics are a host of other developments leading to the emergence of a new concept about reality. The idea of evolution destroyed the older notion of a fixed hierarchy in nature, replacing it with the paradox, not yet fully understood, that life forms seem to evolve from simplicity to complexity, while the second law of ther-

modynamics established that physical systems move spontaneously in the direction of increasing disorder, called entropy.

Einstein demonstrated that space and time do not exist in isolation but are relative to each other—a concept we accept in theory but for which we have not yet evolved metaphors that would allow us to understand it. A different relativity theory propounded some three-quarters of a century ago by Sigmund Freud (1856–1939) and his followers established that consciousness does not exist in isolation but is relative to and is perhaps only one function of a vastly more complex system embracing several levels of the subconscious. We no longer doubt that this is true, but we have not yet been able to integrate this new concept of the mind in ways that would enable us to deal with human experience as the multi-leveled phenomenon it seems to be. Until we are able to do so, we will continue to concentrate on the tip of the iceberg—that is, on ego consciousness—and continue to wonder why our efforts at that level do not have deeper payoffs.

More recent ideas from a variety of disciplines have moved us further toward an emerging sense of truth and reality as formative rather than already established. Carl Jung demonstrated that the way people learn and how they form their understanding of the world is intimately related to their underlying personality structure. Michael Polanyi, in probing human mentality below the surface of information processing, reveals a complex, layered, dynamic system of intuition, in which human knowledge takes on dimensionality unlike anything explainable by a machine metaphor. Even at the levels of brain function and of information management we are being forced to abandon the simplistic explanations of the switchboard or computer analogies, as it becomes clearer that brain function is generative rather than computational, and that sensory reception is inherently and essentially subjective and selective. That we create our own reality is further suggested by insights from linguistics, demonstrating that language—all languages—are so pervasively metaphorical in both content and structure that the notion of objective knowing may be so limited as to be the exception rather than the rule. And we know what we know, apparently, only through the filter of what our history and our culture and our value systems and our symbol systems allow to come through to us in the first place.

But to think that all these insights paint a picture of human reality as chaotic or irrational would be quite mistaken. We are learning that the myth of objectivity leaves out dimensions of reality that can no longer be ignored. But we are also learning that human subjectivity is not illogical or formless or anarchic. Quite the reverse. What is so exciting about recent ideas of subjectivity, and what is so germane and positive for the arts and aesthetic education, are the indications that intelligence, rationality, knowledge, the capacity to be educated, are not limited to the narrow layer of objective intellect previously assumed to be the sole domain of reason. Subjectivity itself, the inner reality of human life, seems

to have its own structured capacity for systematic development. As Howard Gardner explains in his path-breaking new book called *Frames of Mind: The Theory of Multiple Intelligences*,<sup>6</sup> the old idea of intelligence as limited to what I.Q. tests measure, ignores the many ways that humans are intelligent. He identifies the following domains of intelligence, each with its characteristic qualities although they all overlap: linguistic intelligence, musical intelligence, logical-mathematical intelligence, spatial intelligence, bodily-kinesthetic intelligence, and the personal intelligences. This very list gives a sense of how much there is to the human mind that is capable of being educated, and how vital it is that each person's capacities for education and for competence to be conceived in light of the many ways that humans interact with the world intelligently.

What does all this imply for the research effort in music education? Most basically, we must face the unsettling fact that the concepts of science underlying the research we have done have become seriously eroded. We continue to do our work as if science and scientific method had become fixed in the old-fashioned form we learned when we first began to do some of it. We must begin to recognize that we have been left behind by contemporary scientific developments: unless we start to catch up, our efforts will become more and more irrelevant. We must have the courage to assess whether all the research we've done over the past 40 or so years has had anything like the payoff we had hoped for. We must be willing to examine the assumptions that have guided us, the methods we've used, the processes we've followed for generating research, carrying it out, and applying it.

If we did carry out such a self-assessment, I believe we'd find also that there is much to admire about what has occurred—much careful work, much sophisticated, technological expertise, much originality in figuring out how to adapt classical scientific method to a field in which it had never been applied. But we'd also find a great many ways to change what we do and how we do it, some of them small but some of them large indeed. Here are my proposals, first about each of the four standard research modes—philosophical, historical, descriptive, experimental—and then about the system of research in which they function.

Philosophy and history are generally not conceived as sciences because under the traditional view science must be quantitative and objective. So philosophy and history departments are typically found in humanities or social studies divisions of colleges and sometimes in "Arts and Sciences" divisions even though they are not, strictly speaking, arts or sciences. And in music education, those who do philosophical or historical work are accepted as researchers but are not, I think, regarded as "scientists." All of these biases stem from the association of the word "science" with the old, objectivist presuppositions now no longer accepted even in the so-called "hard" sciences. As new ideas about science become better assimilated, and the old notion of science

as consisting essentially of experiments becomes broader, philosophy and history will be recognized as essential components in the scientific endeavor, which is to achieve conceptual clarity about ourselves and our world.

Philosophical research unifies knowledge in principles and theories and generates knowledge by clarifying what we need to know and why we need to know it—that is, it clarifies our values. We recognize now that science is a value-laden, value-directed activity, as all human activities must be by nature and should be by moral imperative. What we need most in music education research is goal-directed work helping us to understand and to achieve what is valuable and meaningful for us to understand and achieve. Because so much of music education research has been unrelated to or only remotely related to that which we value and find meaningful, it is perceived by most music educators to be of little value and of little meaning. Why should we expect anything different? Science is not a technique or a methodology applied for its own sake to random bits and pieces of the world. That is a travesty of science. Yet that is the model we have followed and continue to follow for far too much of our research, as is apparent to anyone who peruses the variety of research journals in our field. We desperately need to change our direction—to consolidate the tremendous amount of intelligence and energy our field possesses and to guide it toward helping us solve the problems that matter most to us. So philosophical work becomes essential to chart the directions in which to channel our scholarship. We must encourage those students with a flair for philosophy to pursue such work with a sense of urgency and directionality and rigor. The best way to do so, I believe, is by providing a system within which that is likely to happen.

Historical research has traditionally been linked with philosophical research in that both are inherently non-quantitative. But in some ways it is more fruitful to conceive historical research as associated with descriptive research, the former giving us insights about what was and the latter about what is. Both kinds of description—of the past and of the present—have borne the weight of old objectivist assumptions, as if we could fully describe—even quantify—what existed and exists. Now a whole new set of assumptions, stemming from a better understanding of the uniqueness of people and of social settings, has led to a different approach to doing history and doing description. We are trying to capture, now, the richness of the human dynamic below the surface of the factual, because we recognize that the factual level, while a necessary starting point, leaves uncovered the meanings and the implications which constitute the realities of human lives. History must be more than the gathering of objective data, important as that might be. And it also must be more than a series of unconnected probes into this or that set of events from the past—unconnected to each other and unconnected to a present need to know why something became what it now is. The full story of the past can never be told, even of a field as delimited as music education, because each day adds inexorably to the corpus of what was,

and there is no way to relive, in all its richness, that which existed yesterday, let alone all the yesterdays. The job of history is to illuminate the course of events, beliefs, actions, motivations, that led to a present state of affairs we are interested in understanding and perhaps changing. It is no good to just "do a historical study" unrelated to a present problem, because such a study can have no directionality that can make it significant. No wonder so much history gathers dust in the file of scholarly irrelevancies. That is a cruel fate for scholarship that can be vital in guiding us toward a better future. Students with talent for historical research must be called upon to provide us with essential knowledge connected to urgent problems we are trying to solve. That would make historical research as germane as it deserves to be. And the best way to achieve that, I believe, is to provide a system within which it is likely to happen.

Descriptive research has changed dramatically in recent years, adding to the old idea—that to describe is to count—the new concept that to describe is to probe deeply into the unique, complex human meanings of events and situations. This kind of work, called "deep description" or sometimes "thick description," is already having influence in our field, as it has for some years in sociology, anthropology, and education. We are finding that the reality uncovered by digging below the surface of the immediately observable is more complex than anything those graphs and tables are likely to indicate, and we had better know more about the complexities if we hope to influence them. But description, like history, is essentially endless. So we can't just go out and describe, whether by quantifying, as we must continue to do, or by "quality finding," as we must learn to do better. As in all good science, we must be wise enough to connect our descriptions to problems we care about, so that we can make decisions on sound bases of knowledge. Students able to handle descriptive statistics and descriptive "probe" techniques, must be regarded as strong allies in the quest for meaningful solutions, rather than, as so often was the case in the past, producers of data no one knew what to do with. The best way to insure the relevancy of description, I believe, is to build a system within which it has meaningful functions.

Experimental research is the paradigm of scientific knowing and therefore has been the most severely affected by the revolution in thinking about science that has occurred in this century. To trace that revolution in any detail beyond my introductory history would be impossible here in that the subject is enormously complex and extremely volatile. It also stretches across vast terrains of thought ranging from deeply philosophical analyses of the concept of cause and effect, to highly technical work dealing with the problems of statistical assumptions, randomness, replication, significance testing, null hypotheses, etc., all of which are being seriously questioned as to their validity when they are not viewed in light of changed concepts of what science can and cannot do. As Cook and Campbell point out in their summary of recent thinking in the philosophy of

science, in their book *Quasi-Experimentation*, “The epistemology of causation, and of the scientific method more generally, is at present in a productive state of near chaos.”<sup>7</sup> I hope they’re right about it being productive.

The major problems of experimentation now being recognized have to do with the falsifications, the distortions, the irrelevancies of classical experimental method when applied to human phenomena. We are more aware now that our approach to experiments must be altered dramatically from the theoretical level of when and why to use them in the first place to the practical level of how to carry them out as more than mindless technical exercises. Experiments, when wisely used, can give us information unavailable in any other way. That is true of each and every research mode. We must be wise enough and courageous enough to recognize that the narrow view—that science equals experimentation—which we assimilated in our research childhood, is now regarded as severely limiting. We must be clever enough to adapt our experimental designs to emerging concepts about what knowledge consists of and how to produce it more convincingly. The best way to bring this about, I believe, is to build a system within which experimental research is likely to play its vital role in appropriate ways.

What must we do to create a system for making our research more effective? In my opinion, one essential step must be taken, that can transform what we do, how we do it, and the payoffs we can expect. That step is to focus our research on the problems that matter to us. Therefore, I propose that at each institution offering a doctorate, a unifying topic be chosen that is significant for the field of music education and compatible with the scholarly interests of the faculty. All research studies done at that institution would bear on that topic (with, no doubt, occasional exceptions).

The topic, to be optimally useful, would have to serve two functions. First, it must provide fruitful limitations. Just as no work of art can be created until a set of limitations has been established, no valid knowledge can be generated devoid of form and of coherence. A unifying topic creates borders within which the research studies being pursued can be compressed sufficiently to achieve a solid conceptual structure. At present our research is almost devoid of structure. We have no real research literature—what we do have is an endless, disconnected array of unrelated, single studies, a fact made obvious when we attempt to do one of our sporadic “What research says about . . .” reviews. These leave us puzzled and frustrated, aware more than ever that random studies will simply never add up. A unifying research topic insures that each study builds onto, and extends, and deepens, and enriches the knowledge we are gaining about an issue of significance. With focus, there is some hope of progress.

The second function of a unified research topic is to provide for genuine creativity. Creativity, as we all know very deeply, requires freedom within structure. On the freedom side, the focal topic must be broad enough to allow—

even require—that each student's research strength, whether philosophical, historical, descriptive, experimental, or a combination of them or a unique offshoot of them, be utilized fully. This is both for scientific and personal reasons. On the scientific side, we are abandoning the idea that any single dimension of knowledge will be sufficient to understand complex phenomena. We must bring every kind of research to bear on our problems, because each kind depends on the others and is bereft of meaning without the others. A multi-dimensional approach to our issues will put us in tune with emerging research practices, not only in the field of education, but in psychology, sociology, linguistics, public administration, organizational studies, program evaluation, policy analysis. As Miles and Huberman point out in an article in the May, 1984 issue of *"The Educational Researcher,"*<sup>8</sup> "It looks as if the research community is groping its way painfully to new paradigms, those that will be more ecumenical and more congruent with (the many different kinds of) data being collected and interpreted . . . we see more and more of . . . multisite, multimethod studies linking qualitative and quantitative data, using both confirmatory and exploratory approaches." Good science, helpful science, will insure that every student's research strength will have a vital role to play in the emerging wholeness of the knowledge being generated.

On the personal side of the need for freedom, the focal topic should allow each student's specialized area within music education to find room for cultivation in a research project using that specialized commitment as a base, so that the effort required to carry out the research is felt as both professionally and personally meaningful. When each student works within the mode of research consonant with his or her intellectual strengths, uses his or her own specialized area as the source for the research problem, yet is part of a larger topic providing common directionality for all the students at that university, the result is what can validly be called a "community of scholars."

Such a community can transform the research experience from the way it is typically undergone now—as lonely, as isolated, as a kind of initiation into a life of intellectual celibacy—to one which, while requiring individual work, makes one part of something larger than oneself, to which one is contributing something personally meaningful but also communally useful. Just think of how that can improve our students' attitude toward research, their vision of what science is, their desire to continue to do science after the degree requirement is finished. And not only is this sort of communal focus infinitely more rewarding in human terms, it is also in consonance with emerging concepts from psychology of how human knowledge-building actually transpires. As Lee Shulman, president of the American Educational Research Association, pointed out in his address to the national conference this past Spring, human reason was denigrated—even denied—in the 1960's, through the reductionist assumptions of Behaviorism. Now, in the 1980's, the high-order human functions of reasoning, problem solving, thinking in the broadest sense, are again the central concerns

of psychology, but not according to the older notions that have guided us at least since the Renaissance. Now we are recognizing the concept of "bounded rationality"—that each individual human being is limited in the ability to reason and solve problems that are limitless in complexity. The human response to that fact has always been to depend on a collective rationality to build systems of knowledge and systems of culture. Psychology is now recognizing that we must go beyond the individual model of reasoning to a new model inclusive of cooperative reasoning. (Shulman also pointed out, by the way, that the field of testing is about 20 years behind the advances in psychology, still mired in the rigidities of Behaviorism. In my opinion, no field could benefit more from newer, more holistic approaches to testing, than music.) The structure I am proposing for our research effort would be grounded in this new model that psychology has begun to build. Using it would put us ahead of the game rather than behind it. It would be about time.

As one example of a focused approach to research, Northwestern University, in response to my suggestions, has established this year the Center for the Study of Education and the Musical Experience. An ongoing Ph.D. seminar, including all doctoral students on campus and in the area and all interested faculty, meets weekly to explore what is now known on this topic and what needs to be known. Students and faculty and invited guests from our own and other campuses will give reports on a variety of issues related to our focus area, helping us define the borders within which new studies can fill in important gaps. As students formulate proposals for studies they will present them to the seminar for review and assistance, and periodic work sessions will occur as the proposal is refined and as the study itself proceeds. We will be alert to possibilities for multi-student dissertation projects, for innovative research methodologies, for long-term commitments to longitudinal studies that can go on for many years, a research essential so scarce in music education as to constitute a major embarrassment. When we've generated sufficient work we shall begin to sponsor a variety of professional conferences for students and faculty at sister institutions whose interests are related to ours. We'll be aiming toward some publications along the way, reporting on the accumulating knowledge. We shall actively seek research alliances with other institutions that begin to follow this pattern, to generate multi-institution research projects, and symposia, and faculty and student exchanges, so that a genuine network of scholars, diverse yet unified, might begin to form outside our own campus. MENC national and regional conferences could eventually reflect the existence of such scholarly networks, by providing convenient times and places for productive meetings. The present SRIG mechanism is a healthy step toward providing for such networks, but it is essentially an organizational device imposed on an underlying base of disorganization. What I am suggesting would organize our research base itself, leading to genuine coherence that SRIGs could then represent.



Several universities around the United States and several individual researchers have already established areas of competence by their concentration on particular topics over a period of years. If that pattern became the rule rather than the exception, including a tighter organization at those institutions already achieving some level of coherence, we would have over 50 research centers working on a variety of issues reflecting current and emerging needs in our profession. It is difficult to envision what an initial round of issues might turn out to be: probably a period of a few years would be needed for institutions to settle on topics that are both productive and feasible. A few that come to mind as needing focused research are musical creativity, measurement of musical learnings, program evaluation, characteristics of musical learnings in early childhood or adolescence or adulthood, the psychology of musical perception, the role of attitudes in musical learning, sociological factors affecting musical behaviors, biological bases of music, the relation of musical learning to learning in the other arts, optimal preparation of music teachers, music as therapy, the inner workings of musical performance, the processing of musical symbol-systems, and on and on. Topics such as these, and a great many others that clever people can identify, are focused enough to allow for good science to be done, broad enough to provide for years of challenge, and interrelated enough to have many supportive implications from one to another. A structure like this would, finally, achieve the combination of scientific validity and practical utility that would make research a central rather than peripheral endeavor in the larger music education profession.

What can you do to move things in the direction I am proposing if you felt it would be healthy to do so? The answer to that would seem to be rather simple. You are leaders: that says it all. You know how to get change going with the appropriate people, nurse it along during the inevitable growth pains, give it the TLC it requires as it develops. You know how threatening change can be and you know very well how to cope with peoples' responses to threat. Objections will be raised—not to the substance of the proposal, I suspect, but to possible abuses of it. That is what the threat of change always produces, and you must be wise enough and patient enough to help people get over such fears by enlisting them in the task of avoiding potential abuses. You must encourage and reward and cajole, pushing things ahead rapidly if you can, but slowly if you must. You'll need to be open to creative and perhaps unprecedented solutions: that is what we need, and as this movement gathers momentum it is likely to thrust us into unfamiliar territory. We'll have lots of company there, because all of science is finding itself at new frontiers. Our attitude about that should be one of pleasure and excitement, especially because we have little to lose and much to gain by joining the mainstream of scientific exploration that characterizes the times we live in. You have a vital role to play in helping our research effort become more scientific.

## FOOTNOTES

<sup>1</sup>This paper is a condensation and revision of an address entitled "Toward A More Scientific Approach to Music Education Research" given at the MENC national convention, Chicago, March 22, 1984. That address is being published in *Council for Research in Music Education* (in press) along with responses from four music education researchers.

<sup>2</sup>An excellent overview of the massive changes occurring at this time in history is given in Fritjof Capra, *The Turning Point* (New York: Simon and Schuster, 1982).

<sup>3</sup>George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980).

<sup>4</sup>Capra, *op. cit.*, p. 80.

<sup>5</sup>Quoted in Bennett Reimer and Edward G. Evans, *The Experience of Music* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972), p. 304.

<sup>6</sup>Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, Inc., 1983).

<sup>7</sup>Thomas D. Cook and Donald T. Campbell, *Quasi-Experimentation* (Chicago: Rand McNally College Publishing Co., 1979), p. 10.

<sup>8</sup>Matthew B. Miles and A. Michael Huberman, "Drawing Valid Meaning for Qualitative Data: Toward a Shared Craft." *Educational Researcher*, 13:5, May 1984, p. 21.

# **A SOCIOMUSICAL RESEARCH AGENDA FOR MUSIC IN HIGHER EDUCATION**

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## **I. A RESEARCH AGENDA**

A research agenda for music in higher education is derived from the development and refinement of a theory of music. Such a pan-cultural theory would explain the complex relationships that exist between human beings and music phenomena, as well as culture-specific relationships among sonic components traditionally emphasized in theoretical studies in music. These relationships between human beings and music phenomena include the social interactions, structures, and organization involved in music and music-making.

This paper reviews some approaches and directions in sociomusical research, and makes some suggestions for further research. It is offered in support of research activity that will develop and refine a theory of music.

## **II. A SOCIOMUSICAL RESEARCH PERSPECTIVE**

Where the development and refinement of a pan-cultural theory of music is the goal, the focus of sociomusical research becomes the identification of common structures and processes underlying the relationships between human beings and music phenomena and identifying the principles by means of which they interact.

In whatever discipline a sociomusical perspective in research is located—music and society, sociology of music, systematic musicology, ethnomusicology, or sociomusicology—it provides a necessary balance to other perspectives in music research.

The idea that music and society are connected with one another, indeed are manifestations of each other, and even, perhaps, keys to explanations of the other, can be found in the literature from Plato onward. Most recently, Blomster (1970), Etzkorn (1973; 1983), and Silbermann (1983) are among those scholars who present a general overview of sociological perspectives and musicology. Foster (1979) represents a useful resource in examining sociology of the arts, a rubric preferred by many sociologists over proliferated specialized sociological studies (Rabow & Zucker, 1980). Representing a continuum of socio-cultural orientations are Raynor (1972; 1976), Peterson (1976; 1979), Herndon and McLeod (1980), and Nettl (1983).

There are a number of scholars working to develop knowledge and refine thought on a range of issues. These include the identification or selection of

musicians (Nettl, 1983; Neuman, 1978/1980; Stokes, 1977; d'Azevedo, 1975); behavior of musicians (Nettl, 1983; Faulkner, 1971/1973; Keil, 1966; Merriam, 1964; Mueller, 1963); socialization and enculturation of musicians (Nettl, 1983; Neuman, 1980; Herndon & McLeod, 1979; Merriam 1964); social stratification and music (Nettl, 1983; DiMaggio & Useem, 1978; Neuman, 1976; Faulkner, 1973; Bensman, 1967; Stebbins, 1966; Seeger, 1957); music preference (Konecni, 1982; Leblanc, 1982); music communities (Stebbins, 1968; Merriam & Mack, 1960); mass culture (Peterson & DiMaggio, 1975; Hirsch, 1971); taste culture (Denisoff & Levine, 1972; Conyers, 1963); economics and music (Martorella, 1977; Adorno, 1976; Denisoff, 1974; Peterson & Berger, 1971; Goldin, 1969; McPhee, 1966); politics (Cady, 1984; Denisoff, 1973); social structure (Ballantine, 1984; Feld, 1984; Roseman, 1984; Lomax, 1962/1976); social organization (Neuman, 1977/1980); tradition and change (Garfias, 1984, Neuman, 1978; Blacking, 1977; Denisoff & Peterson, 1972; Bascom, 1958); and interaction (Nketia, 1982; Rumbelow, 1974; Faulkner, 1973). The list could go on.

These issues and others can be categorised in four major groups; those involving (1) music and the human condition, (2) music and the professional musician, (3) nature of music culture, and (4) nature of the society (Figure 1).

The matter of different perspectives on the complex interactions in music events represents a continuing concern of the profession, especially as it involves science. There is legitimate concern that the scientific method, conceived in a special manner, does not provide a useful approach to the study of a fine art; that information it collects is of little use in understanding music or in the refinement of musical artistry. For Geertz (1973) and others, the analysis of culture is "an interpretive one in search of meaning" (p. 5) rather than "an experimental science in search of law" (p. 5). There is even a question of whether science is not, itself, a cultural artifact.

It may be productive to think of science as open-ended research, providing freedom for the researcher to deal with music phenomena, rather than seeing it as only a rigid set of procedures. From this perspective, science sets the conditions for intellectual flexibility. It supports the possibility that information in any situation can be perceived from many orientations. Problems can be explored utilizing a variety of methods. Such a perspective on science recognizes its vulnerability to new and unaccounted for phenomena, as well as its ability to examine traditional viewpoints, even where it is operating within a tradition and carrying the values of that tradition in terms of the kinds of questions asked and methods utilized (Zigler & Seitz, 1984). Science creates the possibility of identifying increasingly inclusive systems operating in a situation, as well as the opportunity to focus on the finer details of a single system. And it produces knowledge of the world that can be communicated to others and compared with other instances for empirical ratification.

Unlike myths and metaphors, however, science lacks evocative power in affective terms. It cannot take their place. But it encourages descriptions and

## ISSUES FOR SOCIOMUSICOLOGICAL RESEARCH

### MUSIC AND THE HUMAN CONDITION

Music behavior  
   roles  
   characteristics  
   norms  
   deviance  
   patterns  
   behavior  
     individual  
     group  
     collective  
 Music processes  
   performance  
   reflection/analysis  
   creation/production  
 Music attitudes  
   values  
   motivations  
 Music learning  
   processes  
   agents  
     environment  
 Music instruction  
 Music interaction  
 Access to music cultures

### NATURE OF MUSIC CULTURE

Attributes  
 Aesthetic  
 Traditions of institutions  
 Relationships/culture  
 Relationships/social systems  
   communication  
   economic  
   political  
   value  
   kinship  
 Production of music cultures

### MUSIC AND THE PROFESSIONAL MUSICIAN

Identification or selection  
 Social groups  
 Training  
   socialization  
   range of practice  
   contexts  
   processes  
   effectiveness  
   efficiency  
   flexibility  
 Expectations  
 Social mobility  
 Sustenance  
   economics  
   status  
   motivation/rewards  
   support systems  
   resocialization  
   evaluation

### NATURE OF THE SOCIETY

Infrastructure supporting  
   music culture  
 Identification of music  
   consensus-makers  
 Formation and adjustment  
   of consensus  
 Development, support and  
   alteration of music traditions  
   of institutions  
 Degree of stability and change  
   in social and music institutions  
 Social stratification and its  
   relationship to music culture  
 Range of music cultures  
 Relationship among music culture  
 Social power and music cultures  
 Political systems  
 Economic systems  
 Communication systems  
 Formal organizations

**Figure 1**

definitions that assist the refinement of thought, and clarifies communication with others who are interested in the same issues. It does not necessarily generate feelings that can be shared, but it provides the possibility of checking perceptions by means of common observation. It does not bring tears to the eyes, or substitute for the sparking of musical understanding that occurs in the course of a performance. However, science can suggest ideas and relationships that would not be likely to occur within a closed philosophical system. Science is not charismatic, and problems in perceiving its usefulness in the study of music may come from the lack of perception of what it can appropriately do to expand knowledge of music phenomena. There is, arguably, no single authentic way to understand the world. There are different approaches that provide different kinds of information for different purposes. Science is one of these.

In addition to the effectiveness of science, as broadly conceived, in music research, there are several other assumptions that are being made in this paper that have implications for a sociomusical research perspective.

First, music is a universal phenomenon, although a definition of music remains problematic (Nettl, 1983). This means that research findings that have not been examined cross-culturally provide a culture-specific perspective on music and may not address a pan-cultural theory of music.

Second, relationships that exist between musical practice, products and processes and the social environments in which they exist are very complex, and cross-disciplinary perspectives may be needed to identify and examine them. There is no reason to rediscover the wheel in sociomusical research. There are scholars whose work is important to the study of the social context and music who have done that work in the social sciences, as well as in ethnomusicology, historical and systematic musicology. Interest in relationships between music and society lie at the cusp where many disciplines meet. Research has already been done that is useful in answering musical questions, addressing certain problems and contributing to the development of theory. Assessment of technical reports from the social sciences having applications to sociomusical research will appear as exploration of the sociomusical perspective continues.

Third, it seems to me that music is a way of knowing about life; of being human; and of communicating that humanity, in addition to being a competence; possibly even an intelligence (Gardner, 1983).

So, in light of these assumptions, an ideal for sociomusical research would include combined cross-disciplinary and multi-level analyses of music phenomena that are cross-culturally replicated, focusing on problems that have implications not only for understanding music, but inform the transmission of music in different cultures. Such a multi-faceted approach might provide findings that more nearly reflect the complexity of the musical reality, although the exceptional cooperation that such a research approach would involve may not be easy to

achieve. Research in schools of music must be supported if work such as this is to be accomplished by researchers who are also musicians, an important consideration in the sophistication and applicability of the knowledge generated.

The obvious applications of sociomusical knowledge are: 1) the support or refinement of existing scholarship; 2) the development of further areas for research; 3) the expansion and refinement of the understanding of musical phenomena, which is then applied to 4) to the refinement of the application of knowledge, as in music pedagogy.

In addition, Zigler and Seitz (1984) suggest that "generalizations from the accumulation of research in an area can, over time, change the climate of ideas and become a part of the social consciousness" (p. 589). Music could benefit from such a change in the climate of ideas. Of course, the transmission of information to effect such a change and become part of social consciousness is most difficult when the knowledge base is weak, when it lacks cohesion, or when it is perceived to be directed only to other scholars.

Behind educational research and practice is social policy. Social policy in turn is affected by research findings, as well as by the information and products that escape from the educational process indirectly. Possibilities could not be more promising for the support of research that could change the social climate for music in education, as well as provide, for the society, continuing evidence of the effects and need of an education in music.

It seems that NASM has the opportunity to support a research agenda in music which could include areas of common focus, or identified priorities, in a nationwide thrust in music research. It also has the opportunity to encourage the development of communication networks that are necessary to the support of that research agenda.

### **III. ISSUES FOR FURTHER SOCIOMUSICAL RESEARCH**

#### *A. Intelligence*

Recently, Gardner (1983) outlined a theory of human intellectual competencies; of multiple intelligences. He believes that "there is persuasive evidence for the existence of several relatively autonomous human intellectual competencies" (p. 8) that are "relatively independent of one another, and . . . can be fashioned and combined in a multiplicity of adaptive ways by individuals and cultures" (p. 9). Musical intelligence is one of the intelligences that Gardner identifies. In order to assist in the testing and refinement of his theory, there are at least two major areas in which sociomusical research could be undertaken: 1) culture and competence, and 2) transmission of culture.

## *1. Culture and Competence*

The relation of culture to the development of musical competence needs further investigation. If musical competence has a neurobiological basis, then, as a species-wide competence, it needs to be examined cross-culturally. Cross-cultural research could identify patterns, regularities, and range of differences that exist in human cultures in the support and sustenance of musical competence, as well as inform understanding of its development.

Sociomusical research could explore the nature of the relationship between particular music skills and pressures of the environment. For example, sociomusical studies that "examine . . . the specific experiences of children and their relationship to skilled performances" (Snow & Yalow, 1984, p. 687) would be useful to add to the understanding of the development of a postulated musical intelligence.

## *2. Transmission of Culture*

The processes involved in the transmission of culture generally are lifelong and are responsible for the development of competence in the major symbol systems of a culture. Gardner indicates that "what recent research has shown, virtually incontrovertibly, is that whatever differences may initially appear, early intervention and consistent training can play a decisive role in determining the individual's ultimate level of performance" (p. 316). Other research has indicated that "most apparent differences in performance can be explained by the different previous experiences of the subjects" (p. 324), so there is a need for sociomusical analysis of formal and informal educational institutions responsible for the development of musical competence.

Among related issues that sociomusical research can address are 1) the selection systems used to identify and allocate talent, 2) social systems employed in preserving and developing musical knowledge, 3) social systems outside formal educational institutions used in developing music aptitudes, 4) the range of contexts in which music performance, composition, and listening-analysis skills are both transmitted and learned, as well as 5) the variety in agents and media involved in their transmission.

That social values enter into music cultures and the transmission of music cultures, is evident. The identification, range of variation, and relationship between music values and social values as, for example, how they conflict in culturally pluralistic societies, is another focus for sociomusical research. It is likely that the development of such sociomusical knowledge will inform social policy affecting the art.

In addition to musical competence, and its relationship to culture and to cultural transmission, processes involved in music, music-making and music



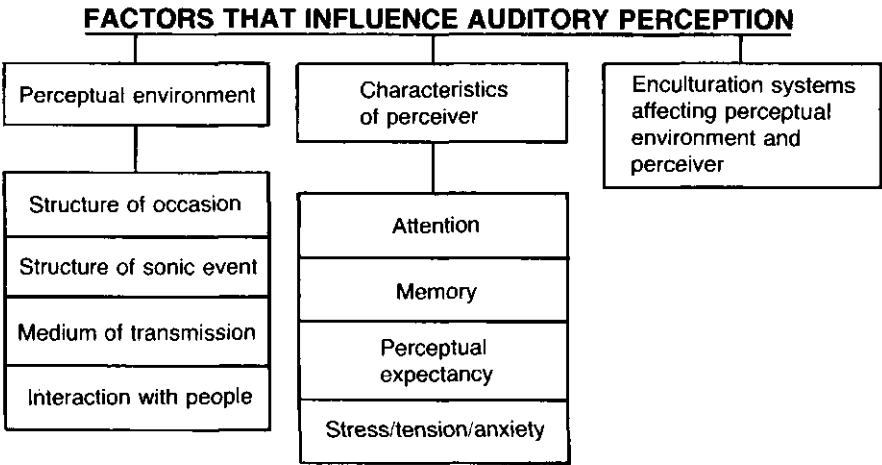
learning can be informed by sociomusical research as well. Studies already undertaken indicate that sociomusical research would provide important information on such processes as auditory perception, music preference, and music analysis.

*B. Auditory Perception*

Carlsen's (1981) intracultural analysis of factors influencing auditory perception indicates that extrinsic factors influencing auditory perception include 1) those that are part of the perceptual environment as, for example, the structure of the occasion; the medium of transmission; and interactions with people; 2) the characteristics of the perceiver including attention; memory; perceptual ability; expectancy; stress, tension, or anxiety; and 3) the enculturation or socialization systems affecting both the perceptual environment and the characteristics of the perceiver (Figure 2). All of these factors are influenced by the social context in which perception occurs, so joint psycho-social studies of issues such as this would be useful to inform the training of musicians.

*C. Music Preference*

According to Leblanc (1982) "music preference decisions are based upon the interaction of input information and the characteristics of the listener, with



Carlsen, James C., "Auditory Perception: Concerns for Music Learning," in Mason, James A., Paul Lehman and Wilbert J. McKeachie, eds., DOCUMENTARY REPORT OF THE ANN ARBOR SYMPOSIUM: APPLICATIONS OF PSYCHOLOGY TO THE TEACHING AND LEARNING OF MUSIC. Reston, Virginia: MENC, 1981 (BRL 1983)

**Figure 2**

input information consisting of the musical stimulus and the listener's cultural environment'' (p. 29). In presenting his interactive theory of music preference, Leblanc provides a hierarchical graphic presentation of the research-substantiated variables involved when a listener makes a music preference decision (Figure 3).

Many of the variables are components in the social system. On the bottom level of the model, the five variables on the right are part of the social context. In addition, basic attention is affected by the social context, as is the affective state of the listener. Musical training, personality, sex roles, ethnic group membership, socio-economic status and maturation are interconnected with the social system. Even the variables most concerned with psychological processing are affected by the social environment. It is apparent that sociomusical research would help to refine this interactive theory of music preference, and could also contribute to understanding auditory perception.

#### *D. Music Analysis*

It is the belief of some sociomusicologists that music has become so separated from its social context that a barrier to musical understanding has developed. For Adorno, sociology of music was an ''investigation of the ways in which social formations crystallize in musical structures'' (Ballantine, 1984, p. xvi). Ballantine (1984) makes a strong case against the distorted view of music that results from atomized studies where music facts and techniques are ''cut off from a fundamental structural intimacy with its social order'' (p. 14). He urges studies of music as human activity that is part of ''our social, physical, economic, historical, and cultural world . . . [and insists] that no part of our activity can be understood by wrenching it out of the whole that gives it its meaning, and trying to understand it in isolation'' (p. 21). So, a dialectical approach to the study of human activity is suggested, ''making explicit once again that unity between art and society that was so fundamental to all artistic activity'' (p. 27).

Others also postulate an integral relationship between musical structures and social structures. ''Blacking continually stresses the belief that 'there ought to be a relationship between patterns of human organization and the patterns of sound produced as a result of human interaction' (1973:26). Lomax maintains that the principal discovery of his analysis of world music is 'that a culture's favorite song style reflects and reinforces the kind of behavior essential to its main subsistence effort and to its central and controlling social institutions' (1968:133)'' (Nettl, 1983, p. 153). In a Symposium on Comparative Sociomusicology, Feld (1984) and Roseman (1984) presented papers also relating sound structures with social structures. Of course, there are approaches such as Schorske (1981) and Raynor (1976), which are sociohistorical attempts to flesh out the socio-cultural environment in which music develops, but do not link the music directly with social structures. Sociomusical research has a contribution

to make to music analysis as it does to other processes involved in music, music-making and music learning, including auditory perception and music preference.

### *E. Mass Media*

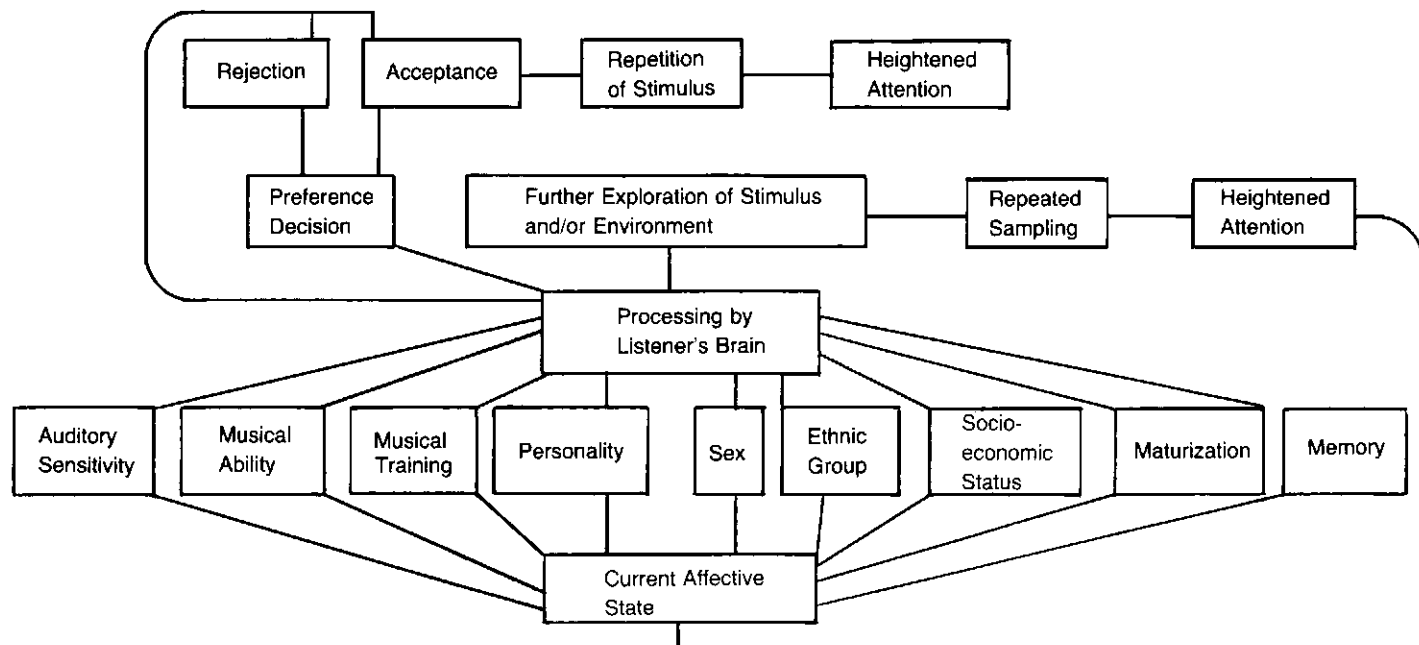
Questions regarding the effects of mass media (Figure 4) on music institutions arise in many contexts. Across the social sciences, there has been extensive speculative and empirical investigation of the effects of mass media. Mass media includes "the press, the cinema, radio, television, books, gramophone records, video cassettes, video discs, video telephone, electronic newspapers and communication by satellite. Mass communication . . . [refers to] 'the large-scale dissemination of equivalent messages to individuals and to large, heterogeneous social groups by means of collective dissemination techniques' " (Silbermann, 1980, p. 225).

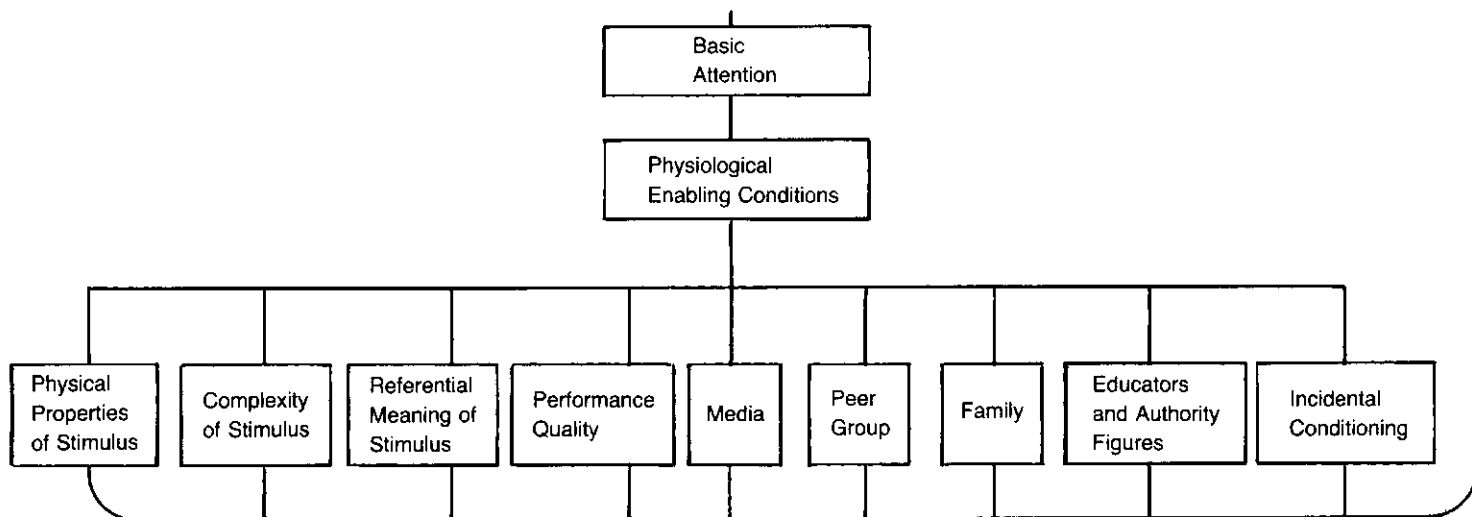
The gatekeepers of the media are conceptualized in at least two ways (Unyk, 1984). Some perceive elite groups as manipulating the images and information that is circulated, thereby determining the beliefs, attitudes and behavior of the population (Schiller, 1973). Others perceive audience support controlling media content. For them, this democratization of the media is believed to be accompanied by the erosion of refined taste. Both perceptions postulate a homogeneous effect of media on the population. Music preference has been used as a means of researching the "massification hypothesis" and has tended to invalidate it (Riesman, 1950; Johnstone and Katz, 1957; Blaukopf, 1973; Skipper, 1975). However, questions about the nature of the gatekeepers of the media remain.

Perhaps the identification of common levels of attitudes and behaviors could tell us something about the nature of the experience that unites the people in a society. Survey research, music analysis and psycho-social study could provide a more precise understanding of the music processes and products that unite people and the effect of extramusical factors on the development of that unity.

In the late 60's and early 70's, in response to research that indicated that there was a relationship between social background variables and patterns of consumption, a taste culture was hypothesized and confirmed (Denisoff & Levine, 1972). However, in the late 70's, a new concept was introduced when a culture class was discerned by Peterson and DiMaggio (1975). This was a social group demonstrating similar taste in terms of patterns of consumption, but no apparent similarities in membership across traditional social groups. It is possible that this culture class does not really exist. It may be that there are interactions in the group affiliations of research subjects that were not discovered in the study. It is also possible that the existence of this discerned culture class is an initial signal of the emergence of mass culture. It could be that, instead, this culture class provides evidence of new social groups that are forming as a result of shared experience affected by mass media offerings (Unyk, 1984). Not only should this research be replicated, but longitudinal or cross-group studies would

## SOURCES OF VARIATION IN MUSIC PREFERENCE

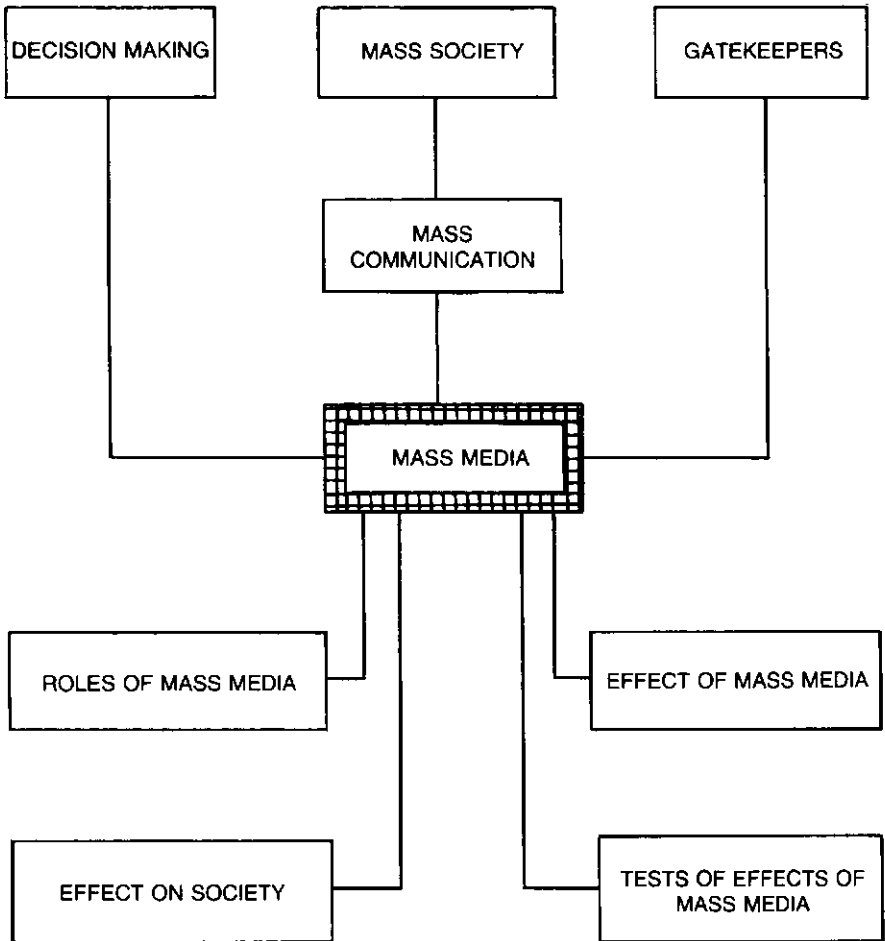




**Figure 3**

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## MASS MEDIA



**Figure 4**

be helpful in clarifying the nature of existing culture classes as one means of exploring social change and transition in music cultures in the U.S.

In a review, Liebert and Schwartzberg (1977) identified several additional issues regarding effects of the media on behavior around which sociomusical research could be undertaken. These include patterns of use, points of view of the media, "decision-making processes and practices that determine the final content of mass media" (p. 145), "the ability to transmit information and cultivate beliefs" (p. 151), and studies of effects on prosocial behavior.

The effects of communication technology on culture need documentation, and it is unclear what group of researchers will undertake this if it is not those for whom culture is a primary interest and responsibility. Therefore, this is an essential component of a sociomusical research agenda focusing on the identification of common structures and processes underlying the relationships between human beings and music phenomena and identifying the principles by means of which they interact.

The question of the effect of communication technology on culture raises the larger issue of sociomusical examination of tradition and change in music and society. This has important implications for music in higher education.

#### *F. Tradition and Change*

There is a vast literature on continuity and change in music traditions as well as in social institutions in music and the social sciences. Change is a constant in music cultures as it is in society. In an article on the "Changing Nature of Musical Change," Garfias (1984) points out that "many of the methods and perspectives which we bring to bear in our study of the world's music are based on conditions which existed generally at a time when cultures were significantly isolated from each other, isolated enough so that the various levels of internal development, external stimuli and assimilation could, in theory, be examined independently . . . Increased proximity between formerly isolated cultures has resulted in intensified contact and stimuli of such proportions that we need to be consistently mindful of this altered condition when considering the nature of change in musical tradition" (p. 1). He speaks of the internal and external influences on change, including natural internal adjustment, the elements providing continuity, and the rate at which these processes occur.

From a sociological perspective, Lauer (1982) suggests a model for developing an orderly approach for the study of change. In addition, he identifies social change theories. A sociological perspective is effective in the study of musical change as was discovered by Holmes (1984) who has used Bales' (1955) sociological study of adaptive and integrative change in social systems as a means for discussing some effects of social change on Dalmatian Klapa music.

In musicology, the tendency has been to concentrate on the content, development and maintenance of a particular music tradition. This may have had the effect of providing a barrier to a broader understanding of musical change. What might be of assistance is more concentration on the role of traditions, the identification of elements critical to them, the recognition of defining attributes so changes can be monitored, and the analysis of mechanisms used to provide continuity (Lundquist, 1981). The sense of identity provided by traditions, the extreme polarity of attitudes toward tradition and change, and the condition of transition that may be the new norm, represent other areas for study.

From an ethnomusicological perspective, Neuman (1983) has identified the following parameters for the study of culture change: 1) theories of culture change, 2) processes of music culture change, 3) changes in the structures of music transmission, 4) changes in the social organization of music making, 5) changes in the technology of music media, and 6) changes in music sound systems. Among others, Blacking (1977), Nettl (1983) and Merriam (1964) have discussed problems in theory and method in the study of change in music. This is a field that requires continuing sociomusical research. As an example, changes in the social organization of music making include aspects involved in social stratification.

### *G. Social Stratification*

Both the ascribed and achieved status of musicians around the world, along with status inconsistencies, interact with the expectations people have of musicians, and their expectations of themselves. The roles that are prescribed, or enacted, as well as the models that are utilized as references for that behavior could use more sociomusical research, as well as the changes that are occurring.

Internalization of sex roles are part of the socialization process and there have been some ethnographic studies of sex roles and music in ethnomusicology as well as some gender related studies (Sample & Hotchkiss, 1971; Griswold & Chroback, 1981) concerned with musical instruments and occupations in music. This is an area in which research is just beginning and has important implications for the transmission of music culture.

Among the problems that professional musicians face is the maintenance of the artistic stamina necessary to consistent excellence in music performance expected by an increasingly sophisticated public and technology. Changes in criteria employed in evaluating music performance, ranges in acceptability, and situational differences, as well as role conflict, strain, failure, and possibilities for resocialization have not been explored in any depth, and need to be addressed.

Some additional issues having to do with social stratification that have implications for sociomusical research can be traced to the work of the French sociologist, Pierre Bourdieu, and his theory of social reproduction.



## *H. Social and Cultural Reproduction*

It is Bourdieu's (1973; 1977) theory that the formal education system of a society requires "cultural capital," or socially inherited linguistic and cultural competence, to decode the symbol systems of that society, insuring an individual's access to the information necessary to be an effective member of the society. He believes that lack of equal access to the acquisition of cultural capital serves to maintain rather than reduce social inequality by reinforcing cultural cleavage among social classes and culture groups (Kennett, 1973; Swartz, 1977).

Central to his analysis is the observation that there is unequal distribution of cultural capital among the social classes, demonstrated in levels of educational attainment (Kerckhoff, 1980) and patterns of cultural consumption (Seeger, 1957; DiMaggio & Useem, 1978). In these terms, not only academic, but also music performance, is linked to cultural background. This not only has implications for the socialization process (Figure 5) but also for the examination of social and cultural policy.

Where patterns of cultural consumption are concerned, the issues related to acculturation are raised. This is an important component of a sociomusical research agenda in higher education, especially in a multiethnic-multicultural society such as the U.S.

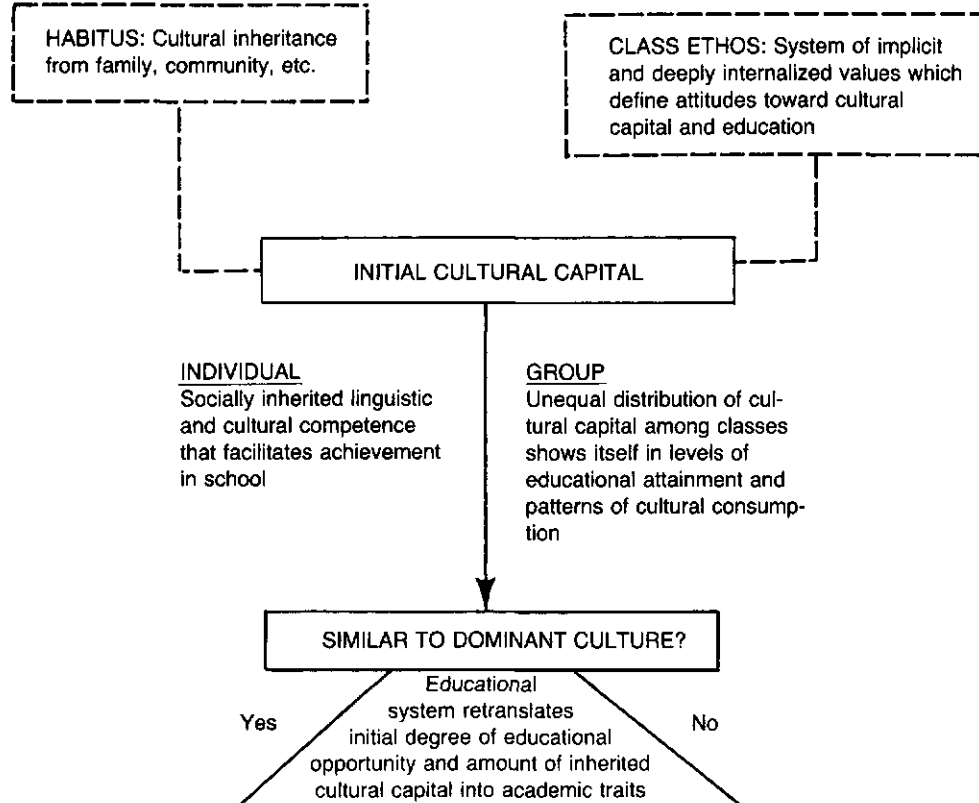
### *I. Acculturation*

In the U.S., the cohesion that has accompanied the prolonged contact of individuals as members of social classes has been supported by socialization-enculturation processes in different music traditions (Seeger, 1957). But there has also been contact between masses of individuals carrying different music traditions that interact in the process of acculturation.

Among resources available for the study of acculturation, Garfias (1984) mentions that the "Memorandum for the Study of Acculturation" (Herskovits, Linton and Redfield, 1936) is still effective in the study of acculturation, although the rate of acculturation has increased more markedly and the effects are much greater than could have been foreseen, so these factors must be considered in using it. An additional resource in the examination of acculturation is the formulation of the acculturation process prepared by the Social Science Research Summer Seminar on Acculturation, 1953 (Figure 6).

Not only are the issues related to acculturation of great importance to the study of music in a culturally plural society but also the range in sociomusical behavior of musicians who are identified, selected and trained by the educational institutions in that society.

## SOCIALIZATION AND EDUCATION



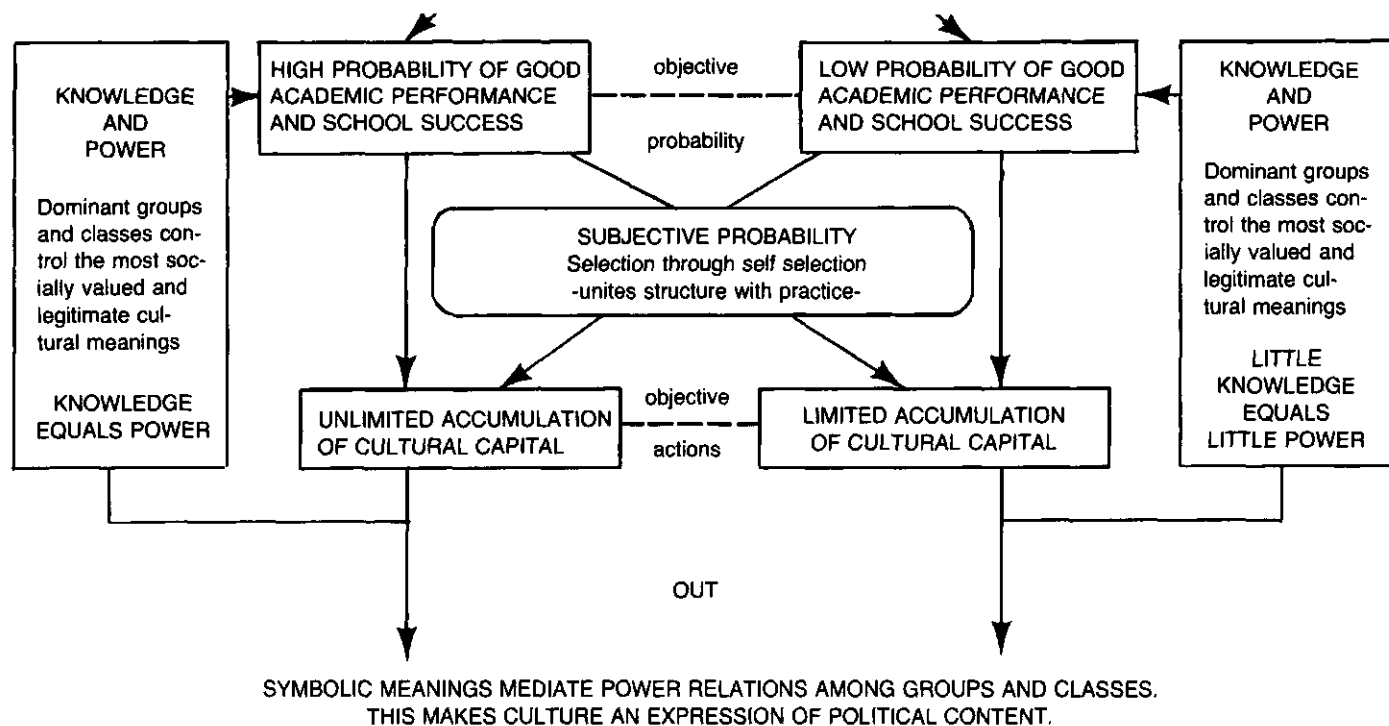
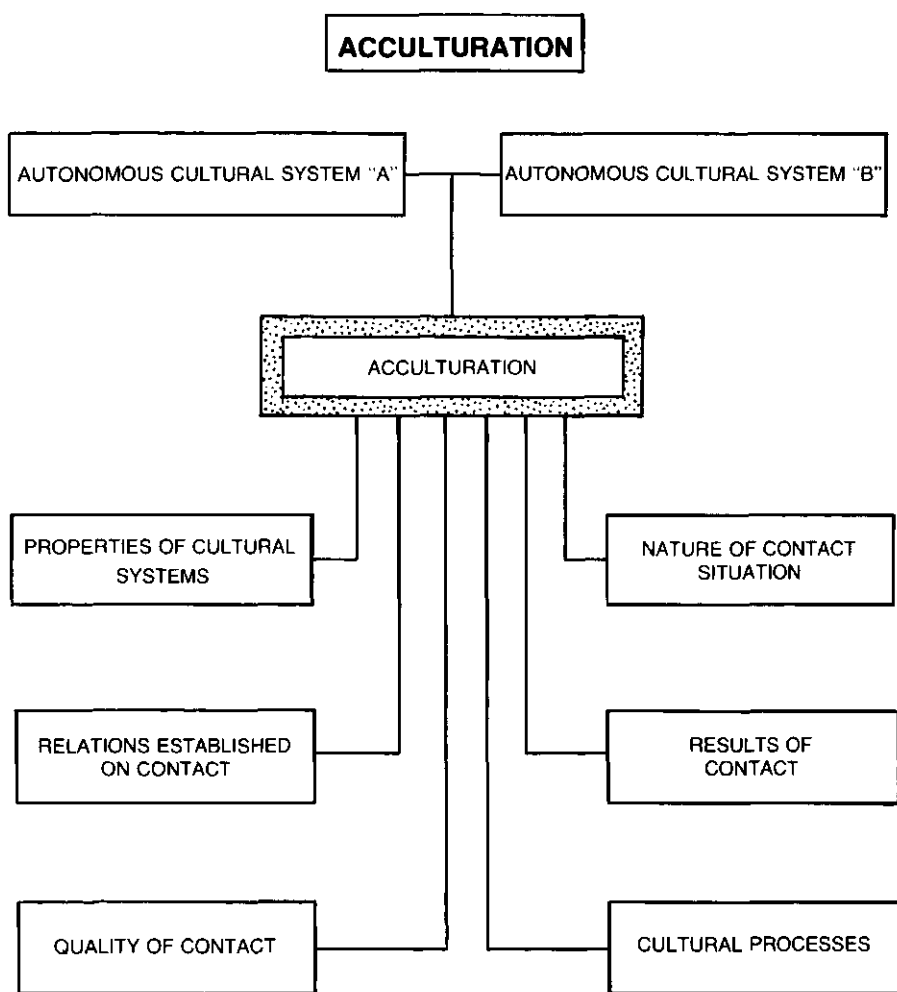


Figure 5



The Social Sciences Research Summer Seminar on Acculturation, 1953, "Acculturation; An Exploratory Formulations," *American Anthropologist*, Vol. 56, No. s6 (December, 1954) 973-1002.

**Figure 6**

## *J. Sociomusical Behavior*

Ethnomusicological area studies contain ethnographic data providing perspectives on the range of sociomusical behavior of musicians within and across cultures. It would be useful if there were ethnographic studies of musicians in the western formal music tradition as there are for musicians in nonwestern or folk music traditions. Knowledge of the global range in variation of behaviors of musicians would provide information necessary to the development of a theory of music.

Additionally, collective behavior, or what psychologists refer to as social convergence in response to a musical experience, would benefit from further sociomusical study. For Brown and Goldin (1973), "the degree to which individuals are spontaneously involved in collective action depends upon the plausibility of collective constructions of the situation and the implausibility of alternatives" (p. 179). Musicians are, from this sociological perspective, both situational or environmental engineers and participants in the collective construction of a musical occasion.

Theories from the social sciences about how collective behavior is triggered and how it is fused could be of interest to musicians in enlarging their understanding of the dimensions of the socio-cultural context within which they make music. Equally interesting and important to understanding sociomusical behavior is the interaction that takes place between musicians during performance.

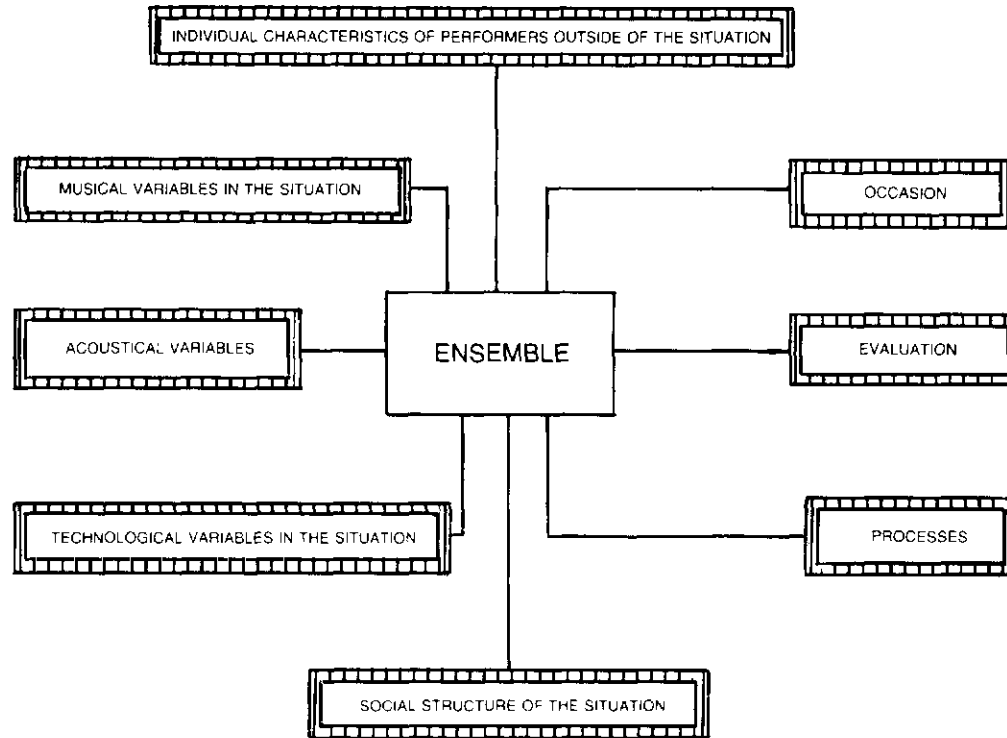
## *K. Interaction*

Interaction between musicians during performance that is identified as *ensemble* is the perceived unity in cognition, attitude, mood and behavior of a performance group from the points of view of the participant(s) and the observer(s). Among the variables that are present are the 1) individual characteristics of the people; 2) musical variables in the situation; 3) technological variables; 4) acoustical variables; 5) social structure of the situation; 6) the characteristics of the occasion; 7) evaluation variables; and 8) behavioral, affective, and cognitive processes (Figure 7). All of these elements, in the course of making music, are marshalled in ways that produce a perceivably unified sound object. This is an area in which research is needed, and in which there are problems for musicians.

## *L. Politics*

Consensus provides the stability necessary to the ability of a political system to function. It is also necessary for the validation of a scientific method. Consensus is a complex phenomenon. It is a product of contextually determined political behavior and its effect on socialization-enculturation is profound. "The arts are in education because a powerful, active, supportive minority believes

## ENSEMBLE SYSTEM



**Figure 7**

in the value of the arts, and knows that man makes the arts because he needs them, but cannot say why. That minority has prevailed with the tacit consent of a passive majority, but there is uncertainty that this political configuration will continue" (Cady, 1984, p. 10). It seems likely that the development of a strong thrust in music research might help to support existing consensus.

From musical examples utilized in political processes through the relation of politics in the production of culture (Peterson, 1976) to the development of musical consensus, there is room for further sociomusical research.

#### IV. CONCLUSION

The concept of music, as well as the categories into which it is divided along with terms referring to it, is different in every society (Sakata, 1983). So are the criteria for judgment of what is musical, and the range of musical acceptance. The social roles attached to creating-making music, and the effect of the social context on the composer-improvisor-performer, from socialization to social determinants of musical style, reflect other parameters that vary among music cultures. But there is little doubt that there are underlying structures and principles. Sociomusical research can provide a social perspective on music, in its broadest sense, toward the discovery of such possible underlying structures, processes and principles.

While there are possibilities of informing social theories with sociomusical research, it seems that studies addressed to the investigation of music problems and the explanations of music phenomena are the first order of business for sociomusical research. In whatever context in music academies, a sociomusical perspective in music research provides a dimension that can inform an ultimate research agenda: the development and refinement of a theory of music.

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# REPORT OF THE TOPIC AREA

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The four discussion groups assigned to the RESEARCH AGENDA FOR MUSIC EDUCATION sessions reported on a wide range of topics yet, springing as they did from the common stimulus of the papers presented by Professors Madsen, Reimer and Reeder Lundquist, exhibited a number of common threads as well as some interestingly similar conclusions. The following represents a synthesis of these reports with comments, conclusions, etc., reported but not attributed to any particular group. The categories chosen for this report are derived from the common areas of discussion of the groups themselves.

## GENERAL

Appropriately enough, the general question of what constitutes research to the musician was discussed at some length. An attempt was made to define research as "*thorough learning*" and to note that in many respects daily teaching is in fact a kind of research. To some the broad sense of the term includes the process of preparation for performance. Thus research may be done which results in a public performance and which brings a unique sound to the listener in terms of new interpretations or the search for new levels of meaning and musical expression. The manner of reporting on this type of "*research*" then is in the concert hall itself.

Not all held to the validity of this view, however, as many preferred the more traditionally held definition of research exemplified by the so-called scientific method. Advocates of the latter point out that there must be clearly defined philosophical, sociological and psychological direction lest the end product turn out to be mere data with which no one knows quite what to do. In music research there should be scientific validity with which one can make practical application.

For the purposes of further discussion it was generally agreed to restrict comments to research areas other than music theory and music history both of which are well established as academic disciplines.

The matter of who should do research, how it might be financed, and what it should deal with was extensively discussed. Professor Reimer's call for centers of specialized research activity was dealt with pro and con with some holding that such could exist (and in fact in several schools it does) but that in smaller programs it might be stifling. No consensus emerged.

More generally held views called for some investigation on fostering research at the master's degree level especially for those schools offering the

master's as their highest degree. The emphasis on research only at the doctoral level was viewed as restrictive.

There was also general agreement that research beyond the doctoral degree was vital. Some were critical of much research activity as being merely descriptive with little or no direction or follow-up and too often undertaken only as a means of completing a degree without producing positive and ongoing studies beneficial to the profession.

One suggestion of the cause of this was the perceived lack of general recognition by administrators and other musicians of the validity of research in music. Professor Madsen alluded to this possibility in his call for the necessity to "nurture" the researcher. There seemed to be a consensus that there is a need to recognize, support and reward the researcher perhaps as is done in other academic or technical areas through released time or partial teaching loads.

In most music schools and departments, graduate students are employed as teaching assistants. There should be encouragement for the development of budgets for the support of research assistants in music. Students in various scientific areas are frequently employed as research assistants, and thus are paid to do their research and to write their dissertations. If research in music education is to be encouraged, it is logical to pursue similar goals for graduate students in music.

It was noted by some that more and more music research is being undertaken by researchers in other disciplines. At least one discussion group expressed a concern that research in music should be the province of the musician and that it not be left to others by default.

## **RESEARCH SPECIFICS**

Responding to Professor Madsen's comments, considerable discussion was engendered on research concerning private/applied studies. Clearly it struck a responsive chord as many present commented on the vulnerability of the one-on-one teaching situation as it is viewed by higher academic administration. As a topic of research many questions were raised including: How can private study be made more efficient? Is the one hour or half-hour lesson sacred? Is one-on-one teaching really necessary? How valid is studio instruction vs. well designed group study? Should private lessons be reserved for those who excel in a class or small group situation? Related questions included those concerning research into perception, pedagogy and artistic performance.

The matter of who should do such research was also discussed. Private instructors often teach just as they were taught, some with little understanding of the underlying pedagogical principles. Some may be unsuited for research into pedagogy, etc., not to mention disinterested. Still others may not be con-

vinced of the validity of research in an art they hold to be more instinctive than scientific. Administrative support and pressure for the undertaking and application of such pedagogical research may be important in this respect.

One group suggested the need for research in music education to broaden more into the area of the college age student (and further suggested this ought to be an important topic from the standpoint of NASM). The preponderance of past and present research activity on elementary age students compared to secondary and college age was cited as an imbalance in need of correction.

Another topic included suggestions for philosophical research in the matter of conceptual clarity. For example the terms for categorization of musical genres are fuzzy when "popular," "classical" or "serious" music are discussed.

The matter of transfer of learning from one area to the other is of concern to all educators and might be a logical concern for research in curriculum structure. It was suggested that the matter of relating musical studies more in a liberal arts context should be investigated particularly as to what effect this might have on learning transfer.

One group suggested that a vital need from an administrative viewpoint and, quite possibly, that of NASM, is in the matter of evaluation of music faculty. Traditional means of faculty/course evaluation are often found wanting when considering private teachers or ensemble conductors.

There should be research into what is happening to the human being in relation to music. We have not yet defined concepts in music as they relate to cross-cultural or cross-discipline activities. There should also be interaction with researchers concerned with studies in biofeedback, music and health, and music and medicine.

## CONCLUSIONS

Some conclusions of a general nature applicable to the school or department of music may be drawn from the discussions. First among these is the fact that the definition of research in music education varies widely and there would seem to be a need for a national forum of some kind for discussion of the philosophical questions applicable to such research.

There must be an effective dissemination of research ideas perhaps through a mechanism of networking among schools, but *not* another journal. There is a need for a concentrated effort to obtain funding and released faculty time to be made available for research. Important in this respect is that, if they expect to gain this needed support from administration, researchers must begin to communicate more with those outside of research rather than just among themselves.

Most investigation into the process of teaching and learning in music is and should be housed in the Music Education department. It is important then that

the old, negative attitude toward music education research be discarded and divisive labels and categories of faculty be investigated and mitigated. There is instead a need for exposure and a reinforcement to these faculties regarding their importance to the profession.

Some research is mandated as a defense against financial problems and pressures likely to be brought to bear against the music unit. While there may be other areas, one such example is that of group lessons vs. private.

## **THE ROLE OF NASM**

Defining an appropriate role for NASM in establishing a "Research Agenda for Music in Higher Education" proved problematic for the discussion groups in light of the Association's role as an accrediting agency. While a number of suggestions did arise on how NASM might foster research or encourage its recognition as a valid activity, no clear mandate emerged from the discussions. The following were put forth as points for NASM to consider:

1. NASM should encourage research as a valid activity in both the undergraduate and graduate curricula of individual institutions.
2. There should be an awareness as to how evaluators are to view research during a visitation. If there is to be a strong research component in the evaluation process there should also be an accompanying statement of the review guidelines in the Handbook.
3. NASM can advocate research, suggest areas of investigation and facilitate the dissemination of data and results, but it should not be concerned with the details of defining research criteria.
4. With renewed emphasis on music research being considered, NASM should, through a policy/guideline statement or position paper, also consider a clarification of the principle of equivalency of performance with research in music education and other areas as this might affect promotion and tenure in academic institutions.
5. NASM should encourage research in the process of student evaluation.
6. An informative national meeting is helpful for awareness. It was suggested that sessions at the NASM national meeting be offered that would be designed to acquaint department chairs of research activities, directions, etc.
7. It was suggested that NASM might initiate a project to foster communications between researchers. Some felt that NASM might serve as a clearing house for communication with research in other areas although the relationship of such a role adopted by NASM with that already being served by the Council for Research in Music Education was not discussed.
8. A definition is needed of what the term "professional musician" will mean in the next 10–20 years. Would the term be narrow in scope or



more broadly defined? NASM should promote research or other activity into determining what this might be.

9. NASM will have to consider what changes if any will be involved in the accreditation standards should new courses and activities more specifically research oriented be introduced. In this way, NASM can play a major role in fostering new or innovative directions for music schools.

It was noted by some that we seem to have come full circle in our attitude toward research. It is well known that the musician has struggled with the academic community to gain acceptance of creative musical activities (i.e. composition, performance) as an equivalent to the traditional view of academic research in the matters of retention, promotion and tenure. In some schools this is a battle still being waged. It is important to stress the importance of research in music, especially in the area of music education, but caution should be used lest we compromise the gains we have attained so far.

NASM's continued concern, support, and endorsement of music research in higher education will assure the profession that in the decades of the 90's and into the 21st century we will continue to chart our own course in our discipline.

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# ELEMENTARY, SECONDARY, AND POSTSECONDARY EDUCATION OF PROFESSIONAL MUSICIANS

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## PERSONNEL

*Moderator:* John F. Sawyer, Blair School of Music, Vanderbilt University.

*Seminar Chairmen:* Ray Robinson, Westminster Choir College; Jack Schwarz, Biola University; John Smith, Detroit Community Music School; Philip Swanson, University of Redlands.

*Secretary:* Joe Steussy, University of Texas at San Antonio.

*Seminar Recorders:* James Chapman, University of Vermont; Louis Chenette, Butler University; Robert Shewan, Roberts Wesleyan College; Ralph Simpson, Tennessee State University.

*Presenters:* Charles H. Ball, University of Tennessee; Harold Best, Wheaton College; James Undercofler, Educational Center for the Arts.

## RATIONALE

NASM has long been concerned with the interrelationships of precollegiate and collegiate level education for the professional musician. The Association has held numerous discussions about this subject. We have now reached a plateau in these discussions from which we need to develop new perspectives.

With national attention now being drawn to elementary/secondary education, it seemed especially appropriate at this time (a) to take an in-depth look at the issues and challenges involved and (b) to assess the effectiveness of our present resources and approaches to professional training.

## OBJECTIVES

The primary objective of this topic area was to present issues, options, and needs for the next decade to the member institutions of NASM and the Association as a whole. The topic area was covered by a series of three presentations. Following this, small seminar groups explored the subject, using the presentations as points of departure. The Report of the Topic Area provides a summary of these discussions.

# THE IDENTIFICATION OF MUSICAL TALENT

CHARLES BALL  
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Our broad topic in these sessions is the education of the professional musician. In the following remarks, I will assume that by professional musician we mean anyone making a living from any sort of musical activity. Let me say at the outset that this presentation on the subject of identifying musical talent is not going to provide many answers. Rather, it is intended to articulate questions in need of answers and to present them for you to consider and discuss in the smaller group sessions.

The obvious first step in the education of a musician is to find him. Identifying musical talent at an age sufficiently early to allow the years of training necessary to a professional career is the first, and in some ways the most difficult, step in the long chain of events that we call a musical education. On first thought, identifying talent seems to pose no problem. Most of us are convinced that we know musical talent when we see it (or hear it). And so we may. But the situation is more complex than that. Can we really judge musical ability on sight? What we are able to recognize so readily is *performing* ability. But is performing ability the only evidence of musical talent? Are there other specific abilities associated with musical activities such as composing, teaching, performing, or research in music? The answer is probably yes, but we aren't sure what they are and, therefore, we can't be sure when we have found them. And our recognition even of performing ability is limited. It depends upon the student having attained a level of proficiency sufficient to make the talent apparent. But what of the student who has not reached such a point? Does there exist such a thing as latent performing ability—ability which might be trainable to a high degree, but which has not reached a stage of development sufficient to make it obvious? If so, can ways be found to detect it? As we think about the problem, we become aware that it is more complex than we might have believed, and that the difficulty begins at the most elementary level—the basic definition of musical ability.

The attempt to formulate such a definition has a long history in the field of musical psychology. Best known of the earlier efforts in this country was that of Carl Seashore. He began with the assumption that musical ability is a cluster of specific "talents." He devised tests for the purpose of assessing each of these. His earlier tests were complex and required individual administration. Later, as you are well aware, he produced paper-and-pencil tests designed to measure these abilities, which he believed to be six in number. The use of these tests was not limited to the practical, everyday tasks with which we usually associate testing. They were also used in countless experiments intended to define the nature of musical ability. Data from the tests were statistically analyzed, most often using the techniques of factor analysis, in an effort to answer basic questions

concerning such ability. These research efforts addressed such basic questions as whether musical talent is one ability or a variety of abilities, the relative role of cognitive and motor abilities, and other such issues. But there is an inherent and insurmountable problem in all this. The trouble is that you can get out of any system only what you put into it. The answers you get are limited by the questions you can ask, and the questions in this case were limited by the original intuitive guess about what musical ability is. The net result was repeated confirmation that Seashore's initial six "talents" were in fact the basis of musical ability. This should have come as no surprise, since the inherent limitation of the enterprise which we have just cited made this result inevitable. The whole research technique involved constitutes a kind of circular argument—a completely closed system which cannot be accessed from the outside at any point.

The history of the Seashore-based research has been repeated in other guises by other schools of musical psychology. Each school has begun with its own assumptions, used its own methods, and reached its own conclusions. But all have been plagued by the inherent and inescapable demon of circularity. In saying this, I do not mean to deprecate the work of any of these researchers, nor do I intend these remarks as a criticism of the legitimate use of any of the tests formulated by them. I simply mean to say that after decades of pursuing a definition of musical ability through testing and statistical research, we are little more enlightened than we were. We have many theories—some compatible, some conflicting—and truckloads of data to support each of them. But we are no nearer a comprehensive definition of musical ability than we were at the outset. So emerges our first and most basic problem, "How can we arrive at a sound, practical definition of musical ability?" Until at least a tentative answer to this question can be agreed upon, we have no solid foundation upon which to build a formal system of talent identification.

Only when a good working definition has been formulated—even though it may be tentative—can we turn our attention to formalizing the actual identification of the musically talented. This task also has been a major concern of the musical psychologists, and the literature abounds with tests and with tests of the tests. Much useful work has been done in this field, and many tests have been developed which are useful for certain purposes. But a problem exists here which is not always recognized. It is this: a test is useful for only one purpose—predicting some criterion behavior. That is to say that if we achieve a certain result on a test, we expect that certain predefined behavior will eventually follow. This requires that the criterion be precisely defined. If it is not, the usefulness of a test for its prediction cannot be determined. And we have already noted that our definitions of musical ability are not very precise.

Even if the test manual tells us that research has indicated the test to be correlated with a certain criterion behavior, we know that this research was based upon definitions and upon sample populations which may be different from our

own. This does not necessarily mean that tests can never be useful. It means that we must first formulate precise definitions, and then we must determine empirically whether a given test does in fact predict the criterion which we have defined for our own purposes in the population in whom we are interested. To put the matter in practical terms, it means that if we are to use a standardized test for predicting whatever musical behavior we may be interested in, we must establish local norms, based upon our own situations; that we must establish reliability with populations of our own students; and that we must establish validity against our own specific criteria. Very rarely are most of us in a position to do any of these things. Such being the case, we must come to the conclusion that most currently available tests, as good as many of them are for certain purposes, are of limited value for the larger purposes of talent identification in the sense in which we are discussing it today. So our second major question emerges, "Given our definitions of musical talent, what are the visible indicators that such talent exists in a particular person?"

Several cautionary remarks in this regard are in order. First, we all know that whatever these indicators might turn out to be, most will be apparent only after some period of musical training. There is a danger that we will fail to recognize potentially outstanding talent in those who have been deprived of the opportunity for such musical experience. Obviously, the greatest population of young students, and therefore of potential musical talent, is in the public elementary schools. The importance of valid musical experience for the children in American elementary schools is, therefore, obvious. But it is no secret that music in many of these schools, if alive, is not well. The resulting waste in human potential is disheartening to contemplate.

The second word of caution is that we must seek indicators of ability for each of the definitions of talent which we will have identified. If, as seems likely, different abilities are needed for different positions within the field of music, we must be sure that we are looking for the right indicators of the right abilities for the right professional positions. At present the only technique for assessing musical ability which is universally accepted is the audition. It is probable that this is not the most appropriate indicator of ability for persons seeking careers in fields of music other than performance. We must diversify our techniques of identification as we broaden our definition of musical talent. And for the sake of those seeking a performing career, we must refine auditioning techniques to be sure we are assessing all qualities necessary for success, that we are being fair, and that we are being humane in the process.

A third cautionary remark concerns the best time to attempt to identify talent. We have said that it is important to identify ability early enough to allow time for the training necessary to a professional musical career. This is something upon which we would all agree. Nevertheless, we face a problem here. Except for the obvious prodigy, identification of talent is more difficult at earlier ages.

And different people develop at different rates. The same person exhibits different abilities in different ways at different times. There *is* such a thing as a late bloomer. This being the case, our attempt to find musical talent must be an ongoing process, not limited to a particular time or a particular age group.

So our problems thus far are defining musical talent and finding indicators that it exists. Once this is done, we are faced with the task of nurturing and encouraging the talented person. This poses problems not only of practice, but of ethics as well. The decision to become a professional musician, particularly a performer, must be made at an early age. Often the decision is made by those other than the person in question—by parents or by teachers. After all, experienced adults are in a better position to judge such things. History is filled with such stories. All of us know of them. I suspect some of you may be characters in them. In many cases the result has been of benefit to all concerned. Others have been marked by tragedy. When a great talent seems to exist in a person who is perhaps too young to make a career decision, what is to be done? What is most important in the long run, individual preference or the public good, individual freedom of choice or the maximum use of talent? How can we be sure our decisions in such cases are the right ones? This poses our third major question, “Once identified, how can talent be nurtured in such a way that it reconciles the rights of the individual with the sacrifices required of him if he is to succeed in a musical career?”

These are hard questions. Definitive answers may not exist, and even if they do we may never be able to find them. Nevertheless, we should continue to seek them and to hope that our continuing consideration of the questions may at least produce better and better approximations to the truth.

Meanwhile, what can we, as member institutions of NASM, do to contribute to improvement in talent identification? I offer the following suggestions for your consideration:

1. If we use standardized music test, we should be sure that those whose responsibility is to administer them understand the legitimate uses and the limitations of tests. We should insist upon definitions of criterion behavior suitable to our own situations, upon locally determined reliability coefficients, and upon validity coefficients based upon our own criteria. We should also work with other educational agencies to assist them toward the same goals.
2. We should cooperate with public school systems and assist them in every way to provide valid musical experiences for all their students.
3. We should assist music teachers in the public schools to be alert for signs of extraordinary musical talent in the children they teach. A close working relationship between public education and professional schools and departments of music is essential.

4. We should work within our own schools to refine auditioning techniques and other measures as a basis for career guidance of our students.
5. We should understand, and we should assist our colleagues to understand, that musical talent is more than just performing ability and that different positions within the field of music may require different abilities.
6. We should be careful to encourage into a professional career only those students who have a good chance of success. The others we should encourage to make music an avocation.

There certainly is nothing revolutionary nor particularly novel in these remarks. After all, we have been finding and training musical talent for centuries; it is not something new just because it happens to be a topic for discussion at an NASM meeting! Our goal should be to do a better job of it in the future than we have done in the past and to use our opportunity for discussions here as a means toward that end.

# EDUCATIONAL AND CURRICULAR PROCESSES

HAROLD M. BEST

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## INTRODUCTION

I would like to begin with the best definition of excellence I know. Quite simply, it is the process of becoming better than I am now. It is in this sense that excellence and critique are comfortable with each other. I think of arts education similarly, as a process, and in a condition of becoming better than it now is. With this in mind, I want to reaffirm certain things, critique others, and make a suggestion or two concerning changes which I believe to be quite necessary.

## I. MUSIC AND SERVICE

Music existed long before professional musicians and music schools. There is music because there are people. There are all kinds of people everywhere, each of whom in some way possesses music, makes it, receives it, evaluates it, and has quite a bit to do with how it continues.

The professional musician is only a type within this. He is not all that self-sufficient nor all that removed. His gifting, along with the force and eloquence with which he shares it, are all aspects of being human and, I might suggest, of being helpful. The best of musicians are at their best when they recognize their existence in community, even better, in communion. Among other things, this means that they exist in context. They depend on raw material, precedent, model, example, and counsel. They must experiment, stretch, compare, reject, develop, synthesize, start over, refine and review. They participate in and add to that rich diversity of human making we call culture and the process and extent of human activity we call history. Within these, they imagine and make; without these they are quite speechless. They all begin with the privilege of imitation and if rare enough to be good enough may be privileged to be imitated. Most of us, no matter how hard we try, engage mostly in the first of these two privileges. If occasionally we originate something, however short-lasting, we understand the delight and responsibility of the large privilege. The more original one is, the closer he should draw to those less original. Each will always need the other if for no other reason than to insure the community on which human creativity so much depends.

Laymen and children are our greatest constituency. We serve them both as prophets and shepherds; prophets because we protest with redemptive alternatives; shepherds because we are their keepers and guides. If we rightly shepherd the laymen we create a disturbed, but enriched constituency. If we shepherd the



children we train both the next generation of laymen and artists. The greatest question each of us in this business can ask is, "To what extent am I my brother's keeper?"

In the realm of physics there are two kinds of rotational force, centripetal and centrifugal. Centripetal urges spinning things toward the center of rotation; centrifugal urges them to take their flight, their fugue, from the center. The artistic community, I am afraid, is often too easily centripetal, expecting all to come to it, expecting the integration, the obeisance, to come its way. In this sense, centripetalism may be none other than narcissism.

By contrast, the centrifugist is one who must leave his center, go out to others, be with them, to love them so as to seek, shepherd and sojourn with them. This does not mean compromise nor selling oneself, but service. This is the principle of servant and prophet gathered together in one person. The artist who understands his interdependence, who remembers that he too is a layman in everything but his music, and remembers that he was once a child, will naturally understand that the beauty of anything done is far less strategic than the beauty of those who have done it.

I suggest that a profound love of service is to be the driving force behind all of the arts and what we want arts education to be. Let us remember that state universities are obligated by charter to render service. Let us remember that public school teachers are servants, as are concertmasters, composers, soloists, studio musicians and administrators. With regard to the latter, I am slowly learning that the power that has been given to me as a dean, is not to be used on people, but on behalf of them. It is in this sense that the stronger one is, the more effectively one will serve.

In the long run institutions will be driven and curriculum designed exactly the way people think and are. If a call to service and a love of all people, especially laymen and children, are rampant, not much will be left unchanged.

## II. MUSIC AND CREATIVITY

I am somewhat apprehensive about making this next observation but I shall take the risk anyway. I submit that being in music or doing it does not automatically assume the presence of creativity. I would also suggest that we examine our institutional and curricular ways to find out how much or little creativity we honestly expect. We have learned, too glibly perhaps, to condemn technocracy, heedless of its inroads and effect on the arts. Do we search for its opposite? Are we part of the search for creatocracy?

In the most basic sense, creativity is the ability both to imagine—think up—something and then execute it. Making or shaping something without thinking it up is more properly termed crafting or fabricating. And thinking up without

crafting is mere dreaming. In creativity, imagination and execution are undertaken by the same person. In crafting, execution alone is undertaken. An architect, for example, both thinks up a building and executes a plan; a craftsman fabricates accordingly. A craftsman may turn creative if he thinks up a tool or other device with which to execute the plan. A management expert is creative if he imagines and articulates a new organizational process. The craftsmen, in this case, are the staff who implement the system.

Both creativity and crafting demand technique. Technique is the means for executing a thought up thing with efficiency and clarity. Technology is the larger integration of technical means into an inclusive network of effectiveness. And skill is the degree of means necessary to accomplish a task. Some activities demand highly developed skills: doing a coronary by-pass, playing a cadenza, or hitting a fast ball; others demand less, using a socket wrench or playing a C Major scale. Likewise, creativity can take place at a high level, composing a string quartet, or a comparatively lower level: thinking up and making the first paper clip. In each case, the special quality lies both in the thinking up and the doing.

Creativity is not the same as sensitivity and feeling, qualities which artists rightly cherish, but often confuse with creativity. Sensitivity is the capability to discern the most subtle nuance inherent in a task; feeling is the emotional response called up by the substance of the thing done. These are not the property of artists any more than they are of tool and die makers, management consultants, lovers, and preachers.

I'd like to turn for a minute to the idea of penmanship. Penmanship may be defined as the skill of copying anything as closely as possible, whether simple or complex, whatever the medium. Copying an intricate medieval manuscript, a Picasso, or the way Horowitz plays Schubert, are examples of penmanship carried over into various media, albeit at exceedingly difficult levels. Those who do these things are copyists, craftsmen, or in some instances, forgers, who because of the exercise of consummate skill in the context of someone's creativity, may themselves be thought to be creative. But creativity is not just this kind of skill, or even expressiveness. If skill is the executor of creativity, creativity is the imagined difference. Thus, Horowitz must imagine the performance of Schubert differently than Ashkenazy and then possess the skill to execute this difference. If he merely copies Ashkenazy, as difficult as this may be, he is not creative but consummately skillful. There is a difference then in being in music, even being musical, and being musically creative. There is far more technology, skill, and crafting in the world of music than we are free to admit, just as there is more creativity outside our world than is first thought.

The question is, to what extent do we allow for true "thinking up"—even musical paper clips—in our assorted curricula? How much penmanship do we teach in the name of creativity? Do we literally teach students to think things

up in music, or do we merely teach them a variety of ways to recite or even forge it? How much of what we call theory, ear training, sight singing, analysis, and our rather compressed sojourn through music history, is connected up to the development of skills without a call for the imagined difference? Assuming these skills to be necessary, what kinds of creative endeavors do they presuppose and mandate? To what extent has the performance world turned into a kind of high tech muzak—music to listen to performances by? In the face of the excess of performers and playing competitions, subsisting on a static repertoire, is it no wonder that for a young person the only option may be to play faster and cleaner? To me this is a clear sign of the emergence of an artistic technocracy and a threat to creativity itself.

In economics there are two phenomena known as product homogeneity and product differentiation. The more intense the competition, the more homogenous and less differentiated the products become; the less room there is for variety, individuality, or imagined difference. The less fierce the competition, the more room there is for nuance and risk. In product homogeneity, the differences are created by advertisers whose task it is to convince the public that a Sony is not only different from a Zenith, but exponentially better. These differences are essentially mythological, created not by the artifact itself but by the propagandists—the advertisers.

The analogy is disturbing. A performer's identity may well have to be fabricated the same way, not by what creative and differing urge he might have done this or that, but by what is said about him and what images are constructed around him. This performer will probably not venture into new music, not just because it won't sell concerts, but because his capacity or desire for discerning and risking something not yet heard has been taken away. I am afraid that our priorities have become such that homogeneity is preferred to differentiation. Of what value are technique and expressivity if the result is more replicative than creative? To what extent are our curricula themselves forgeries—undebated clones of other curricula?

The question is not one of eliminating competitions or deleting skills, but one of dealing with these as facilitators of the imagined difference. I suggest that we examine our curricular and educational processes to find out whether or not creativity is central to what we are about, or whether the arts are what our liberal arts critics often say they are: a mere collection of techniques, skills, and recitations.

What is our central curricular force? Why is it performing and not composing? If it is because we assume that composing is for a select few, then perhaps we have articulated our own exposé; that composing is the central creative force of which all else is more a shadow or derivative spinoff. If it is because we assume that nobody should compose unless the work is of masterpiece quality, what about the performers, the teachers, music librarians, music historians, and

the like? Perhaps we are suggesting that they can be anything from average to astonishing, while composers can only be astonishing, never average.

Why is it that we have decided in what we call basic musicianship, to teach grammar before poetry? Grammar is symptomatic, not causal. If the teaching of symptoms prerequisites or replaces the cause, however ungrammatical those first poetic expressions might be, what does this do to the young imaginers who enroll in our course work? We may not only be inverting the creative process, but contributing heavily to the sense that music is the art of not being wrong, rather than the art of never repeating oneself.

The best curriculum must assume the centralization of the imagined difference and must assume the propriety and peculiar relationship of grammar and poetry, skill and creativity.

### **III. MUSIC AND TEACHING**

Earlier on I mentioned the laymen and the children. Both deserve the best we have to offer and each deserves the kind of service which is best described as teacherly. Hence, I submit that the magnificence of children and young people call for the redignifying of the music education degree as the pivotal force in all music schools. I say this after much thought and after listening to far too many parents, prospective students, even professionals say in so many words that teaching is something to fall back on.

I can think of no more important people in culture than K-6 teachers. Although I love being a father and love the church, I know that in sheer time allotment and existential effectiveness K-6 teachers more than hold the edge in importance during those seven crucial years. The family is lucky to have 45 minutes of purposeful time together each day, the church, perhaps an hour a week. But public school teachers have whole days to talk content, demonstrate personhood and values, share social elegance, and indulge in the outright mystery of childhood creativity.

Without dabbling in any recent political and governmental squabbles about education, teachers, quality and merit pay, which I consider to be quite superficial, I say with all my heart that public school teachers should be the best educated, the most carefully screened and justly remunerated people in culture. I say that this is a high calling and open only to those who feel to the core the true dignity, worth, and high purpose of such work.

There is no reason whatsoever for allowing anyone to talk about falling back on teaching. It is imperative that every music school in the country assume that there is no second citizenship in this strategic profession, that it is wrong to the core to consign those who cannot be performance majors to music edu-

cation. If there is any room for elitism in our profession, it should be filled by teachers. It's up to the music schools to recruit and produce these people, it is not up to government, agency, or group to attempt remediation *ex post facto*.

Thus, beyond the BME's, MME's, and DME's, I would argue that every music program at whatever level must assume teacherliness to be the fundamental articulative mode of that major. Teacherliness boils down to two simple things: the love of people, and an insatiable urge to say "guess what?" in a thousand ways, to whomever happens to be around. All subsequent methodological and behavioral components rest on these. The old sarcasm of performing or teaching is really true, but must be rightly understood. Performing or teaching is all that anybody can do with anything. A heart surgeon either performs a by-pass or teaches someone to do so. A carpenter performs a house or teaches someone to do so. Performance is not just playing music, it is doing anything in music with musicality and teacherly intensity.

Let's turn to the layman for a moment. He needs good teaching, too. Music appreciation should be the most exciting single course that anybody should want to teach. It is perhaps the best test of whether or not one fundamentally has mastered his discipline. And the best test of the mastery of a discipline is to see how far one can make oneself understood without using a single technical term. Admittedly this requires enormous integrative and creative apparatus, but this is exactly what is so often lacking. Beyond music appreciation, our debt to general education is huge. I would suggest that the test of a music department's effectiveness rests on the extent to which it is the complete musical resource and reference point for the entire community.

This simply means that we need to educate for the redignifying of the amateur. This might mean fewer music majors, if only because many of them have been erroneously led to assume that the only way to make music is to major in it. This is what specialized professionalism can do, whether in entertainment, sport, or high art. In its own Darwinianism, it has decreed that only the fittest should be seen and heard. While this makes for an elitist spectatorism, it may well be the cause for the demise of simple sandlot musicianship.

Amateurs do not exist to set standards, or enlighten audiences, or supplement the artistic treasury. They exist to make music with each other. These fortunate people are at once performer, consumer, advocate and critic—a delightful committee of the whole. Not surprisingly, there is a certain bonding between these folks and the professionals. Each knows his territory. The true professional dignifies the amateur by being a mentor, a disciplined, dedicated and teacherly example. The amateur responds to the professional, not as a spectator would, but as a discerning and supportive co-participant. Music in general education is not a few course offerings, handed off at a distance, but a manifestation of an entire spirit of complete musicianship, servanthood, and curricular integration.

#### IV. CURRICULUM

I would like you to keep two things in mind throughout this section. First, music is always one's major. Whatever the specialty of the degree program, it is always to be considered a sub-discipline of music. Second, culture desperately needs true generalists. A true generalist is one who has mastered the substance of the whole. Whatever the specialty, it is to be seen as an emphasis, better yet, a bulge, systematically and organically linked to the primary stuff. By analogy, a generalist is a linguist to whom all languages are accessible.

Two perceptions need correcting. The first is that the generalist is a dabbler, a benign horizontalist, incapable of happening upon any particular thing with force and focus. He claims to be able to teach anything in the same sense that a thesaurus claims to contain sonnets. The second is that the specialist, in order to keep abreast, must somehow disengage himself from contact with, and upkeep of, the whole. The nearer he gets to the discovery of the small particles of his discipline, the more he forgets that these are what the whole is really made of.

Ironically, the pseudo-generalist and the provincial specialist have lost themselves in data; the one in collecting it without focusing it, the other in isolating it without integrating it. Both have bypassed wisdom, which depends far less on intelligence and information than on hunger and wholeness. I am willing to argue that no specialty is worth it if it robs the specialist, or his students, of wholeness. The more time I spend in my profession the more I believe that if we just had the right questions, they would have to be asked all the way from music appreciation to doctoral orals. We should only expect better and better answers.

Bearing this in mind and connecting it to the earlier comments about grammar and poetry, creativity and technology, performance and musical process, I would like to propose the following.

- A. There is a need at the national level for reviewing, restructuring, if not standardizing, audition and screening processes to account for a wider variety of musical people. We not only need to know what musical skills they possess, but how and in what modes they think, and how perceptive they are of the whole of music and its discourse with culture. We must also discover what they know, can do, and think up that we older Gutenberg types can't. Despite declining enrollments we must always argue for selectivity as the first step toward graduation and sojourn into the profession. Selectivity simply links honesty to curriculum to graduation to futures.
- B. We must become more sophisticated about our advising. Advising is a natural extension of a good admissions policy. Good advisors are not just bookkeepers, but career consultants, taken up with every nook and

cranny of all that has anything remotely to do with music. They are detectives, synthesists, cunning folks, who turn their young students inside out with possibilities. They are capable of persuading them that, as completed musicians, they can rove the discipline and find true satisfaction, dignity, and outright pleasure in any number of music professions.

- C. The small, struggling music department should seriously consider dropping its degree programs and turning its attention to a greater dignity, that of becoming the central musical resource of an entire campus. To me, this is an exciting possibility, not at all one which suggests a demeaning of the musical privilege.
- D. Substantive change in curriculum is needed. There are several reasons for this.
  - 1. Western high art classicism is only one of many musical language groups. More than a passing interest must be shown the countless processes which exist outside of it.
  - 2. There is a proliferation of degree programs especially at the undergraduate level, with minimal differentiation in course work. This phenomenon seems more to be treating symptoms than causes.
  - 3. The curricular dichotomization of classical and popular music is artificial. This appears to be based on a misunderstanding of the relationship of musical process to stylistic vocabulary, as well as a misunderstanding of the relationship of worth to function.

I propose that all curriculum move from a western classical common practice model to a world music model. This does not mean that our students are to be turned into ethnomusicologists whose course work is littered with surveys of various ethnic musics. This would be another example of false generalism.

Instead, I suggest that we consider a pre-idiomatic approach to music, a linguistic instead of a language approach; an approach which would be so fundamentally based in the nature of musical discourse that the student would be trained to see into, and be conversant with, any particular language or style. A linguistic approach assumes the basic irrelevancy of getting at the nature of musical language through idiomatic compartments. Instead, it suggests that an understanding of the nature of language ultimately brings more accurate explanation and integration of these discreet compartments. It suggests that language is symptomatic of grounding, relational, discursive, and binding principles found everywhere. It is in this sense that a particular language is less simple than the linguistic principles which precede. Therefore to learn the principles first is to simplify and better organize the approach to the complexities.

I am speaking of those kinds of things which any intelligent young person can be made to grasp as long as basic grounding principles are the things which

face them straight away. Young people have conceptually eager minds. They love principle if it is true principle, especially when they see it leading out to a myriad of options. As they move through various levels of study and through the profession, they would be better prepared to face and respond to a pleasant assortment of challenges. They would also be conversant with the way other languages outside of music and speech proceed.

One might object that there is a lack of teachers for this approach. I do not agree with this. I have talked with and observed many who are digging into the fundamental processes of world music. They are thinking up exciting things, breaking down false boundaries, and getting at this wonderful art in a substantive way. And the quicker we move to a world music model, the more such teachers we will eventually have.

At Wheaton we have an undergraduate degree in ethnic music theory, which trains students to crack music languages for which there is no preceding theory, grammar or written notational system. The course work is based on the linguistic principle of tagmemics, developed by Kenneth Pike, linguist, and Vida Chenoweth, ethnomusicologist. Analytical theory precedes a lengthy field work assignment, usually in New Guinea. There, in company with a linguist, students penetrate the musical code, even to the point where they may begin to compose in the style. These are not composition majors, mind you, but musicians possessed of good ears and principled procedures. Furthermore, their work in ethnic music theory is coupled to course work in anthropology, ethnotheology, as well as the traditional course work in music theory, music history, and performance. I see within this a grounding principle for all music curricula. I am quite persuaded that as further initiative and insights are forthcoming, a new and outrightly reforming direction will be given to musical study.

This is a concept for curriculum. We now need a construct in which to fix the concept. I would like to suggest one which, for want of a better label, I call a continuous study curriculum. Here is where the large, prestigious music schools could be of tremendous assistance in taking leadership, detailing and completing such a design, recruiting faculty and piloting an actual curriculum. A test group comprising a portion of the incoming class would be enrolled. This group would be tested against those going through other curricula both during the course of study and at the end of four years. I know in my bones that the result would be no less than stunning. Major funding agencies would, I am sure, be eager to support and monitor an endeavor which repositions musical studies so noticeably.

Continuous study is based on three ideas: 1) if you do something all of the time you improve more than if you do it sporadically or for a limited time; 2) if you do something steadily it takes less time over the long haul, than something done in isolated chunks; 3) musical study is not properly mastered until all of it is done all of the time. *All of it* means four basic activities: writing, contextualizing, training one's ear, and performing. In a continuous studies



program, one would write music, see it in context, train one's ears for it, and perform it, for all four years, whatever one's major. A few brief comments about each of these entities are in order.

*Writing.* All musicians can and should write music constantly. This is not the same as majoring in composition, but it is the same as majoring in music. Writing music is the best way I know to find out how music really works. Finding out how music works is the best way I know of doing whatever else there is to do in the profession. Most people are afraid of writing music because they don't understand that it is an entirely legitimate way of responding to music. They are also afraid because they have not been trained to hear music proceeding—composing itself. Hearing music proceeding linguistically, in contrast to our present grammatical and analytical models, is to engage the ear in an entirely different process. As each student continually engages in reflecting on and responding to these processes by writing, he would be brought to keener insight and more fruitful capabilities.

*Contexts.* Music is an inseparable part of the world community. Contextualization would be a comprehensive attempt to go beyond chronological and culturally limited models in order to set musical activity in a total cross cultural context, including how music communicates, how it means and functions, what its institutions are and how they are set in motion by, or how they move, other institutions. By consequence studies in communication theory and semiotics will be necessarily inserted into the discourse. This would take the student beyond the rather simplistic dualisms of classical versus popular, high art versus functional art, and so on.

*Hearing.* The relation of this component to that of writing is crucial. A good bit of the "perfect pitch mystique" is replaced by rigor and practicality. Quite frankly, there would be outright reliance on our good friend Pavlov. Through a carefully organized, incrementally designed system of hearing, repeating, seeing, testing, using all musics, any basically musical student could be taught truly to hear, to hear accurately and discursively, and to read virtually any kind of music. In this component, sophisticated computer programs, with all of the potential found in relatively inexpensive hardware, would allow for a training program with virtually limitless capability. Our typical ear training and sight singing sequence is short lived, musically truncated, and in most institutions, relegated only to lower division work. What I am proposing would be a continuous grind, and a practical, real way to train that neglected instrument we call the ear. I am fully convinced that the average musical ear is capable of far more than we think it is. All we need to do is get practical—systematically practical.

*Performance and Pedagogy.* This component would undergo the least change in itself but would, I believe, be brought to keener proportion by the other components. Naturally, it will be properly understood in the context of whether

one is truly a performance major or whether one studies performance as a continuing aspect of other emphasis.

In a continuous studies curriculum, a particular major—performance, composition, history and literature, and so on, would be an amplification of one of the continuing entities, carried further in depth and detail, but not without continued integration and synthesis.

If one took the normal 65% formula for professional curriculum and allotted credit hours to each of these areas according to traditional practice, a continuous studies curriculum would actually demand fewer hours than the curricular components in present models. For liberal and music education degrees, adjustments would be necessary, but they would be matters of degree, not kind.

My colleagues and I have worked on several models for a continuous studies curriculum, including one based on western musical practice, and one entirely based on world music and its plethora of procedural variants. Even though the implementation of the continuous studies curriculum would demand prodigious amounts of study, detailed workmanship, and a wise choice of faculty, there is already enough on paper to demonstrate to me that it can be done and done well. The resistance will inevitably come from those who lack interest in integration and synthesis. Or, it will come from those who propose even better approaches. In any case, the rigor of designing such a curriculum would be well worth it, even if it were never implemented.

In conclusion, I repeat my belief that this or some other renovative approach would be grasped by young minds. Also, doing music this way would, in a professional context, bring a liberating force to musical study that could well awaken the liberal arts themselves, which as I have said earlier, have become lost in their own technicalia, turfdom, skills and specialties.

There must be a thousand ways to truly and thoroughly do music. The few ideas presented here, however errant they might prove to be, at least represent a love for the world of music and human creativity. It is my hope that the finest minds, the most caring artists, and eager servants will never give up until the making of music is far more than a narrow adventure in good taste and aesthetic protocol.

# MECHANISMS FOR INSTITUTIONAL COOPERATION

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I want to convince you today that institutional cooperation is essential to the future success and vitality of our profession. There are profound problems impeding the effective development of young musical talent. These problems are local as well as societal in scope. We must understand and accept these problems and then construct meaningful mechanisms of cooperation in order to solve them. The development of musical talent is an enormous task requiring a coming together of all the right ingredients. I have been amazed over the years that college and university music departments leave most of the job of talent development to the pre-collegiate institutions and private studio music teachers. As I have observed haphazard, misguided, and downright poor teaching, I have wondered why this was allowed to continue, often right under the nose of powerful music schools. My conclusion was that the supply of proficient young musicians must still be ample to stock the schools' freshman classes. When I became aware that NASM was interested in the development of young musical talent, I suspected that the supply had begun to dwindle. This has been denied by those whom I have asked, but my personal observations confirm that the overall level of musical proficiency has dropped. In addition, fewer students are choosing music as an area for serious study. We must, as a profession, bring together the incredible resources in our colleges and universities with the personnel and institutions which make up pre-collegiate education so that we can reverse these emerging trends.

Let us look at the problems which affect the four major institutions at the pre-collegiate level which are responsible for the development of musical ability: the private studio teacher, the school music program, the overall learning program, and the home.

Private studio teachers are, by design, isolated from their profession. Most of their time is spent in an environment which does not include other musicians or artists. They are the sole, resident experts in their environment, not having to answer to anyone. No one in any profession can work effectively on a continuing basis with this kind of working condition. Community music schools provide some remediation for this problem of isolation, but frequently simply house many independent individuals. The problems which emerge from this isolation are diverse and unusual.

The quality of teaching which goes on in private studios in this country ranges from excellent to horrible. This range is a problem in itself because the

market does not determine quality in music education. Some of the worst teachers have the most students. The layperson who is searching for a private teacher for his or her child relies on the scantiest information in choosing a teacher. Often convenience factors become more important to a parent than the quality of a particular teacher. Sadly, some of our least effective studio teachers are former applied music graduates from fine music schools. They never had any intention of teaching so much or to such a wide range of musical talent. They were prepared to teach their instrument with a three credit course in pedagogy. Their degree program placed too little importance on developing their abilities to work with young musical talent.

I am in the business of stealing students, of violating sacred rights of studio. Many private studio teachers develop a sense of sole ownership of a student. This ownership is all encompassing, frequently denying a student the additional musical exposure essential to his or her education. This ownership issue, I believe, is not wholly the result of teachers' wanting to protect themselves from criticism from the greater musical community. I believe that it is the result of a need to feel greater rewards from their professional activity. In other words, they end up "using" the student for ego gratification in place of other more institutionalized, acceptable means.

Greater rewards than money are essential to the nurturing of our private studio teacher force. There is a limit to the amount of money one can charge for a lesson and there is a limit to the number of students one can teach. The pay scale for private studio teachers is not going to improve substantially in the future. Unfortunately, this issue of average pay combined with isolation has caused an incredible, rapid turnover in this field. I have students in the youth orchestra which I conduct who have had as many as five teachers in seven years of study. Their technique and playing ability reflect this unfortunate turnover.

The problems encountered in our second institution, the school music program, fall into two categories: administrative/school board level actions, and the quality, training and working conditions of teachers.

We in the school music world are on the defensive. Declining enrollment and a pervasive zeal to limit school spending have forced us to defend the inclusion of music at a meaningful level in the overall school curriculum. We have, in many cases, capitulated or compromised in order to save at least a semblance of a valid program. In our hearts we pray that the trend can be reversed by some external force in the near future. We are dealing with politics in this area of school funding and curriculum development. We must accept this fact. In politics, if you are on the defensive, you are losing.

School music teachers often face many of the same problems of isolation that the private studio teachers face. Some of the same outgrowths of that

isolation, such as student ownership and personal curriculum, also occur with school music teachers. The major problem, however, is not the isolation issue but inadequate training and lack of commitment to continued learning and improvement. The teacher tenure system, weak teacher evaluation plans, and supervision from uninformed and unqualified personnel only provide a protected environment in which one can turn inward on his or her professional activities rather than outward. I do not wish to condemn the entire school music education profession. There are thousands of excellent teachers and administrators in school music programs. They must be celebrated because they are successfully overcoming some of the most intolerable odds in the history of their profession. Inadequate funding, lack of school and community support, school closings, and other factors make their jobs amazingly difficult. Sadly, in many parts of the country, these most talented teachers and administrators are giving up because of these incredible obstacles.

My third institution, the child's overall learning program, contains a major problem. Our young people today are exposed to a veritable blitz of options for personal involvement. The options range from the substantive to the ridiculous. As a society of professionals we have not effectively stated our case for the inherent value of musical activity. We continue to apologize for our profession, looking for secondary reasons to argue for musical study. Our most talented students are being pulled in so many directions at once that they don't know where they are going. They do not have a chance to develop their musical talent successfully when they are involved in as many as seven or eight extra-curricular activities. Those of us who control students' overall learning programs have, in general, been irresponsible. Knowing better, we have allowed students to become zombies, moving aimlessly, less and less effectively, from activity to activity. Outside the school world, highly sophisticated marketing techniques are being used quite successfully on our young people. The result for us is that we have become engaged in a struggle for validity with some unusual, unequal entities. In many cases, students' overall learning programs are being formed by media-marketing forces which are hidden and which do not have the best interests of the students in mind.

The last institution to be examined is the home. We are facing a diminishing traditional support system in the home. Children with parents who both work and single parent homes are common. Children living in these situations are expected to supervise themselves more and are expected to solve problems which we, as a society, have not presented to our young people in recent history. The serious study of a musical instrument or voice has presumed that a regular practice schedule with some home supervision is taking place. The problems presented by the changing home situation impact strongly on our current expectations of the home in supporting musical study. Will these family living trends eventually mean that only certain categories and types of students will experience the

satisfactions of serious music study? This may not become so, but the impact is being felt and it will grow. We must recognize the changing home as an emerging problem affecting the development of musical talent.

Only through institutional cooperation can we as a profession find effective solutions to these problems. It is my belief that through a problem solving process we will not only attack some of these critical issues, but we will begin to build a music education establishment which will prove itself effective and will be intrinsically American. It will take extraordinary leadership for all institutions to overcome historically entrenched structural blockades. There are biases and prejudices which will tear away at progress as we try to forge an agenda.

There are some immediate solutions which I feel can begin a process of institutional cooperation. These suggestions and solutions should not be considered the end of the job. We must establish an on-going relationship with each other, one which presumes common problems which need continuous attention.

Colleges and universities have the resources and the validity to provide the necessary leadership.

A profession-long relationship must be maintained by the colleges and universities with their graduates. In recognizing that the development of young musical talent is in the hands of their graduates, they can establish a powerful institutional relationship. Colleges and universities must advocate the notion of life-long learners. It must be woven into the fabric of the entire curriculum. Then, through various on-going mechanisms, the degree-granting institutions could: insure that their graduates come into contact with others with similar problems, provide professional development programming, provide ideas for cooperation between pre-collegiate music educators, and so forth. If a graduating senior has been effectively taught that he or she is still in the process of growing and learning, then any number of possibilities could emerge. I am familiar with successful programs around the country where local school music educators are involved in a variety of productive projects with their local college music department. A general sharing of these and how they were initiated and maintained would be helpful. I do not know, however, of programs where college and university music departments have interacted effectively, in an institutional way, with private studio teachers. This is ironic because private studio teachers are generally fiercely loyal to their degree-granting music school. Seminars, master classes, short courses, and sponsored events which involve studio teachers could be effective. One can be overly protective of a student to a point. Bringing yourself or your student to a master class with a renowned musician can have a tremendous growth impact.

Communication at an institutional level regarding pre-collegiate curricula and college entrance must be established. Again, leadership from the college and university level is needed. A high level mechanism to examine pre-collegiate curricula could be established through NASM.

There is not enough direction regarding curriculum at the younger ages of music talent development. Ironically I have experienced high school musicians who are as proficient technically as their predecessors, but who have gross deficiencies. These deficiencies reflect complete voids in their early training—voids created by uninformed teachers and by school-level decisions. I have grown frustrated teaching talented high school students how to read music, how to sing a simple line, what rhythmic pulse is, and so forth. We at the pre-collegiate level are preparing young musicians for entrance into your schools but the strong message we get is that you want students with good “chops.” This should be very important, but it does not make for a complete musician, let alone an artist. Leadership regarding curriculum development combined with effective institutional cooperation could go a long way toward solving this problem.

The public school programs need mechanisms for cooperation with the colleges and universities which focus on advocacy and program improvement. In spite of the common digs about ivory-towered professors, school officials do respect the opinions of music education professionals. The school music programs need your strength to help them maintain valid programs and help them grow. An organic process of cooperation involving assistance with program development, staff development, evaluation, and special projects, can lead to powerful advocacy. While it is unrealistic to expect our nation’s colleges and universities to build relationships with all public school districts, it is possible for each college and university to adopt at least one district per year and rotate to others on successive years. Continuing relationships on a much smaller scale could be maintained after the adoption year.

We educators need to find solutions to the increasingly complex decision-making process facing our young people. Specifically, those of us in the arts must communicate the value of serious, in-depth arts study. Through effective use of contemporary media we must begin to counter the instant gratification obsession. We should place the maintenance and maturing of this nation’s cultural base on the national agenda. This can only be done with the thorough involvement and cooperation among pre-collegiate arts educators, the colleges and universities, and full-time professionals. I have students who, because of our society’s instant gratification syndrome, drop out of the school I direct after two weeks because magic hasn’t happened. They expected to be on stage performing major works after two weeks of study.

As the American home has changed greater pressure has been put on the schools to provide support services. The schools are now beginning to know the scope of their problem and provide new services such as all-day kindergarten, extended-day programming, and additional time management guidance expertise. We music educators have not measured the scope of this problem in dealing with the effective development of young musical talent. We need mechanisms for cooperation which find new solutions to these new problems. In this venture,

we must involve the parents, institutions with pre-collegiate educators, and the colleges and universities.

When I first approached this task of investigating mechanisms for institutional cooperation as they effect the development of musical talent, I focused almost entirely on better articulation concerning the transition between high school and college for music majors, and on exemplary local projects which bring music schools and pre-collegiate music educators together. As I collected empirical information from pre-collegiate educators I realized that the need was far greater than I had imagined, that cooperation for collective problem-solving was essential. Now, as I complete this task, I sincerely hope that NASM will make a long-term commitment to an agenda which addresses mechanisms for institutional cooperation.



# REPORT OF THE TOPIC AREA

JOE STUESSY

*The University of Texas at San Antonio*

## SESSION I: THE IDENTIFICATION OF MUSICAL TALENT

There was some concern with the term "professional musician," especially if defined as "anyone who makes his living in any way from music." Some attendees were more comfortable with a definition broadened to include the serious amateur practitioner. At the same time it was felt that the definition could be narrowed to exclude those who make a living from music but for whom genuine musical talent is non-essential (e.g., piano salesman, box office manager, etc.).

Considerable discussion centered on the nature of musical talent, and how it is distinct from other concepts such as musical training, skill, ability, and/or intelligence. Several attendees suggested that we need not be overly concerned with active programs to identify musical talent because it will tend to make itself apparent. An individual who learns musical skills quickly and shows expressiveness and/or unusual sensitivity displays talent. Most often early manifestations are in the area of musical performance. Opportunities for such manifestations exist even in what many would call culturally/economically disadvantaged environments. In many cases, extraordinary performance talent may not continue to develop, but when other talents are later coupled with basic musical talent, the individual may find genuine success in areas such as music therapy, musicology, music education, administration, composition, theory, and various aspects of the music industry.

It was agreed that talent may emerge at various ages and may seem to recede only to reappear. Sometimes manifestation of musical talent must await development of other abilities such as verbal, physical, or writing skills.

A central idea seemed to be that musical talent is too often equated exclusively with performance ability. Many attendees stressed that there are other equally valid and dignified forms of musical talent.

Caution was expressed that in our zeal to identify and nurture the musically talented individual, we not ignore the individual who fails to show such talent. The latter may possess latent talent which will emerge later; or such a person may become valuable as audience or supporter of music.

The recommendation was made that NASM encourage renewed research in the area of talent identification (musical intelligence) at the graduate school level.

## **SESSION II: EDUCATION AND CURRICULAR PROCESSES**

Following the general presentation, there were several questions for Harold Best. One concerned the difficulty of accomplishing dramatic curricular change when faculty often resist systems other than those they experienced in their training. Dean Best suggested that effective leadership would lead, suggest, and propose, thus attempting to stimulate creative thinking and reaction. He stressed that visionary change should take place in large music units where control studies and other practical aspects would be more appropriate. He also amplified his use of the terms "language" and "linguistics," and his proposed distribution of semester credit hours within the "continuous curriculum."

Discussion groups reviewed previous curricular proposals which sought a broadened and integrated approach to music education, especially the comprehensive musicianship philosophy. The idea of using the creative process as the generating activity for further music learning found general support. Creativity and the act of imagining were said to have a close affinity. The concepts of "grammar and poetry" were considered, although there was disagreement regarding which of the two ought to precede the other in the learning process.

There was a strong sense that Dean Best's emphasis on "teacherliness" was laudable. The participants supported the notion that the music educator was surely as dignified a music practitioner as the performer/conductor/composer, etc.

The appeal of the continuous curriculum was considerable. The extension of such a concept from elementary through collegiate levels was discussed. Inherent practical difficulties in effecting such an ideal were also examined.

## **SESSION III: MECHANISMS FOR INSTITUTIONAL COOPERATION**

Participants in discussion groups spoke to the need for greater interaction between university music units and the increasing number of community music schools. Other forms of interaction with other community music organizations were discussed (e.g., community/youth orchestra, local chapters of national music organizations, weekend or short-term intensive offerings for local private teachers, etc.).

Also stressed was the need for greater dialogue and interaction between community music schools and public school systems. There was a specific suggestion that consortia be established linking community music schools, public school systems, private teacher organizations, and university music units. Such consortia could be initiated at the local level or through initiative from national organizations such as NASM.

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## **PRE-MEETING WORKSHOP: THE MUSIC INDUSTRY, EDUCATION IN MUSIC, AND THE PROMOTION OF MUSIC STUDY**

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### **UNITED WE STAND . . .**

**PAUL R. LEHMAN**  
*University of Michigan*

The purpose of this session this morning is to emphasize the urgency of a cooperative effort by all of us in higher education, elementary and secondary education, and the music industry, to work together in the broad interests of music in education. My assignment is to suggest some specific things that those of us in higher education can do to help the music programs in our elementary and secondary schools.

It's always easy to let the immediate problems we face in our day-to-day lives obscure the larger problems that we know exist and deserve attention. One such set of larger problems has to do with the role of the arts in society and our responsibility for determining that role.

Despite the pervasive nature of school music programs, and despite the high quality of many of them, there are a large number of music teachers in the elementary and secondary schools today who are having great difficulty in justifying and maintaining their programs in the face of mounting pressures for increased work in science, math, English, foreign languages, computing, and so forth.

College and university music faculties are often unaware of the extent of these difficulties or of the stresses they create for those involved. Sometimes this aloofness is inadvertent and sometimes it is intentional. In either case it is extraordinarily ill-considered because the elementary and secondary schools represent our only source of future students. They also determine the quality of those students. Quite apart from any altruistic motives, our enlightened self-interest alone is sufficient reason that our university departments and schools of music cannot possibly afford to be indifferent to the fate of music in our elementary and secondary schools.

The next question is, what can we do? I have a few suggestions, and I also hope to stimulate you to think of additional, unique steps that you can take in our own communities and states. Many of these suggestions are things that the

music executive can do. All are things that the music executive can encourage the music faculty to do. What is needed more than anything else, as usual, is leadership and imagination.

1. Seek opportunities to exert influence and mold public opinion in your community and your state. Speak to boards of education, PTA groups, service clubs, and community groups. Organize a speakers' bureau of your faculty and other influential people in the community. Write letters to the editor and pieces for the op-ed page of the newspaper. Appear on radio and TV talk shows. Never miss an opportunity to strike a blow on behalf of the arts, and make known your willingness to help in outlying communities as well.

2. Organize a coalition of faculty from throughout your university or college in support of the arts in the schools. Just bringing together the faculty in music, art, theater, and dance to discuss these issues is itself a major step forward, but there are faculty all across the campus in all units who are deeply concerned about the state of the arts in the community and in society at large who will want to help if given an opportunity.

3. Invite your local music teachers to a meeting with your music faculty to discuss these problems. For the most part, astonishingly, these groups have never met each other. With a cooperatively planned agenda this meeting can open the door for all sorts of collaborative efforts, joint projects, and subsequent meetings of small groups and individuals.

4. Encourage your faculty to give clinics, workshops, and other in-service training sessions for local teachers and students. Schedule these after school, in the evening, or on Saturday. Be certain to include not only the usual sessions for clarinet players and choir conductors, but also sessions for the music literature or theory teacher in the high school and the general music teacher in the elementary school. If there is no music literature or theory course in the high school, show the teachers how they could have one. If no one is interested, show them why they should be. Then be certain that your reward system provides incentives for your faculty to do these things. These activities are certainly more fundamental and more important than some of the esoteric and trivial exercises that are carried on in the name of professional activities and service.

5. Advertise as widely as possible the scholarship help that is available for students on the basis of musical ability and achievement. I won't suggest that you make available as much scholarship help as possible for music students, because you don't need to be told that. But when these awards are given, publicize that fact by every means possible, particularly in the recipients' home communities, in order to encourage other students to study music.

6. Take an active role on behalf of school bond issues and millage requests. Exert leadership to bring about their passage. Many of the problems of music and the arts in schools stem directly from the failure of these fiscal measures at

the ballot box. Of course, our perspective ought to be broader than that, and we should make clear our interest in quality education across the board and throughout the curriculum.

7. Participate in Music In Our Schools Month, formerly Music In Our Schools Week, sponsored in March by the Music Educators National Conference (MENC). During this period music teachers use every device they can think of to publicize their programs and gain public visibility. Colleges and universities have tended not to participate much in these activities, except perhaps for their music education departments, but they should. MENC publishes a variety of materials for this occasion, including a long list of suggested activities, many of which are also suitable for college and universities and can be undertaken jointly in cooperation with the schools or independently to supplement the efforts of the schools.

8. Award credit for AP music at your institution. The Advanced Placement (AP) program of the College Board has offered AP examinations in music and art since the early 1970's. Separate scores are available in music theory and in music listening and literature. The AP program is widely respected and utilized in English, calculus, chemistry, physics, foreign languages, history, and so forth, but it has never caught on in music. This may be in part because music theory and literature are not commonly taught in the secondary schools, but it also suggests a chicken-and-egg paradox. If colleges were more willing to grant credit for these courses, secondary schools would be more likely to offer them.

The attitude of the college has tended to be, "If you haven't taken my theory course, you haven't taken theory." In my opinion, this is shortsighted. Students who score well on the AP music exams have achieved something of significant value. We should find some way to recognize that. Even if we are unwilling to give advanced standing, we can still grant credit. This action would send a resounding message to secondary school administrators, boards of education, and the public across the nation. It would help immensely to strengthen the position of the arts in the schools. It would make it clear that music and art have taken their places along with the other academic subjects in the secondary schools and that the colleges and universities recognize this.

9. My final suggestion is perhaps the most fundamental, the most timely, and the most dramatic. It is fundamental in that it would likely have the broadest and most far-reaching impact of any action those of us in higher education could take. It is timely in that it is a natural outgrowth of our current national obsession with excellence in education, and it has already been implemented in a number of colleges and universities. It is dramatic in that it is newsworthy and will unquestionably catch the attention of school administrators, counselors, parents, and students.

What I suggest is that every college and university in the nation require at least one unit of credit in the arts for admission. Think of the effect of this. It

would instantly legitimize arts programs in the elementary and secondary schools by demonstrating unambiguously that the arts are not only accepted by the colleges and universities but are regarded as indispensable. It would lead to a sifting, a sorting, and a reassessment of the music programs in secondary schools, one result of which would be more offerings in music literature, music theory, introduction to music, and other nonperformance courses. But performance groups at the secondary level would benefit also because there would be less incentive for the talented performer to drop out of band, orchestra, or chorus to take an additional so-called academic course in order to satisfy college admission requirements or to earn a special, more prestigious high school diploma.

Please bear in mind that when we require a unit in the arts for college admission we must define very precisely what we mean by the arts. Otherwise, every special-interest group on the fringe of the curriculum will seize upon this requirement as an opportunity to gain a foothold for its own pseudo-discipline in the school, and you will find everything from vocational education to home economics to synchronized swimming available as options.

I suggest that the arts be defined as music, visual arts, theater, and dance. Nothing else. I think that this limited interpretation is thoroughly justified by the context and intent of the requirement and by the overwhelming preponderance of tradition, scholarly opinion, and informed public opinion. As a practical matter, most students will elect music or art because few secondary schools offer separate credit-bearing courses in theater and dance.

But what will happen to students from high schools that for one reason or another are simply unable to offer adequate courses in the arts? It is certainly not the intention of this requirement that they should be prevented from enrolling in college. They can be granted conditional admission and can elect suitable courses as college freshmen. The implications of this need for the staffing patterns of our departments and schools of music scarcely requires elaboration.

Requiring a unit of credit in the arts for college admission will also have certain subordinate effects. It can increase job opportunities for our graduates. It may enlarge the pool of applicants from which we draw our students. It could even disrupt slightly the cycle in which elementary classroom teachers who have received little or no precollege music receive none as undergraduates, thereby assuring that their students will receive little or none. But most important of all it will provide more exposure to the arts for the nation's young people. College admissions requirements tend over time to become high school graduation requirements.

I urge you to consider all of these suggestions and, in particular, to begin on your campuses the processes leading to the requirement of a unit in the arts

for admission. These efforts will help our colleagues in the elementary and secondary schools and they will serve our own enlightened self-interests. At the same time, they will contribute to the most noble manifestations of civilization itself. What more powerful motivation could we ask?

# THE MUSIC INDUSTRY, EDUCATION IN MUSIC, AND PROMOTION OF MUSIC STUDY

DONALD A. MATTRAN  
*Montclair State College*

It is a great pleasure to have the opportunity to speak about cooperative efforts in promoting music, a subject which should be of great interest to all of us. It is also very encouraging to see the commitment from leaders in the music industry in exploring ways in which we might work together.

There has not been a great deal of cooperation between education and the industry in recent years, which is difficult to understand given the similarity of our common goals. Perhaps the words of one of the greatest philosophers of all time, Woody Allen, would provide us with some insight. He said, "The lamb and the lion shall lieth down together . . . but the lamb won't get much sleep." Since there aren't too many lions here, we should be able to make some progress.

How to promote music is obviously a very broad topic, so I would like to use my time to discuss a single idea. I would like to suggest that the best way to promote music is to stop trying to promote music. I don't believe that the case for music—or for music education—can be made to a sufficiently large audience to effect a major step change in our educational system or in the values of the society. As much as we may feel that the achievement of musical literacy should be a major national priority, I am skeptical about our ability to create a sense of urgency in the public over this issue.

An issue that could be promoted, however, is the broader one of the arts as integral to sound education and the arts as another and important way of knowing and learning. I think the present climate is such that an effort to raise public awareness and consciousness about the importance of all the arts in education could be successful on a large scale. I say this because we are getting support for the arts in education from many sources in other fields and a groundswell of interest in the unique qualities of the arts is well underway.

I wish to mention just a few of the many voices supporting work in the arts, and in particular, those from popular sources rather than from scholarly sources. Perhaps, the time is right for a major effort, combining the forces of the industry and the education community to persuade the general public of the importance of the arts in education.

As John Naisbitt stated in *Megatrends*, "trends, like horses, are easier to ride in the direction they are already going."<sup>1</sup> The trend is being created, I suggest, by three important and visible groups—the education reformers, the new brain researchers who are developing the theories of multiple intelligences



and those interested in business and technology. Each in their own way is serving as a strong and articulate ally for arts education.

The education reformers have captured the public attention for some time now. Two of the most widely read reports, *Academic Preparation for College* by the College Entrance Examination Board and *A Nation at Risk* contain strong and specific language in support of the arts. Notice that these reports are prominently quoted in our own *Arts Education: Beyond Tradition and Advocacy*. Perhaps less well known, but equally valuable for our purposes are Ernest Boyer's *High School: A Report on Secondary Education in America* and Mortimer Adler's *Paideia Proposal*.<sup>2</sup>

Adler suggests a course of study corresponding to three different ways in which the mind can be improved. First, the acquisition of organized knowledge through language, literature and the fine arts. Second, the development of skill—the how to operations, including, going through the right motions again and again until performance achieves a measure of perfection. Third, enlargement of the understanding. Here materials observed are, on the one hand books—books that are *not* textbooks—and on the other hand—products of human artistry including individual pieces of music, of visual art, plays and productions in dance, film or television.

Whether one embraces all the principles of all these reform statements or not, there is enough ammunition here for mounting a blitz of justification for the arts, targeted towards parents, administrators, school boards, legislators and the general public.

In the last few years, we have seen many discoveries from right-brain/left-brain research activity applied to the arts, education and business. Many books and articles have been published which strongly advocate the need to develop more right hemisphere specializations in our society.

One of the most recent and popular books is *Frames of Mind: The Theory of Multiple Intelligences* by Howard Gardner.<sup>3</sup> He proposes that there are five human abilities that should be considered “intelligent” in addition to the largely verbal and logical abilities measured by most I.Q. tests. He puts forth a provisional list of seven intelligences including not only linguistic and logical skills, but also musical skills, body and kinesthetic skills (as seen in dancers, athletes and surgeons), spacial skills (surveyors, sculptors, topologists), interpersonal skills (salesmen, politicians, prophets) and intrapersonal skills (people who are good at planning).

It is difficult to select a quote from Gardner from so much relevant material, but this is an interesting passage on music.

“. . . Precisely because [music] is not used for explicit communication, or for other evident survival purposes, its continuing centrality in human experience constitutes a challenging puzzle. The anthropologist Levi-Strauss is

scarcely alone among scientists in claiming that if we can explain music, we may find the key for all of human thought—or in implying that failure to take music seriously weakens any account of the human condition.”<sup>4</sup>

Gardner is also interested in Suzuki, and devotes considerable attention to the method.

Another popular and influential book has been *The Aquarian Conspiracy* by Marilyn Ferguson. She states:

“Now we realize that the right-brain sees relationships, recognizes faces, mediates new information, hears tones, judges harmonies and symmetries. The greatest learning disability of all may be pattern blindness—the inability to see relationships or detect meaning. Yet no school district has remedial programs to overcome this most basic of hardships—as we have seen our educational system aggravates and may even cause it.”<sup>5</sup>

Even the business and technology gurus are speaking out for the arts. In the best seller *In Search of Excellence*, we find the following:

“There is another aspect to our right-brain’s nature that isn’t usually a part of conventional management wisdom but is clearly being nurtured by the excellent companies. Science and mathematics are being thought by many to be the mecca of logical thought, and logical rational thought certainly does feature prominently in the day-to-day progression of science. But as we pointed out in connection with scientific paradigm change, logic is not the true engine of scientific progress. Here’s how James Watson, co-discoverer of the structure of DNA, described the double helix the night he finished his research: ‘It’s so beautiful, you see, so beautiful’.”<sup>6</sup>

These examples could go on endlessly, but I think it’s clear that we have available an enormous base of support, from outside our field, if we are willing to broaden our message and speak for creativity in all the arts disciplines, in addition to music.

Here is where the industry comes in. I’m not sure that we in education are fully aware of what the industry can accomplish, especially in the area of communicating directly with, and influencing, the consumer and the general public. We tend to speak mostly to each other, “preaching to the converted” if you will, while the industry has the skills and resources to effect significant attitude changes among the general population.

There is, however, something less than a consensus among those in the industry on how this should be done. Here is the situation as described by an industry leader at a recent convention:

“Let’s get rid of this doggoned doom-and-gloom and promote school band music with all possible efforts.

“Most of us in the music industry have fallen down in this area. I know what many of us say, with the financial conditions we are forced to work under, we say, ‘Yes, we would like to do all of these things that are so necessary in

promoting band music, but it's like what the monkey said when he wee-wee'd in the cash register: This is going to run into a lot of money.'"<sup>7</sup>

In an editorial in *Music Trades*, the failed \$4.5 million pilot marketing plan put forth by the AMC is discussed.

"... To understand why AMC's program, like numerous prior efforts, failed to garner broad-based support, it is useful to discard any notion of a unified music industry. Unlike orange growers or milk producers, the music industry, as represented at NAMM shows, is comprised of several distinct segments that produce different types of products, utilize differing marketing and distribution tactics, and appeal to vastly different consumers. Given this highly fragmented nature, industry-wide promotions invariably run into one of two problems. As one manufacturer aptly summarized the situation, 'They are either so generic that they mean nothing, or so specific that they exclude major segments of the industry.'

"... Promotional dollars are a scarce and highly valued commodity in the music industry. Consequently, prior to making any commitments, a manufacturer is justified in asking, 'What's in it for me?'"<sup>8</sup>

Among music educators the same kind of thinking sometimes prevails. There are advocates for promoting music as a device for public relations; music as a socializing activity "(the kid that blows a horn will never blow a safe)"; music as an aid to learning other disciplines, such as reading; music as an academic discipline; music as an art for its own sake; and the current interest in establishing music literacy as a rallying cry.

I suggest that none of these positions are sufficiently compelling to attract a large and vocal body of supporters.

However, with industry know-how and resources and the education community's cooperation and input, we could join forces to advocate and promote the cause of arts education to a public that is ready and willing to accept the message.

## FOOTNOTES

<sup>1</sup>John Naisbitt, *Megatrends*, New York: Warner Books, 1982, p. 9.

<sup>2</sup>Mortimer J. Adler, *The Paideia Proposal*, New York: Macmillan Publishing Company, 1982.

<sup>3</sup>Howard Gardner, *Frames of Mind*, New York: Basic Books, 1983.

<sup>4</sup>*Ibid.*, p. 123.

<sup>5</sup>Marilyn Ferguson, *The Aquarian Conspiracy*, Los Angeles: J.P. Tarcher, 1980, pp. 298-299.

<sup>6</sup>Thomas J. Peters and Robert H. Waterman, Jr., *In Search of Excellence: Lessons from America's Best-Run Companies*, New York: Harper & Row, 1982, pp. 60-61.

<sup>7</sup>Daniel J. Henkin, quoted in "School Music in 1984," *Music Trades*, April, 1984, p. 50.

<sup>8</sup>Brian T. Majeski, "NAMM Votes Down AMC Marketing Plan," *Music Trades*, February, 1984, p. 16.

# THE MUSIC INDUSTRY, EDUCATION IN MUSIC, AND PROMOTION OF MUSIC STUDY

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*Yamaha Instruments*

The fact that we are together . . . Educators, Retailers, Manufacturers . . . is in itself a significant event and could be regarded as an *essential* first step toward a better future for all of us.

I have been asked to address four questions:

1. How do market happenings relate to music education?
2. How do we reverse what's happening?
3. Who needs to be involved?
4. What needs to be done?

Who or what is the market or industry? Three years ago—Milt Garfield, a consultant and advisor to several international corporations, studied the music industry and delivered a most interesting report to the American Music Conference sponsored Economic Council for the Music Industry. He defined the music industry as consisting of those *people, institutions and companies* whose financial well-being is affected by an *increase or decrease* in the number of people who *make music*.

For today's discussion I would like to borrow his general idea, but narrow the definition to "those people, institutions and companies whose financial well-being is affected by an increase or decrease in the number of *students* who make music *in public and private schools from kindergarten through high school*." This definition then would include those who instruct, the *teacher*; those who take instruments, services, accessories, sheet music and present and *sell* them to the market, the *music retailers*; and those who make musical products and turn them over to the retailers to be sold, the *manufacturers*. All three groups have a vital stake in how many students make music in our schools.

Lest there be any misunderstanding, I am not suggesting that financial well-being is the primary motivation for any of us involved in music . . . we all share a common love for music and knowledge that *music is basic* to an educated person. However, we must recognize that if involvement in music does not result in financial well-being for those who devote their life's efforts to it, then we will not be able to advance music and our civilization and culture will be less because of it.

What is the status of K-12 music making today? How do we measure it in terms of those who teach, of those who sell, and of those who manufacture?

I can speak with specific knowledge of the manufacturing area and will let others relate to their areas of involvement. The obvious interdependency between

those who instruct, sell or manufacture would seem to indicate that if any one sector is in trouble, the other sectors are also in trouble or soon will be.

Let me give you some specifics of band instrument manufacturing. Approximately 90% of all band instruments sold to public and private school band programs are manufactured in the United States by companies such as Yamaha, Selmer, Conn, LeBlanc, King, Armstrong and Gemeinhardt and others. Thus, by measuring the number of instruments manufactured and sold by these companies, we can get a measure or at least trendline of what is happening to music making in the band and orchestral programs in our schools.

In 1974, over 600,000 instruments were manufactured and sold. In 1984, the number will be less than 400,000, a drop of *over one-third* in the past ten years. I expect studies of numbers of teachers or of retail sales would also indicate a downward trend.

I'm sure all of us have a common understanding of the factors involved in this decline . . . demographics, cuts in school budgets, competition from other activities, the relevancy of the band and orchestral programs to today's students, emphasis on the three R's, interest in electronic vs. acoustic music, expenditures on computers rather than musical instruments and software rather than sheet music, etc., etc. We *have* a common understanding and sharing of the problems but, to date, we *have not* shared a common approach to solving the problems.

The facts of what is happening in the market clearly indicate that music education is in trouble. Therefore, *all* of us whose well-being depends in large measure on what occurs in our elementary and high schools are in trouble.

As we view our position and look at trends in education, the most visible focal point today would appear to be the report, *A Nation at Risk*. There is no question that as a nation *we are at risk*.

My reason for calling attention to *A Nation at Risk* is the tremendous amount of publicity and praise that is accruing to the Japanese education system through this report. Because it has been demonstrated that Japanese students score significantly higher than American students on comparable math and science tests, we are hearing from many quarters that the best solution to our apparent math/science deficiency is to emphasize these subjects at the expense of other less important subjects, and often this means music. The point that is being overlooked is that in Japan every student from kindergarten through sixth grade is required to take *one hour of music per day*. In elementary schools in Japan, music receives as much time and is as basic to curriculum as math, science, history and geography. Obviously, the Japanese recognize that *music is basic* to a civilized society. I'm certain we all applaud the efforts to improve our math and science proficiencies, but at the same time we *must* assure that attempts to remove our *nation* from risk do not place *music* at risk.

As we come together, grappling with the challenges and opportunities that face us, we will need some new vocabulary. May I suggest that at least for purposes of discussion today, we consider defining this new triangle of music educators, music retailers and music manufacturers as the music education community. We each retain our separate interests and identity but together we have common interests as the music education community.

As a community we have many underlying strengths:

1. Devotion of individual teachers.
2. The existence of a framework of delivery of music in public and private schools, private teaching and many other means.
3. Strong tradition of music education.
4. Sound system of teacher preparation in higher education.
5. A vigorous and supportive industry interested in supporting music education.

Our major consideration should be how can we *build on these strengths*? As a community, I would submit that we lack the strongest factor in achieving results . . . *a shared mission*.

In the 60's our government and our society concluded that space exploration was an important priority for our nation. This priority was expressed in terms of a mission that gave focus to the efforts of all who were involved in space exploration, it gave easy and clear understanding to the populace. This shared mission was to place man on the moon within ten years.

To achieve this shared mission required scientists, mathematicians, businessmen, physicists, medical people, construction workers, mechanics, astronomers, and many, many more with a tradition of divergent views and interests to work together toward the shared mission. The accomplishment and the co-operation of this newly formed group was monumental; and, they realized their shared mission by placing man on the moon in less than ten years.

The postscript to the Apollo space mission story is that once the shared mission was achieved and the space organization was without a shared mission, problems such as absenteeism, bickering, political in-fighting, etc., etc. occurred. Clearly, it was the shared mission that gave focus, purpose and excitement to their work, and the lack of a shared mission that led to disharmony.

We need a mission. We need to share a mission that is clear and fundamental, that is concise and easily understood, that has duration and continuation, and that will give us a heightened sense of our capabilities. At the outset such a mission might seem as unlikely and unachievable as a moon landing seemed in the 60's. But it has the potential to bring us together in harmony and single purpose.

As a starting point for discussion, I would suggest we explore the possibility of a mission that might embrace the idea of *assuring that every child in our*

*society be musically literate*. This idea has been often discussed in music education circles and possibly the time has come to transform this idea into a shared mission for all. Such a mission is clear, concise, easily understood.

Pursuit of this mission would involve all of us in setting goals for ourselves, our schools and our companies; it would force us to define “musical literacy” just as mathematicians are now defining “computer literacy.” It would cause us to question why music, long held out as the “universal language” is read by so few, and it would lead us to develop new ways *for all* to learn to read this relatively simple, straight-forward and consistent language.

Pursuit of a shared mission to achieve musical literacy for our society could also be a powerful force to change the general public perception of music in our schools from an “*enjoyable half credit or extracurricular activity*” to an understanding that *music is basic to an educated person*.

There *is* good reason to be concerned about the current direction of our market, but there is also good reason to believe that we are capable together, with a shared mission, to cause a positive change in our direction for the future.

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## PRE-MEETING WORKSHOP: GRADUATE STUDIES IN MUSIC

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### INTRODUCTION

PAUL BOYLAN  
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Astonishing growth in graduate education in the United States has taken place since the conclusion of the Second World War. This expansion is reflected in enrollments, increased numbers of institutions now offering or intending to offer graduate degrees, and the proliferation of degrees and degree citations which, in turn, reflect both the diversification and expansion of research and professional fields of specialization. The Commission on Graduate Studies is currently developing a document intended to assist member institutions in the qualitative assessment of graduate programs. As preamble to the papers to follow considering the masters and doctoral degrees in music, this introduction will sketch the evolution of graduate studies so that the Association might benefit from the insights and illumination that historical perspective provides.

The first successful graduate program in this country was established in 1876 at The Johns Hopkins University, after failed attempts at such institutions as Harvard, Yale, Columbia, Michigan, and a few others. Substantial resistance to the development of graduate schools came from the college faculties who, recognizing that these new schools would focus on the sciences and professionalization of studies, wished to preserve the classical curriculum. But in the second half of the nineteenth century extraordinary advances in knowledge, particularly in the sciences, created a situation with which the classical curriculum seemed insufficient to cope.

I heartily recommend Bernard Berelson's book *Graduate Education in the United States* as a definitive reference for those interested in broad issues in higher education, and particularly in graduate education. I believe that his insights should guide the NASM as we develop standards and guidelines for graduate programs in music.

By 1900 the American Association of Universities—a consortium of public and private universities—had been formed and approximately 250 doctorates had been conferred. In 1902 the AAU completed the first study of the master's



degree, debating whether or not this degree should be terminal or merely a stepping stone to the doctorate. It is interesting to note that prior to the establishment of graduate schools, the master's degree, unearned, was awarded only to an institution's alumni who qualified, as Richard Storr expressed it, "by staying alive and out of trouble for three years after graduating from college and by giving very modest evidence of intellectual attainments." The AAU Report of 1902 also addressed the troublesome issue of proliferation. Many "upstart" colleges and universities had to withstand the pejorative evaluations of such academic leaders as Columbia University President Calvin Thomas who complained that "the Masters Degree is not conferred exclusively by universities that are worthy of the name and can be trusted to maintain high standards. . . ." Elitism was alive and well even in that era.

Concern about the master's degree contained in a 1921 AAU study which noted "existing confusion" as to the master's terminal or transitional status vis-a-vis the doctorate, and this "existing confusion" became "evident confusion" in the Association's 1935 report on the very same subject. The AAUP jumped into the fray with a 1932 report on the master's degree which resulted in one of those debilitating, paradoxical positions so beloved by the professoriate: on the one hand, with respect to the master's degree, "widespread dissatisfaction was justified"; on the other hand, "immediate standardization of requirements is totally impractical." Thus our generation continues to grapple with the ambiguous purpose and function of this degree.

Berelson's study notes that graduate education has always had to accommodate to the double pressures of large numbers of students seeking admission and the extraordinary expansion of knowledge, particularly in this century. Just as individuals seek to upgrade their status through the earned doctorate, so institutions seek to upgrade their status through the establishment of doctoral programs. I believe that the number of institutions offering doctoral degrees will continue to increase, that this growth is inevitable, and that it will, in the long run, serve the interests of music in our society by gradually expanding the base of music studies and music making and thus develop a larger constituency for the art.

Berelson also notes that throughout the history of graduate education the debate—involving issues of quality and centrality of graduate studies—and the debaters have essentially remained the same. The debaters have been primarily from the arts and humanities rather than from the sciences. The debate centers on the advocacy of high academic standards by faculties and administrators within academia versus the advocacy of graduate training as a service to society by individuals, primarily outside academe, concerned with the practicality and functionality of training as preparation for professional careers. As we continue to examine the structure, objectives and goals of the Ph.D. and the DMA, I believe that the debate will focus on the tension between academic and professional

objectives, just as the debate upon a perceived dichotomy between teaching and research will continue as we evaluate the credentials of faculty charged with guiding students enrolled in graduate programs.

Finally, the expansion of knowledge and the inevitable changes in our discipline, particularly with the explosion of technology, will create needs for training students to which the graduate schools within the Association should be responsive. Throughout the history of graduate education in the United States, these external forces—first in the sciences, then in social sciences, and subsequently in the arts and humanities—have exercised a profound influence on both the training programs and the research agendas of higher education. The Association and the faculties of each member institution must be alert and responsive to these forces. Rather than being alarmed by the proliferation of degree citations and the emergence of such new degrees as the Ph.D. in Fine Arts and the Doctor of Arts, or such interdisciplinary degrees as those in arts administration and various areas of music and technology, the Association might rather play a constructive role by forecasting the emergent needs of music in our society and encouraging those institutions with appropriate resources to develop programs to meet those needs.

Without question, institutions contemplating the establishment of graduate programs should be cautious and cognizant of the extraordinary costs of such offerings if quality is to be maintained. To this extent concern is warranted for both the increase in the numbers of graduate programs and the proliferation of degrees offered. This proliferation potentially has the effect of devaluation of graduate degrees, particularly doctoral degrees; I have come to view the emergence of so many post-doctoral programs as a manifestation of this process.

In the long run, however, I am persuaded by the long-standing desire of individuals and institutions to increase both their knowledge and their status and thus view growth in graduate education as natural and inevitable. I am convinced, secondly, that the professional associations and educational institutions have it within their power to maintain high academic standards as well as respond to those external forces generated by the profession—forces which make relevant the content and structure of graduate curricula. Finally, I am convinced that the gradual expansion of graduate studies in music will be accompanied by an expanded constituency for music and music-making which can only benefit both the profession and our society.

# THE TERMINAL MASTERS DEGREE

CHARLES BESTOR

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Currently making its way through the Association is a study entitled “Issues, Influences and Approaches to Institutional Assessment of Graduate Degrees in Music.” The document behind this snappy title, which is already in its second or third draft and will undoubtedly undergo a number more before it arrives at the stage of holy writ, attempts to identify and define the processes and procedures by which an institution may evaluate for itself the effectiveness (and potential effectiveness) of its graduate programs, in the process examining the viability of its current programs and planning for their improvement and assessing the need for new programs and planning for their implementation. The purpose of this morning’s panel is not to review this document, except perhaps in passing, but rather to provide a context within which a discussion of it, and of graduate education in general, might fruitfully take place.

Through a selection process slightly, but only slightly, more sophisticated than drawing straws, my particular paper has been commissioned to deal with the so-called terminal masters program—a peculiarly necrophiliac designation for what is otherwise a living and breathing element of many institutions’ graduate offerings. In the present instance I should make clear that I am speaking of the masters degree as terminal in relation to the institution rather than the student. Many, and in fact realistically most, graduate students are terminal at the masters level (and some, one might wish had been terminal in junior high school, if not before). There are always masters candidates, of course—and they are very often our best ones—who are using their masters programs as preparation for doctoral study. They are obviously in the minority however, particularly at masters-only institutions, although they do present a complicating factor since, because of them, the same degree has to be designed to serve two entirely different purposes.

For the masters-only institution, however—the institution that does not offer graduate work beyond the masters-level—this complication is often more a theoretical than an actual one since its clientele is drawn mostly from students who do not plan to go on for the doctorate. In some sense it is not even quite accurate to speak of the masters degree as being a terminal one, except for the music education student. Either the doctorate is required for entry into the profession or, in most other fields, a baccalaureate will do just as well. Except for the music educator, the masters degree nowadays does not really buy very much beyond what the baccalaureate can buy, except of course the right to go on for doctoral study. This is why in many masters-only schools, the graduate program is focused almost exclusively in music education. In states where permanent teacher certification or salary increases are dependent simply upon one’s holding a masters degree of some sort, whether or not it happens to be in music edu-

cation—and there are many such states—even the performance and scholarly masters programs are often populated largely by secondary school teachers who are taking a graduate degree simply in order to advance themselves in the music education profession. There is, of course, nothing in the least wrong with this.

Many of us, in fact, are very much inclined to encourage qualified music educators to take their masters work in some field other than music education—and there is nothing wrong with *this*, either as long as the institution itself keeps clearly in mind what its responsibilities are in relation to these students, as well as its responsibilities to the profession and to those non-music education students also in the program.

In any case, whatever the function of the masters program for the individual student, the questions that confront the masters-*granting* institution, particularly the masters-*only* school, are essentially the same—and these are questions that the institution should be asking itself whether it is contemplating moving from a strictly undergraduate program to one offering masters-level work, or simply assessing the effectiveness of its present masters programs—and the process of evaluation and self-evaluation by which these questions are asked, as the NASM Handbook pointedly notes (page 60) “should be characterized by the (same) rigorous artistic and intellectual activity that is a function of the graduate program itself.” I would suggest that among these questions, with which *every* institution ought from time to time to confront itself, are the following:

- (1) What are the physical and artistic resources that are needed, and available, to carry out an effective masters program, and is the institution prepared to commit these resources on a regular and continuing basis?
- (2) Beyond this, can the institution provide the sort of artistic environment that is necessary to establish—and maintain—the crucial distinction between graduate and undergraduate instruction? And finally,
- (3) Assuming that these questions can be answered in the affirmative, is it genuinely to the advantage of the institution—not simply possible but positively to its advantage—to enter into (or to maintain) a graduate program at the masters-level?

I would like to look briefly at each of these questions to see how they impinge upon the institution, upon its graduate program, and upon each other.

First of all, the NASM Handbook again states: “A (graduate) program should be instituted or continued only when an institution has the resources to provide (the necessary) requisites . . . and when the institution can make a long term commitment to maintain the quality of (these resources).” And so, of what do these resources consist?

The first and most obvious of course is the quality of the graduate faculty itself. This point is sufficiently self-evident as not to require extensive comment here. The faculty is the focus of the institution’s educational program, and the

graduate faculty, of its graduate program. If this faculty is not of the quality to engage genuinely the creative and artistic talents of advanced students, which is a significant step beyond what is asked of an undergraduate faculty, then the institution probably ought not to be in the business of offering graduate degrees at all. In addition, and not nearly so self-evident—or at least more often conveniently overlooked—the graduate faculty must be *large* enough to support the program without drawing resources away from the undergraduate curriculum. I have found it useful when examining schools with masters-only programs, to run a hypothetical student through the institution's undergraduate curriculum, from freshman to senior year, and then to see if there are any classes left for him or her to take were he or she to continue on in the school's masters program. This exercise is often even more interesting when done with some of the smaller doctoral programs. If in doing this, one begins to find an inventory of double-numbered upper-level undergraduate courses, or open-ended special projects, and particularly if there does not appear to be any provision for faculty load credit for these classes, or if one simply runs out of available courses altogether, one begins to wonder whether the institution really does have the critical mass of faculty to offer genuine masters-level work.

It is equally necessary that the institution have a student body of sufficient quality, as well as—and this next point I think is chronically overlooked—of sufficient *quantity* to provide a context within which advanced students can function. If there are not enough good accompanists; if there are not enough graduate scholars, composers and theorists to create seminars of sufficient size to generate a genuine interchange among peers, a genuine community of advanced musicians—then the graduate program is doomed to being nothing more than a fifth-year extension of the undergraduate program.

The third issue, that of the library, is so obvious and has been so thoroughly discussed elsewhere that it hardly needs additional comment here. I do have to say again, which should be obvious but somehow seems so often to be overlooked, that a music collection that can adequately support an active undergraduate program is by no means ipsofacto capable of supporting masters-level work. One must always keep in mind the inevitable interaction of disciplines in graduate study. It is almost fatally easy to make the mistake of thinking that by putting in a small masters program in, let us say, piano performance, that all one needs to do is to beef up the library's holdings in keyboard music, which is often in itself a challenging enough endeavor for an undergraduate library. A masters program in piano will have to be supported by advanced-level courses in theory and history, and these courses in turn will have to be supported by library holdings not normally called for in an exclusively undergraduate program. And the circle continually widens.

Finally on this point, as the NASM evaluative document very well puts it, “resources are more than dollars, or even what dollars buy. For graduate pro-

grams, resources involve the creation of an environment for graduate study which, by its characteristics, clarifies the distinction between undergraduate and graduate study." The NASM Handbook (page 59) is even more explicit: "Graduate education is conditioned by certain kinds of experiences which go beyond curriculum, faculty, facilities, and administrative consideration." This is in many ways the most significant issue involved in assessing the appropriateness of a masters-level graduate program at any institution—does the school provide the intellectual, artistic and cultural climate appropriate to graduate level work; is the ensemble program, and particularly the chamber music program, sufficiently advanced to challenge graduate level performers; is the faculty sufficiently active as musicians to serve as role models for their advanced students; is the campus itself a stimulating artistic and intellectual center; is music an art among other arts that flourish there?

Finally, even if an institution is capable of offering a masters-level graduate program of quality, it still cannot be taken as necessarily self-evident that the institution is well advised to do so. The question remains as to whether the graduate program serves the institution itself, as opposed to serving its graduate students; whether (and this is the ultimate question that has to be asked by the institution of itself) the graduate curriculum in fact strengthens the institution's overall educational program, and especially whether it strengthens the undergraduate program, since this is the primary focus of most masters-only institutions, or draws resources away from that undergraduate program. For if an institution is unwilling, or simply unable, to make the sort of long-term commitment of resources that is necessary for an effective masters-level program, then that program will inevitably draw resources away from the undergraduate curriculum simply because there is no place else from which these resources *can* be drawn. When this is the case, the institution might be far better off focussing its attention entirely at the undergraduate level. And on the basis of my observations—and I have visited a sizable number of schools in the 23 years that I have been a member of this Association—a by-no-means-negligible percentage of masters-only schools would significantly improve the quality of their educational program by eliminating their graduate degrees altogether and concentrating their resources at the undergraduate level.

The temptation to ignore this point, however, often seems almost overwhelming:

- A. One is so easily seduced by the supposed prestige of offering graduate work, or often even more to the point, the ignominy of dropping graduate programs that are already in place.
- B. In addition, one clings, usually vainly, to the hope that graduate TAs are going to be able to carry a significant portion of the undergraduate teaching load, or significantly enhance the quality of the undergraduate ensembles. Unfortunately, both of these tend to be delusions for those

schools hanging on to graduate programs, or graduate program plans, that do not really strengthen the institution's overall quality. The prestige of a masters program that is being offered at the expense of the undergraduate curriculum is virtually nil in any case and particularly so among those graduating seniors who are likely to be its principal clientele. On the other hand, TAs of sufficient quality to enhance the undergraduate program are generally only attracted (and ought to allow themselves only to be attracted) to already-strong graduate institutions, and these are not the schools that have any reason to question the viability of their masters programs.

In short and in summary, the basic questions that underlie all of those that have been asked before, but which requires its own answer, is simply this: what, *au font*, is the educational and professional function of the graduate program at the institution? What is the institution trying to accomplish by offering the program? How is it serving those students who might otherwise not be served? How, through its graduate program, is it genuinely serving itself? These ultimately are the questions that the institution has to ask itself, and upon their answers rests the validity of its graduate programs.

# THE PH.D. DEGREE

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Among various examples of apparently frivolous lawsuits reported in *The Wall Street Journal* on October 5, 1984, is the case of a Roy G. Jacobson who sued Columbia University in 1959 after he flunked out. The plaintiff claimed that the institution had not lived up to its promise to give him "wisdom, truth, character, enlightenment, understanding, justice, liberty, honesty, courage, beauty, and similar virtues and qualities; that it would develop the whole man, maturity, well-roundedness, objective thinking and the like." Although the case was dismissed, one cannot but wonder what the state of U.S. district courts would be if all of our would-be doctors in music were to resort to similar legal action when they fail their comprehensive examinations or, once doctors, when they fail to compete successfully for job security. For there is little doubt that in spite of the control of state education agencies, coordinating boards of colleges and universities, and accreditation agencies such as our Association, too many institutions of higher learning have been allowed to develop inadequate programs at the doctoral level.

Since I am dealing here specifically with the Ph.D. degree in music, let me briefly refer to the true nature of that degree, as we might conceive it today, and to the corresponding (Ph.D.) doctoral "environment" that the institution should provide. Ever since Harvard University granted the first American Ph.D. degree in music in 1905 the research components and the emphasis on independent investigation as a preparation for continued scholarly activity seem to have forged the primary orientation of that degree. Ph.D. music programs continue to center their attention on producing learned music scholars, with emphasis on depth of knowledge and the ability to exercise independent thinking and understanding in the chosen area of research. The specific academic requirements (formal course work, language proficiency, qualifying or comprehensive examinations, dissertation and oral defense) remain standard and are sanctioned by Graduate Schools or accrediting associations.

We seem to have, therefore, at least in theory, a generally accepted definition of the nature of the Ph.D. degree in music. Historically, it is significant to remember that the emergence of the study of music as a humanistic discipline in American universities paralleled the development of musicology in the United States. The first chair of musicology established at Cornell University in 1930 and held by Otto Kinkeldey denotes the beginning of that development and the corresponding movement towards the establishment of the Ph.D. degrees in music theory and history whose respectability and integrity could be compared with degrees in other humanistic disciplines. The last thirty years or so have seen a singular growth in the number of Ph.D. dissertations in music from some



231 in 1952 to 1917 in 1970 (awarded by 56 American and 2 Canadian universities), to over 2000 in 1980 conferred by more than 75 institutions. By and large such numbers of young scholars have contributed greatly to the improved quality of music research and teaching in various types of colleges and universities. The 1960s and 1970s witnessed a great expansion of the scholarly music curriculum, including, besides the conventional areas of research in Western music, studies in American art-music, jazz and popular music, and ethnomusicological studies. Ethnomusicological curricula have had a very beneficial influence on music students and faculty through their natural rapprochement with social scientific disciplines, their advocacy of total cultural immersion and their inherent unification of music performance and speculative theoretical inquiry.

The much debated question of whether the Ph.D. is or is not (or ought not to be) a professional degree carries important implications for the true nature of the doctoral environment. Since doctoral degrees are now considered a *sine qua non* condition of faculty employment (at least in the academic areas), the Ph.D. is from that viewpoint a professional degree. But what makes a Ph.D. in music potentially a successful university professor cannot be attributed to the few semesters of experience as a teaching assistant or an associate instructor. We know that in actuality, there is little training in instructional methods in a Ph.D. study program with the obvious exception of the Ph.D. in music education which nevertheless should remain essentially a research degree.

One may insist that the most valuable qualities of a Ph.D. on a university faculty are his or her mastery of a specific field of study and the continued ability for unconventional pursuit that leads to a real contribution to knowledge. These are the essential qualities, it seems to me, that a doctoral level faculty should possess. The difference, however, between a competent member of the doctoral level faculty and one that might advance the mentor and role models for the doctoral student lies, I believe, in the specific attitude of that potential mentor toward his/her study object and his/her ability to develop a stimulating and sympathetic working relationship with the student. First, because the Ph.D. is a degree aimed at original research, a strong commitment to that orientation in teaching, advising, and publications must be clearly visible. However well read and up-to-date a musicologist, music theorist, educator or ethnomusicologist may appear in a seminar situation, a lack of personal involvement in the careful formulation of research insights as revealed through vigorously innovative ideas will eventually tarnish the image of that scholar in the eyes of the most perceptive and frequently most promising students. Such students actively or intuitively demand challenges, intellectual and artistic excitement, encouragement and a continuous sense of purpose. A mentor is not only an expert or wise instructor, but also a trustworthy counselor and guide, a guide who shows genuine interest in the student's development, who can be merciless in his/her mandate for student's systematic productivity, yet judicious in the frequent need for positive reinforcement and the occasional restoration of self-confidence. The changing

and renewed sense of ultimate objective in the research process requires constant adjustment, the perception and articulation of which represent a vital responsibility of the doctoral faculty. Just as any other aspect of life, graduate and professional objectives require continuous attention.

The realistic assessment of such objectives rests with the supervising professor of the doctoral student. At the risk of sounding elitist, I must express my firm belief that the high number of Ph.D. awarded to individuals without the properly demonstrated qualities of a true researcher has contributed to the current precarious situation of unsuccessful, disillusioned doctors in music who have had to change drastically their professional goals and who have abandoned the field of music altogether. A conscientious, honest faculty can avert such tragic cases by refusing to respond to the so-called "humanitarian" argument which considers that after two or three years of formal course work, the doctoral candidate has already invested so much time, energy and financial effort that to discontinue that candidate in the program because of poor results or simple mediocrity would be "inhuman." Such an attitude actually condones dishonesty. The doctoral level faculty must come to realize and implement the basic idea that doctoral education in music is not for everybody that seeks it. This realization comes to light as one of the most critical factors of preserving the *bona fide* research qualities of the Ph.D. degree in music.

One does not serve as mentor or role model in a premeditated fashion. A doctoral level faculty member's particular qualifications in research-oriented fields of music are obvious. Besides an in-depth knowledge of the various theoretical and methodological issues confronting a given discipline, and a comprehensive command of the specific literature, a qualified doctoral faculty presupposes experience and activity in the very field of research. Such activity calls for tangible evidence of measurable, innovative contributions to that field, as revealed through publications that ideally can stand as models for imitation or objective, and through public lectures and debates in which individual insights can be put to the test of acceptance or rejection.

In addition, while all research endeavors are based on the empirical data gathered by the researcher on a given topic, the most creative scholars are those who are able to advance, through the appropriate scrutiny of those data, the theoretical framework of a special field of study upon which lies the precise conceptualization of that field. In retrospective terms, we tend to label as "mentors" those, during our graduate or professional life, who made us think, who shaped our goals and challenged our minds, by disputing our thoughts, taking exception to our stands and, in the process, who empowered us with self-assurance in our profession of faith.

To the extent that education inevitably involves a certain level of indoctrination, the role model factor in doctoral study is crucial for both faculty and student. It is only natural that scholars' evaluative tendencies and convictions

in the research process pervade their teaching activity and often stimulate the doctoral student's initiative and own creativity. Role models are the result of natural persuasion, i.e., the development on the part of the doctoral student of a system of scholarly beliefs and practices formulated through the observation of his/her peers' ideas, procedures and accomplishments. The doctoral level faculty should serve as role models only to the extent allowed by such an informal mechanism over which the faculty should and, in fact, have little control. To conceive it otherwise, for example, by requiring the doctoral student to modify his/her specific way of behaving or thinking according to the faculty's precepts, would appear as a contradiction to the independent and original inquiry clause of the research process.

J. J. Speizer in his review essay entitled "Role models, mentors, and sponsors: The elusive concepts" (in *Signs* 6[4], 1981) stressed that the belief in the necessity for role models and mentors seems to be based on social learning and cognitive development theory. The term *role model* is commonly used in studying and describing modeling relationships between university faculty and students. In spite of the fact that much has been written about the importance and effectiveness of modeling and mentoring relationships, there have not been systematic studies to prove the effectiveness of these relationships. Yet, many people have likened mentoring to parenting, but, as we all well know, becoming a parent or a mentor does not ensure effectiveness in that role. A few strategies known to be successful in the mentoring process have been suggested. (See, e.g., *The Vocational Guidance Quarterly*, March 1984, p. 196.)

The next question to which I would like to address myself has to do with the sort of interaction that ought to operate between the doctoral student and the faculty. Throughout the various phases of dissertation research and work, the faculty member fulfills several sequential roles. First, in the exploratory phase of research possibilities, the faculty acts an advisor, throwing out leads and giving information about potential areas of fruitful research, monitoring the student's response to this preliminary work. The second stage deals with research problem focus, with the gradual crystallization of more specific problems developed out of an in-depth literature search. A further phase is the student's generation of questions or hypotheses which he tries out on his supervising professor. At this point the professor tends to critique the students' hypotheses in the hope of guiding the student toward a more precise problem definition.

In ideal conditions, all of this takes place in a spirit of cooperative assistance and in a collegial and confidential atmosphere. This is the crucial time when the student is likely to learn in depth what his/her professor thinks about those topics of mutual interest. Concurrently, the faculty member will learn much more about the student's motives, hopes, and ability to respond to constructive criticism. This is a learning experience for both of them not only in terms of the generation of new information and insights but also of the true revelation of each other's

personality. From an ethical viewpoint, this interaction is crucial for the student, since the specific behavioral patterns displayed by the faculty member will be remembered and, when positive, will be imitated in future similar roles that the student may be called upon to fulfill. The role model develops out of the degree of close identification with the faculty member, his encouragement and sensitivity, and out of the level of consultant relationship and commitment to the student and the chosen topic or area for doctoral research, exhibited by the professor. Among other ethical responsibilities is the much neglected question of faculty competence for special areas within the various branches of music learning and research. The self-examination of competence rarely comes up. But, one needs to recognize that faculty competence varies greatly.

The matter of what qualifications doctoral students should have beyond the simple possession of a masters degree could be easily considered as a corollary of what has been said of the nature of the Ph.D. degree and its implications in the research process. Students and faculty can only recognize true potentials of original research and genuine contribution to knowledge during the course of the doctoral program itself. This is why not all students entering a Ph.D. program in music can be guaranteed that they are capable to complete it successfully. While educational research is not my area of expertise, my experience as a doctoral level faculty member has revealed too clearly that only when doctoral programs in music have the courage to maintain the highest standards and to avoid falling into the trap of self-serving market consideration will the Ph.D. degree in music regain and retain its full integrity. The Ph.D. "environment" deserves a much needed active and qualitative preservation before mediocrity destroys it altogether.

# THE DOCTOR OF MUSICAL ARTS DEGREE IN AMERICA

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## 1. HISTORY

The Doctor of Musical Arts degree is a relative newcomer in American higher education. Following the end of World War II, when music departments were booming, there was felt a need to provide performing musicians a degree that would qualify them to hold administrative positions in colleges and universities. Such a degree program would, at the same time, certify highly-trained performers as qualified teachers in the hierarchy of higher education. Many men who had returned from military service wanted to teach as performers, but had little interest and less inclination to devote time and energy to a Ph.D. program; their interest was in repertoire, not research.

There may be some dispute as to whether the idea originated with Howard Hanson at Eastman, or elsewhere. Certain it is, though, that in his capacity as chairman of the Committee on Graduate Curriculum at NASM, he was in a position to advance the idea. "Some years before 1953"—according to Dr. Hanson himself, perhaps as much as twenty five years earlier—discussion had been initiated "concerning a doctoral program that would emphasize the professional aspect of music and recognize musical performance as a legitimate field of major study."<sup>1</sup> It was in the early 1950's, then, that programs leading to doctoral degrees in performance and composition were initiated at several schools, including Eastman, Michigan, Indiana, and Southern California. The first such degrees were conferred in 1955 or 1956.

The pages of the *New York Times*, in the fall of 1953 give an idea of the climate that nurtured this experiment. On Sunday, October 25 of that year, Howard Taubman described the new "Doctorate for Musicians" at Eastman School of Music. Our universities, he wrote, channel students' interests in two directions, musically: toward active participation in performance, chamber music, and so forth; and/or toward theoretical consideration of music, including music appreciation, analysis. Both avenues, of course, should be open, especially for composers. But, he added, "It is a fact that the professional musician is likely to have a harder time making his way in the academic set-up than the musician-scholar. . . . The weight of tradition is such that men and women without this degree [the doctorate] rarely arrive at full professorships or posts as chairmen of departments or deans of schools." While that situation did not prevail in the conservatories, such as Eastman, Juilliard, and Curtis, where professional excellence served as the strongest criterion of judgment, many colleges, especially the smaller or less prestigious ones, needed doctorates on

their faculties in order to maintain their accreditation. He went on to quote Dr. Hanson: "The Eastman School [no mention of the other schools] is setting up the first professional doctorate in music since the early days of the Doctor of Music degree which has become primarily an honorary degree."<sup>2</sup> The requirements for the new degree would be "the knowledge and technique which have to do with musical practice, rather than with musical scholarship," and would include "skilled musicianship, high performance ability, pedagogic training, and the like."

The following Sunday (November 1, II, p. 9), the eminent musicologist, Paul Henry Lang, fired a broadside at the new program. Music, he pointed out, was a latecomer in the university, and aside from a relatively few institutions, merely consorting with the humanities rather than being one of them. Some music departments had recently begun to require the Ph.D., "but only in the field of musical scholarship. No other musical activity in the university," he insisted, "calls for a doctor's degree for the very simple reason that it is irrelevant."<sup>3</sup> (Elsewhere he is reputed to have declared that the only doctorate appropriate for anyone who is not a physician or a dentist is the Ph.D.) "The university is not the place for the training of performers—it is a contradiction in terms."

We quote the conclusion of his letter, which spells out the dire consequences he foresaw from what he considered this ill-advised, upstart program:

"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, in some august college in preference to the more accomplished artist. When the conservatories feel the pinch of competition, . . . they too will establish a degree factory and turn out doctors of piccolo playing or duo pianism. . . . Taught by a D.M.A. or Ph.D. in band arranging, the student will get detailed technical instruction, and be advised to take some courses in the humanities in his spare time, a task for which he is not prepared. 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 . . . better conservatories and better university music departments, not an infelicitous blend of the two."

Howard Hanson responded the following Sunday (November 8), with telling effect:

"Professor Lang's intemperate comments on the new professional doctorate in music approved by the New York State Board of Regents seems to indicate a rather curious lack both of logic and factual information. He ignores the fact that there are a large number of professional doctoral degrees which have no relationship to the degree in philosophy. The Board of Regents of the State of

New York, for example, lists 31 professional doctorates, including 11 in the field of engineering alone. Many professional schools of music . . . are part of our American universities. A professional degree from such a university school of music should be as valid as a professional degree from a school of engineering, education, and the like." Music training *does* take place in U.S. schools, and they are usually attached to a university—part of academic instruction. "Why should the professional degree have lower standards? Why does the professor need a degree in musicology?" The professional doctoral degree (in music) is not a new idea. "It has been discussed for over a quarter of a century in both the NASM and the Music Teachers National Association." It "has the approval of many musicologists who were consulted in its formulation. A way was needed, a degree that would be accepted as an indication of proficiency in professional musical skills. This provides a way "to recognize such proficiency by a degree which is appropriate to that training. Otherwise, we may have Ph.D.s in musicology conducting our musical performances, and in some cases, this might really be, to use the professor's adjective, 'intolerable'."

With that flourish he concludes his rebuttal. And it must be admitted that Dr. Hanson came out ahead in that particular skirmish. His arguments answer the main points of what is best termed a petulant letter from Professor Lang. Besides, "the professor"—to adopt Hanson's term—could do little more than register his opposition to a *fait accompli*. Furthermore, if the traditionalist position (based on an ideal conception of the European university) could already be faulted as outdated and inappropriate to the realities of the American academic situation in 1953, social changes since then have conspired to tumble the ivory tower even further. The D.M.A.'s proponents had history on their side, it would seem.

From Dr. Hanson's remarks and Taubman's report, we can glean the rationale for the degree:

1. to provide academically acceptable recognition of the training and accomplishments of professional musicians in academe;
2. to justify a degree based on "knowledge and technique rather than musical scholarship;"
3. to concentrate on "skilled musicianship, high performance ability, pedagogic training, and the like." This last goal has come to loom increasingly larger over the years as D.M.A. programs have proliferated. Have our schools, then, become degree factories as Professor Lang predicted? That question remains to be discussed.

One further goal, seldom stressed since then but clear from the *Times* report, remains as an unspoken assumption in justifying the degree: that is to create a doctorate which would allow musicians in academic careers to "arrive at full professorships or posts as chairmen of departments or deans of schools."<sup>4</sup>

A cursory survey of D.M.A. holders on music faculties and in administrative posts around the country would suggest that these goals are being met.

## 2. DESCRIPTION

Now let us consider for a moment how the member schools of this Association have agreed to see this doctorate. Please consult Appendix I, where we have copied the pertinent pages from the NASM Handbook, 1983.

We discover there, first of all, that the "principal functions of Graduate Study in Music are generally considered to be "continued development of:

- Individual talents . . . to preserve and extend our cultural heritage;
- Professional competence in . . . composition, performance, interpretation and evaluation of knowledge"—that is, performance skill;
- Scholarly competence in the organization, interpretation and evaluation of knowledge—that is, scholarship;
- Professional competence in communication and dissemination of knowledge—that is, teaching;
- Individual potential to solve contemporary problems in . . . music."

Now, the first and last of these "functions" relate individual development to our cultural past and the future development of the musical art. The three central points focus all graduate studies in music on Performance, Scholarship and Teaching.

The Handbook goes on to recognize "two basic types of doctoral degrees in music: those that are research oriented, and those that are practice oriented." Two more key phrases deserve note: It is understood that "doctoral degrees are intended for those planning to work at the most advanced academic and professional levels of musical endeavor." And "students admitted to doctoral study are expected to achieve competence as musician/scholars who can communicate effectively both orally and in written form." Thus, all doctorates in music, whether research oriented or performance oriented, are expected to prepare candidates as Performers, as Scholars, and as Teachers—at the most advanced levels.

Clearly, it is not a question of developing any one of these skills to the exclusion of the others. Rather, the difference in music doctorates is a matter of emphasis. Whereas in many Ph.D. programs performance requirements are, shall we say, not stressed; in the D.M.A., the "practice oriented degree," the main focus is on performance. The degree program, by this definition, emphasizes the "creation or performance of musical works *and* the application and transmission of knowledge about musical works:" I have underlined those key words on the left hand side of that page.

Finally, in more specific terms:



For the performer, "historical and theoretical knowledge" should support the development of individualized interpretations in the specific performing medium, as should "a broad knowledge of repertoire and literature," with "additional studies in pedagogy."

For the composer, the goal is "the development of a personal aesthetic expressable in sound. Competencies also include a broad knowledge of historical and contemporary compositional practices, music theory, history and criticism, and creative approaches to relationships of these to the compositional process."

Now, how have these goals been interpreted and met in various schools?

### 3. SURVEY

In order to establish a clear sense of the current situation, we requested information (catalogues, course requirements, graduate student guides, etc.) from all schools offering the doctorate in performance or composition, as indicated by listings in the College Music Society *Directory*.

Some 42 schools responded with materials and even some informative letters.<sup>5</sup> I would like to draw your attention to a few enlightening excerpts from those materials on Appendix II. The survey we are about to share with you is drawn from those materials, and we thank publicly all those who responded.

As a way into the complexities of D.M.A. programs within our pluralistic society, we begin by mentioning some of the degree designations, some of the majors possible. One or two schools call their earned performance degrees Doctorates of Music (D. Mus.), in contradiction to what Prof. Lang said. Some still use the early designation A. Mus. D., and we treat all these as coming under the rubric of D.M.A.

Doctorates in Musical Arts, then, are commonly awarded in Performance (including conducting) and Composition, sometimes in Sacred Music or Performance Practice. In some cases there are also special designations such as "Performance and Literature." For purposes of this presentation we have not considered degree programs in Music Education or in Sacred Music unless they result in the awarding of a D.M.A. degree.

At Eastman, the D.M.A. (or A.M.D. as it was then called) originally allowed two possible majors: Performance and Pedagogy (that's one), and Composition. Later were added Chamber Music, and Music Education. While teacher preparation has been central to the concept from the start, some programs offer Performance with or without Pedagogy.<sup>6</sup> Still, Performance and Composition remain the major focal points of D.M.A. programs throughout the country. We concentrate primarily on them, and for the sake of brevity, normally confine our remarks to performance alone. We should bear in mind, however, that D.M.A.

degrees are sometimes offered in such fields as Sacred Music, (or Church Music), Choral Music, Liturgical Music, and Music Education.

Chamber Music as a separate degree program is relatively rare, as is Accompanying, although both are normally central to performance programs.

One school, Columbia, offers the D.M.A. only in composition. The same, apparently, would have been true at Cornell until recently, before they added a performance degree in 18th-century instrumental music. While several schools specifically emphasize historical performance practice, only one of those reporting, Stanford, makes mastery of earlier performance styles the main thrust of its D.M.A. program.

A certain variety exists in the designation of Performance degrees: Eastman's original Performance and Pedagogy has been transmuted (as elsewhere) into Performance and Literature; and some schools offer the choice: Performance, *or* Performance and Literature. Yet another degree program, by way of contrast, offers Performance, *or* Literature and Composition.

We may assume that these differences in terminology are indicative of a certain range of difference in emphasis within the larger consensus on the goals of "principal functions" of the programs.

The occasional emphasis on historical performance practices may be seen as a solution adopted by a number of schools to the scholarship dilemma. If no other school has adopted Stanford's exclusive position, a number indicate that written research projects are to be devoted to questions of performance practice of particular historical periods.

We have seen, in considering the statements from the NASM Handbook, that the D.M.A. degree has a dual training focus on performance skill and pedagogy. Further, we have noted that there was from the outset concern as to whether such a degree could preserve the intellectual content that many feel is implied in a doctoral degree, intellectual content that is usually associated with scholarly pursuits: research and writing.

Our survey reveals a great many programs coping with those potentially contradictory goals—performance and scholarship—in a variety of ways. Please consult Appendix III.

Overall, we looked at types of majors offered; at admission, language, and residency requirements; at the use and nature of the "doctoral document"—this is where the greatest and perhaps most telling differences were found—and at the final exercise. In Appendix III, we have tried to sketch in the outlines of a hypothetical, typical program this, with the understanding that every program in existence probably differs from this prototype to some extent.

a) Majors offered. As already indicated, the large majority of programs center upon performance and composition. Conducting is usually a division of

the performance program, though it may also be considered a separate program.<sup>7</sup> Major differences exist in the structure of these two major divisions, and they will be noted later.

b) Admission requirements. A Master of Music degree or its equivalent is required virtually universally. Demonstration of “a high level of performance skill” is usually a prerequisite as well. Some programs (not many) require demonstrated success as performer or teacher, while others, particularly in Sacred Music, may require experience in the field. Most of the literature promises a formidable barrage of (evaluative) entrance exams in addition to entrance requirements.

c) Residency requirements. These can vary, when indeed they are specified, ranging from one year beyond the Master’s degree to as much as three. The requirement may also be stated in terms of consecutive *terms* of full-time enrollment (2 to 4).

d) Course requirements. A number of schools state no minimum number of required credit hours at this level. Those that do usually call for about 60 credits beyond the M.M., or 90 beyond the Bachelor’s degree. In such a program, credit is usually granted for everything: recitals, thesis, what have you. Other programs require completion of similar projects, but allot no course credit, or credit at most only the semesters, lessons, and coaching leading up to them. In many credit-oriented programs a minor field is required.

e) Language requirements. The mean for language requirements is one, with schools requiring two or those requiring none about equally represented on either side. Voice programs often require three languages, but then as often as not, only ability to pronounce them correctly. A few programs allow substitution of computer skills (which in some cases is particularly appropriate for composers) or statistics—and in one instance, advanced score reading may be substituted for a language.

f) Qualifying exams. Most schools require written and oral examinations for admission to candidacy. Often these are comprehensive in scope, including history, theory, and musicianship.

g) Final exams. A final oral examination is the rule in all but about eight of the programs reviewed. Within a given school, the use of a final examination may depend on the particular program. It is not the case, as one might expect, that programs with a dissertation requirement include a defense. Furthermore, there is a grey area because several programs require a final recital, while some specify a final lecture-recital or lecture-demonstration (in the case of composers and conductors). Presumably, those presentations would offer occasions for questions from the faculty and other members of the audience, and thus serve the purpose of a final oral exam.

In one school (Catholic University), the final recital program is assigned after completion of all other requirements, and the student is given up to 90 days to prepare and present it.

We have held the two most complicated points until last. They are the performance or recital requirement and the scholarship requirement, or that activity that in a Ph.D. program would certainly involve writing a dissertation. In D.M.A. programs these two areas interconnect. They are often inseparable.

h) Recital/Performance requirement. As a general rule, three recitals may be considered the norm—usually, one solo recital, one ensemble performance, and one lecture-recital or demonstration. Sometimes, though, four or more recitals may be called for. Pianists, and sometimes other instrumentalists, may well have a supplementary concerto requirement; singers will prepare one or more full operatic roles.

Now let us turn to the research requirement, where this picture will be filled in further:

i) Research requirement. Is scholarly inquiry and writing to be part of a professional doctoral degree in music, or is it not? Most seem to agree that it is, although in that case the problem remains, what is to be considered an appropriate kind of endeavor for such a requirement? There is a certain latitude in the NASM definition.

Most faculties seem tacitly to agree that it should not, or need not, be on the same level or of the same length as that for a Ph.D., the “research” degree. At the same time, it is clear that there should be some demonstration of scholarly attainment on the part of every D.M.A. candidate. These are some of the considerations that committees have evidently been struggling with in formulating the programs we have considered. The solutions are many and varied.

No one demands a full-fledged doctoral dissertation such as would be expected from a Ph.D. candidate in musicology. Many schools require a “thesis,” and some carefully distinguish between a thesis (an extensive research paper, of up to 100 pages) and a dissertation (a study of from 100 to 300 pages). In fact, there is a rich variety in the terms used to describe this requirement: Dissertation, thesis, doctoral document, written project, treatise, doctoral essay, and monograph.<sup>8</sup> Now, how are these terms applied?

Well, Eastman required a dissertation, *or* one long or four short seminar papers, *or* a doctoral essay—this latter, for composers. The University of Kentucky, “in lieu of a dissertation,” wants a “doctoral project” as “an indication of the student’s ability for scholarly study and research: 1) a monograph which forms the basis of the lecture-recital, and 2) thoroughly researched and documented program notes for the remaining repertoire used in fulfilling the performance requirements.” This approach is not uncommon—and this is about as clear a statement of it as I have discovered.

At least one school, the Juilliard, specifies that the doctoral document is to be on a musical, not a musicological topic; that is, it should be specifically performance-related. Some schools find themselves under the constraint of rules requiring the submission of a document for the doctorate. In such cases, it is not unusual to discover the term dissertation being frankly extended, in this manner: "The Dissertation consists of: Part I: All Recital Programs, concert programs, program notes, and lectures during the student's residency; Part II: A Thesis of limited scope."<sup>9</sup> Sometimes, when a lecture-recital is part of the requirement, the lecture will be submitted in thesis form. At North Texas State, in Performance, "a typical dissertation will consist of a minimum of four recitals."

At U.S.C., degrees in Church Music, Composition, and Music Education require a dissertation; the degree in Choral Music, a "treatise," "equivalent of a thesis in format, content, and fee;" and in Performance, "a performance project consisting of documented program notes for one recital."<sup>10</sup> Under the heading Research Requirement (for the Performance and Literature degree), the University of Illinois calls for: An extended paper on research; *or* "an unconventional recital with accompanying paper, containing analysis and explanation;" *or* two full-length lecture-recitals on little-known material. For its Composition degree, the same school equates: a thesis or research project; *or* two lecture-demonstrations or lecture-recitals on unconventional matter; *or* two major articles suitable for publication in a professional journal.

The situation at the Hartt School is perhaps more representative. There, for Performance an "essay" is required; for Composition, a work of large proportions; for Education, a dissertation.

Yale's program is different from any that we have considered so far. Since we so frequently receive inquiries about it, we would like to describe it to you. Yale's first doctorates in Musical Arts were awarded in 1973. The program is apparently unique in its requirement that the candidate hold the M.M.A. from Yale. In the course of earning that degree, which carries the student one or two years of residency beyond the M.M., the candidate undertakes a research topic and writes a thesis, as well as performing a degree recital and presenting the results of the research project in a public forum. Upon completion of those requirements, the student then must spend at least three years out in professional life. "It is this hard work in a professional enterprise, defined by the student and taking place under the variable and unpredictable conditions of professional employment in real life after Yale—it is hard work, and signal success in it, which constitutes, for these performers, a dissertation. Each case has been different; each candidate has, at the proper time, to make his own case, submit evidence and references, return to Yale for a recital and a comprehensive oral examination and submit all over again to the indignities of professorial inquisition."<sup>11</sup>

Let me note, finally, that a few schools have made provision for the student who simply wishes further training in performance—"one more year of lessons," as one of our colleagues puts it—<sup>12</sup> by instituting an advanced Certificate in Performance. This solution allows recognition of further study without violating the research requirement of the doctorate.

#### 4. PERSONAL OBSERVATIONS

This project originated under the title "Graduate Faculty as Role Models." It then shortly evolved into "The Faculty and Graduate Degrees in Music: Qualifications, Responsibilities, and Assessments." Under that dual mandate, we agreed to deal with the D.M.A.

If we consider D.M.A. training under the light of that earlier project title, we immediately discover one peculiarity of these programs. Quite simply, the faculty in a D.M.A. program do not serve as role models in any way comparable to the situation in either Master of Music programs or Ph.D. programs. To the extent that the D.M.A. candidate seeks certification not as a concert artist but as a performer/teacher/administrator at the college level, neither the research/scholar nor the concert artist is a completely apt role model. The student's faculty advisor is the person, in most instances, to be least likely the perfect model for the all-around, well-balanced graduate we seek to produce.

It will be clear from what I have reported to you that there is great diversity in American D.M.A. programs. At some schools there is extensive quantification, at others very little. In the former, the courses required are spelled out in detail, with all required activities—recitals, lecture-recitals, dissertation thesis or document—accorded credits in order to achieve the sixty or ninety credits required. At the opposite extreme are programs where only a few requirements are specified, and much depends on the situation, the student's individual initiative, and the judgment of the faculty. This last bears repeating, for of course, the less structured the program, the greater the burden in the long run on the faculty when it comes to "Yay" or "Nay."

It is not possible to evaluate the quality of a program by studying its published description. That sort of exercise can give us a sense of the rich diversity of programs available, of the imagination that has been brought to bear in devising them and in advertising them through the published brochures. But we would hazard the guess that the quality of any given program depends almost entirely on the excellence, or incompetence, or commitment, or indifference of the faculty that runs it. The human factor—expertise and teaching skills of the total faculty; the real standards applied in admissions, performance, and examination evaluations; the effectiveness of the interaction between student and teacher—all those human factors must go into determining the true value of a program. And they cannot be judged from the catalogue.

Are there programs where students are accepted merely to fill available spaces? No doubt. We can only hope that they are the exception. A good program, we believe, admits only its best qualified graduate students to its D.M.A. program, works intensively on their further education, and certifies only the successful achievers as most likely to teach well.

In the final analysis, perhaps the only available criterion for evaluating programs lies in the overall pattern of success of their products. Along these lines, let us conclude by giving you the results of one more set of data. We ran a quick check of the ratio of D.M.A.s to Ph.D.s in administrative and faculty positions at some of the schools surveyed. The first observation to be made is that holders of any sort of doctorate are still very much in the minority on music faculties. Despite Professor Lang's dire prediction, you still do not have to have a doctorate to teach piccolo playing or duo pianism.

That said, it is also apparent that D.M.A. holders are finding academic positions, both on faculties and in administration. Ph.D.'s tend to dominate in ratios of 2:1 or 3:1, but in several schools the numbers are equal. In one case D.M.A.'s are more numerous by almost 2:1.<sup>13</sup> And the D.M.A. degree does increasingly open the way to administrative appointments.<sup>14</sup>

Finally, one last observation, which you may interpret as you see fit: schools tend to hire their own D.M.A. products.

## FOOTNOTES

<sup>1</sup>*Eastman School of Music, 1947-1962*, edited by Charles Riker, University of Rochester, Rochester, 1963, p. 40. We wish to express our thanks to Ruth O. Watanabe, former Librarian and currently Archivist of the Eastman School, for graciously supplying information for this history.

<sup>2</sup>Northwestern University School of Music calls its earned performance degree a Doctorate of Music (D.M. or D. Mus.).

<sup>3</sup>Professor Lang added, citing Columbia's "neighbors to the north and south," Harvard and Princeton, that theory and composition in those universities are taught by distinguished composers without the Ph.D., but "university men to the core"—that is, they are "informed, articulate, up-to-date with solid humanistic training."

<sup>4</sup>*Eastman School of Music, 1947-1962*, p. 40.

<sup>5</sup>They include: the Universities of Kentucky, Northern Colorado, Maryland, Southern Mississippi, Michigan State, North Texas State, Arizona, Indiana (Bloomington), Wisconsin (Madison), Kansas, Oregon, Southern California, Washington, Michigan, Illinois (Urbana-Champaign), Oklahoma, Iowa, West Virginia, Texas (Austin), Miami (FL); Boston, Temple, Catholic, Cornell, Yale, Stanford Universities; the Cleveland Institute, Hartt School, St. Louis Conservatory, Southern Baptist Theological Seminary, Peabody Conservatory, Eastman, Juilliard, and Manhattan Schools, New England Conservatory, American Conservatory, New Orleans Baptist Theological Seminary, Cincinnati College-Conservatory.

<sup>6</sup>North Texas State has a new, "highly selective" conducting program.

<sup>7</sup>In one case, at least, (Temple University) the exams "cover coursework" only.

<sup>8</sup>In other descriptions we read of: "a document more limited in scope than a dissertation," (U. Oklahoma), "a dissertation of monograph length" (Peabody), "an

extended written project" (Wisconsin), "a document of doctoral treatise quality" (New Orleans Baptist Theological Seminary).

<sup>9</sup>University of Southern Mississippi.

<sup>10</sup>Other examples: "a monograph made up of 4 recitals and program notes from them: (U. of Kentucky); "a lecture-recital and a paper on the music discussed" (Michigan State); "a Final Recital analogous to the doctoral dissertation" and a D.M.A. document (U. of Kansas).

<sup>11</sup>These remarks are used with permission of Richard French, chairman of the Yale D.M.A. committee.

<sup>12</sup>See Handout, p. 2, Jon E. Engberg letter.

<sup>13</sup>Oregon. The Yale School of Music has 2 Ph.D.s and 5 D.M.A.'s, but the Department of Music is a separate operation.

<sup>14</sup>D.M.A. holders hold deanships at several schools, including West Virginia (College of Creative Arts), Northwestern, Boston University. The recently selected President of Juilliard is, as the saying goes, one of ours. At U.S.C., if the Dean holds a Ph.D., the Director of the Schoenberg Institute, and two of four chairmen, have earned D.M.A.s.

## APPENDIX I

### IX. GENERAL STANDARDS FOR GRADUATE PROGRAMS IN MUSIC

#### *A. Functions of Graduate Study*

The principal functions of graduate education in music are generally considered to be the continued development of:

- § Individual talents, interests, and philosophies which can be used creatively both to preserve and extend our cultural heritage
- § Professional competence in such disciplines as composition and performance interpretation, and evaluation of knowledge
- § Scholarly competence in the organization, interpretation, and evaluation of knowledge
- § Professional competence in the communication and dissemination of knowledge
- § Individuals with the potential to solve contemporary problems in various aspects of music.

### XIV. DOCTORAL DEGREES IN MUSIC

Doctoral degrees in music are intended for those planning to work at the most advanced academic and professional levels of musical endeavor. Students admitted to doctoral study are expected to achieve competence as musician/scholars who can communicate effectively both orally and in written form. The artist diploma may be more appropriate than the doctoral degree for the student seeking total concentration in performance and/or composition at the post-master's level.

NASM recognizes two basic types of degrees at the doctoral level: research-oriented degrees and practice-oriented degrees. The Association discourages the proliferation of degree titles and urges the use of the most common designations as categorized below:

#### *Research-Oriented Degrees*

The basic orientation is scholarly or research activity which makes an original contribution to the field. Programs should recognize that advanced scholarship and research are intensely disciplined



efforts and that intuition and creativity are important in the gathering, processing, and interpretation of information.

The program most appropriately culminates in the awarding of the degree, Doctor of Philosophy. It is recognized that some institutions offer research-oriented degrees with other titles.

#### *Practice-Oriented Degrees*

The basic orientation is professional practice emphasizing *the creation or performance of musical works and the application and transmission of knowledge about musical works*, or the practice of music education in the elementary and secondary schools.

The program most often culminates in the awarding of the degrees, Doctor of Musical Arts, Doctor of Music Education or Doctor of Education in Music Education.

##### *A. The Doctorate in Composition*

The doctoral degree program in composition stresses creative activity emphasizing the development of a personal aesthetic expressible in sound. Competencies also include a broad knowledge of historical and contemporary compositional practices, music theory, history and criticism, and creative approaches to relationships of these to the compositional process.

##### *B. The Doctorate in Performance*

The doctoral degree program in performance emphasizes presentation in a specific performing medium. Performance competence should be at the highest professional level with historical and theoretical knowledge supportive of the development of individualized interpretations. Competencies also include a broad knowledge of repertory and literature. Additional studies in pedagogy are recommended.

##### *C. The Doctorate in Music Theory*

The doctoral degree program in music theory emphasizes studies in the organization, language, and grammar of music. Competencies also include a broad knowledge of music history, aesthetics, acoustics, technological means of research, and the ability to clarify issues of musical structure.

##### *D. The Doctorate in Musicology*

The doctoral degree program in musicology emphasizes the scholarly study of music and its relationship with other fields. Additional studies are recommended in such areas as aesthetics, social and political history, art history, and psychology. In general, there are three specialized, though not mutually exclusive, emphases which may be classified as historical musicology, ethnomusicology, and systematic musicology. Competencies include bibliographic, research, and analytic techniques; reading ability in appropriate foreign languages; and writing skills.

##### *E. The Doctorate in Music Education*

The doctoral degree program in music education emphasizes the preparation of music administrators, teachers, and researchers who are able to think abstractly, generalize knowledge, carry on research and apply research results to their own areas of specialization, and communicate effectively both orally and in written form. The program involves the scholarly study of the philosophical and psychological foundations of music education and the processes of teaching and learning music. Additional studies are recommended in such areas as performance, aesthetics, history of the other arts, anthropology and sociology.

##### *F. The Doctorate in Sacred Music*

The doctoral degree program in sacred music emphasizes the various applications of music and musical studies to religious setting and/or religious thought. Programs vary in their specific objectives

and normally include studies to enhance musical and historical perspective, especially with regard to the development of religion and church music practices.

APPENDIX II

Some quotations:

From Eastman: In our admitting procedure, we have been quite successful in finding very good performers (the best, of course, among the Performance and Literature majors) who are seriously interested in careers as college or university teachers and in avoiding potential students who see the degree-program as an opportunity for "just one more year of lessons." (Letter July 3, 1984 Jon E. Engberg).

From U. of Illinois (Urbana-Champaign): . . . the intent is to demand a rather high level of performance skill and a thorough acquaintance with the field of music in general, but (or) at least of the repertory for the student's performance medium. (Letter July 19, 1984 Tom R. Ward)

From Indiana, Bloomington: Doctor of Music . . . accomplishment and erudition attainable only by . . . [candidates] with a combination of talents—musical, scholarly, technical, and personal. . . . [All doctoral degrees require] a systematic approach to the study of music through high technical competence in performance, pedagogy, or composition; scholarly insight into musical style; and native musicality coupled with systematically developed musical intelligence. (Catalogue)

From U. Washington: Graduate study in music presupposes an emphasis in either the creative or the scholarly direction without entirely neglecting the alternative aspect. (Catalogue)

From U. of Wisconsin, Madison: The A. Mus. D. is a performance degree, the Ph.D. a research degree. . . . the degrees are granted only for evidence of general proficiency, distinctive attainment in a special field, and particularly for ability in independent investigation as demonstrated through performance and in a dissertation presenting original research or creative scholarship with a high degree of literary skill. (Catalogue)

From U.S.C.: Performance: It is the objective of the performance curriculum to combine high standards of performance with intellectual accomplishments appropriate to a university degree. Candidates electing this major must present at least four major public appearances: two solo recitals and two other appropriate appearances. (Note: No dissertation. Performance Project: documented program notes for one of the recitals . . . historical background and analyses of the compositions, as well as biographical data on composer(s). (Catalogue)

APPENDIX III

The D.M.A. Prototype

a) Majors Offered	Performance (including Conducting) Composition
b) Admission Requirements	M.M. Demonstrated performance/composition skills
c) Residency	2–4 terms

d) Courses Required	About 60 hours beyond M.M.
e) Languages	1 (German, or French)
f) Qualifying Exams	Prelims, comprehensive written and oral
g) Final Exam	Oral, defense or lecture-performance
h) Performance Requirements	3 recitals, to include: 1 solo, 1 lecture-recital, 1 ensemble perhaps a concerto or major role
i) Dissertation Requirement	Thesis, or lecture-presentation

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# **MEETING OF URBAN COLLEGES AND UNIVERSITIES: FUTURE APPROACHES TO UNDERGRADUATE PROFESSIONAL STUDIES IN MUSIC\***

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## **FUTURE APPROACHES TO UNDERGRADUATE PROFESSIONAL STUDIES IN MUSIC**

CHARLES BESTOR  
*University of Massachusetts*

Five years ago, at the NASM 55th Annual Convention, when I and my colleagues assembled today were invited to gaze into the unknown and predict the shape of things to come, I began my paper by noting that there are essentially two fool-proof methods for predicting the future: either one can close one's eyes and dream about the better world ahead or one can open them to the realities of the present and try to extrapolate the shape of things to come from the changing shape of things as they are. The former method is obviously the more attractive; if one closes one's eyes the future can always be made to hold incalculable promise (such is the nature of dreams). But the latter is unfortunately the more reliable guide for developing one's planning for the future.

From this premise I preceded to forge forward into the future to predict, first of all, that there would clearly be a good many fewer students to be taught in the immediate future and that, as a result, professional education in music—education, that is, in performance, composition and scholarship—would increasingly be concentrated in an increasingly smaller number of schools. There were simply not going to be enough students of genuine professional talent to go around in my view, and the level of resources—in recruitment staffs and budgets, in scholarship assistance, and so forth—that are necessary to produce the critical mass of students needed for a genuine professional program were going to be available only to an increasingly limited number of institutions.

Not only did I predict that there would be fewer students to teach, but those whom we did teach were going to have a harder job finding employment in the conventional areas of musical endeavor. Traditionally, of course, the majority of music students have always found their way, either by choice or by necessity,

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\*Editor's Note: This session presented three speakers who had addressed the Association on the same topic at the 55th Annual Meeting of NASM. Their references to an earlier session refer to the original papers presented in 1979.

into one area or another of the education industry, and while I did not specifically comment on the immediate future of music education (which is fortunate, since I am sure I would have predicted wrong) I did note that higher education was very fast becoming a closed market for most music graduates, even for those with advanced degrees.

In addition, few of our students I felt were really prepared to find their way into the other worlds of music that we all know exist, and I suggested that the music schools of the country were going to have to become considerably more vocationally sophisticated in the training they provided. In this connection I also noted (what I still strongly believe) that our students were going to have to be more broadly and flexibly trained as musicians if they were to be able to deal with the changing professional world into which they would be graduating. The student of the future would not only have to have a balanced musical background but would have to have the ability to use that background in a number of different professional contexts and for a number of different professional purposes.

Finally, I predicted that if there were going to be increasingly fewer professional students being trained in our schools, the number of students attracted to music as an avocational interest, music, that is, as a traditional branch of the humanities and liberal arts, would grow remarkably. These students would probably not want, nor would they probably need, the sort of curricula that we have traditionally provided our professional students. The development of appropriate curricula for these avocational students would, I predicted, be one of the more interesting projects of the years ahead.

As I look back over those prognoses I am of course struck by the self-evident—a few of them were simply dead wrong; some were more accurate in the short than in the long-term (which is not surprising since it is not too hard to predict what is already in fact happening); some simply have not had enough time to prove their accuracy, or otherwise; and some, I think, turned out, possibly by accident, to be surprisingly accurate.

For many schools there has indeed been a shrinkage in the pool of qualified entering students. Overall there have been fewer and fewer genuinely professional students to go around and this has been particularly felt, not surprisingly, by the smaller and less professional institutions, since what students there are, and particularly the more talented of them, have applied their own brand of natural selection in the choices of the schools they attend. Although this has not led to any notable shakeout of music programs (although perhaps in some cases it should have), the weakening of some of those schools at the margin of the profession is clearly such that one would be foolhardy to predict that their future is now in any sense secure.

There was, of course, as I and practically everyone else predicted, a serious decline in available positions in secondary school teaching. This seems already

to be adjusting itself, however, particularly as it effects our recent graduates, since retrenchment programs in the secondary schools have somewhat ironically forced older teachers out of the system in favor, often, of younger and, realistically, less expensive ones. And while the go-go days of the early 1970's are not likely soon (if ever) to be seen again—when teaching jobs were looking for teachers and virtually all of our graduates could, as a matter of course, be placed in the profession—there is virtual agreement that the market for secondary school teachers during the next decade will once again show a healthy increase.

In addition, most schools that I know of are showing an increasing awareness of the need for preparing their students for music-related vocations other than the conventional ones in teaching and performing. This awareness shows itself all the way from the proliferation (not in fact too strong a word for it) of arts-business and arts-management curricula, down through less formal programs for bringing students to a more realistic awareness of the alternate opportunities that the profession offers. And if you want another prediction—I predict that the end is far from in sight in this curriculum area.

I am not quite so confident, however, in my prediction that a ground swell of interest in avocationally oriented music curricula is in fact underway. A number of schools, including my own, have instituted humanities-style Bachelor of Arts degrees in music, which are beginning to attract a significant but not overwhelming clientele, and at most schools the various Music for Non-Major courses have at least held their own against the constant revision of the general education core requirements. I still think that there are more students out there who would be genuinely attracted to, and would genuinely profit from, challenging programs of humanities-type music courses and curricula but I continue to be depressed by the timidity of most of our attempts to reach this audience.

In summary, we have somehow or other managed to survive the direr predictions of disaster that the four of us, including me, presented in 1979, but I am not at all sure that now, or for that matter ever, the future can be taken for granted—or can conveniently be assumed to be benign. In spite of the obvious inadequacy of one's ability to gaze into the future, I continue to feel, as I did in 1979 and as I ended my paper by saying then, that although the future is by no means necessarily a bleak one it will certainly be bleak if we do not understand its implications, and we will earn its bleakness if we do not plan carefully for them.

The future is always here around us as a projection of the present; its signs and portents are here for all to read. How we read them may not necessarily change that future but it will certainly determine how adequately we are prepared to meet it.

# FUTURE APPROACHES TO UNDERGRADUATE PROFESSIONAL STUDIES IN MUSIC

MALCOLM BREDÁ  
*Xavier University of Louisiana*

In recent times, in particular, April 1983, The National Commission on Excellence in Education published "An Open Letter to the American People" entitled *A Nation at Risk: The Imperative for Education Reform*.<sup>1</sup> This Commission report zeroed in on American secondary education. You are possibly aware of the strong response many of the people of our Nation made to the recommendations and their implementation by the National Commission on Excellence in Education. There were only five recommendations but the explosive implications were tumultuous.

In even more recent times, October 1984, a sequel, concentrating specifically on American higher education and even more directly on undergraduate education, with a slight bias toward liberal education but not ignoring the importance of professional, career-oriented undergraduate education, has been published. The group responsible for this report is called the *Study Group on the Conditions of Excellence in American Higher Education* and is sponsored by the National Institute of Education. The report is entitled "Involvement in Learning: Realizing the Potential of American Higher Education."<sup>2</sup>

One of our objectives today is to present a retrospective of the papers we presented at the 1979 meeting. My opening statement in 1979 emphasized diversity as a critical factor in considering future approaches to undergraduate professional studies in music. Today there are more than 12 million students in our colleges, community colleges and universities. Incidentally, 3 in five of all American high school graduates now enroll in college. Again, equally important is the *DIVERSITY* of the 12 million students:

- (1) More than half of all undergraduates are *WOMEN*.
- (2) 1 out of every 6 is a member of a *MINORITY* group.
- (3) 2 out of every 5 are over the age of 25.
- (4) Fewer than 3 in five are attending college full time.<sup>3</sup>

Such diversity will continue with both students and faculty.

The college degree has become the basic credential, replacing the high school diploma, for an ever-growing number of occupations as well as a necessary credential for leadership in virtually all walks of life. Higher education has become a significant aspect of the American dream. The demography of our country is still rapidly changing. Since 1950 alone, enrollment in higher education has increased almost 400%. Enrollment patterns have changed. One in 3 of our

freshmen has delayed entry to college after high school; more than 2 in 5 undergraduates attend college part-time; over half of the bachelor's degree recipients take more than the traditional four years to complete the degree.<sup>4</sup>

Often, we are too concerned about what manner or preparation students come to us. However, we should be more concerned about how students leave us after matriculating in college.

Most of us are critically aware of the declining market of students in the arts and humanities. Of more concern to most of us is the prospect that this trend will continue for some time. This should be a warning to the idealists and purists.

My next emphasis in 1979 was the concept of excellence. I still feel that ultimately our primary goal should be excellence. Since the student is the most important person in this qualitative venture, student involvement in his/her education is primary. Naturally, this places the student in a very responsible position. There are three critical conditions of excellence for the student: (1) student involvement (2) high expectations and (3) assessment and feedback. Still we should not forget that one of the most precious of education resources is student time—that is, the quality of student time. “Learning is active rather than passive, and colleges clearly can control the conditions of active learning by expecting students to be participants in, rather than spectators of the learning process.”<sup>5</sup>

There are two conditions for educational excellence:

- (1) The amount of student learning and personal development associated with any educational program is directly proportional to the quality and quantity of student involvement in that program.
- (2) The effectiveness of any educational policy or practice is directly related to the capacity of that policy or practice to increase student involvement in learning.<sup>6</sup>

In 1979, I said that at the heart of quality undergraduate education is quality teaching. I would modify by saying that at the heart of quality undergraduate education (excellence) is quality student involvement plus quality teaching. They go hand in hand.

There are still great demands on music and the musician in higher education. We must accept this challenge with even more determination, dedication and high motivation. *We must* provide the source for new qualitative directions.

Let us take the chip off our shoulders and deal with the reality of contemporary higher education in music. We must have quality students but quality students in basic quantities in order to offer them a quality music education. Let us educate the potential clientele: the school personnel advisors, administrators, parents and other faculty to the true reality of the market place. If we sit back and expect this function to effectuate itself, we will not succeed.



Summarizing, I would like to reiterate:

- (1) We must cultivate *diversity* in our higher educational system.
- (2) We must have diversity, but diversity that will be striving for *excellence*.
- (3) We must seek excellence in a *context of concern for all*.

### FOOTNOTES

<sup>1</sup>Gardner, David Pierpont, Chairman, The National Commission on Excellence in Education, *A Nation at Risk: The Imperative for Educational Reform*, April 1983.

<sup>2</sup>Mortimer, Kenneth P., Chair, Study Group on the Conditions of Excellence in American Higher Education, *Involvement in Learning: Realizing the Potential of American Higher Education*, October 1984.

<sup>3</sup>Ibid, Mortimer

<sup>4</sup>Ibid, Mortimer

<sup>5</sup>Ibid, Mortimer

<sup>6</sup>Ibid, Mortimer

## BACK TO BASICS: PERSPECTIVES

DAVID TOMATZ  
*University of Houston*

Five years ago at the 1979 NASM Annual Convention, we were asked to discuss and speculate about the future of professional studies in music. At the time, the gloomy prospects for predicted drops in enrollments were reported, as well as a drop in the job market for those seeking traditional degrees in performance and music education. It was also perceived that there were too many music departments and probably too many degrees. Malcolm Breda was most prescient in suggesting that we would see older undergraduate students, many of whom would be working full or part-time and that there would be much greater ethnic diversity among the student body.

Many of these predictions have come to pass—and Professor Breda was especially accurate in my view from the University of Houston where the average undergraduate is now 26 years old, working, and where we can see a significantly greater ethnic diversity among our students.

And now we are asked once again to get out our crystal balls to predict what the future approaches will—or should—be in undergraduate professional studies in music. I think that perhaps it is easier to talk about this subject now that we have the benefit of some historical perspective, of seeing what has been transpiring with our recent graduates and also what is taking place in higher education.

We do know that people are still getting jobs in the public schools and that a teacher shortage is predicted in the next decade. We also know that the best performers are able to work their way into professional circles and into the academic ranks of our colleges and universities. But perhaps what is more interesting is the fact that some recent studies have shown that the discipline and reasoning required in the study of music also prepares the mind for many other kinds of jobs and tasks. Thus, a student with the benefit of a liberal education, coupled with the logical and analytical work found in a strong music program, who has cultivated disciplined work habits so necessary to musicians, will find himself or herself in a position to undertake many kinds of jobs in business and administration. The recent study I mentioned concluded that the study of music was an excellent training for young minds to move into many fields.

While this may not seem directly related, the following ideas will be tied together shortly, because I want to give the results of another rather broad survey. A recent survey of graduates in music from the University of Houston, not done by me, incidentally, had an excellent response in terms of numbers. Some of the results were predictable in that many with professional studies in music were

working professionally in the areas of their studies, including performance, public school teaching, private teaching and in higher education. However, many were working in an area of music which had not been their specialization, and a significant number were no longer working in music but were working in other totally unrelated fields. One conclusion which became clear is that virtually everyone believed that the kind of fundamental, logical basic training they had received in music had provided them with the needed capacity to go on and do things with their lives.

I mention these two surveys as a way of rebuttal to what I perceive to be a severe problem facing us in undergraduate professional studies in music—and that is degree proliferation. As student enrollments drop, and we see former students get jobs in music related fields, the knee jerk reaction is to attempt to establish a degree program in that area. And then as another student gets a job in another music related field we create another degree program. Having been on the NASM Undergraduate Commission for the past three years, I have seen proposals for an extraordinary number of degrees. These can be found in performance and accompanying, or accompanying and performance, performance and pedagogy, the pedagogy of piano, the pedagogy of opera, the pedagogy of lieder and the pedagogy of pedagogy. We see an unbelievable array of business related music degrees, and music related business degrees, and commercial music degrees, and the business of commercial music degrees. I suppose soon we will see a degree in the pedagogy of commercial music business. Then, of course, we get into the recording business, the music theater business and on and on. It means, quite simply, that for every possible job for a music graduate we feel compelled to create a specific professional degree program. In short, we are getting into the business of structuring every degree around a specific job market. This is terribly shortsighted.

The simple fact remains that the job market is very broad and it is open, and that our graduates, whatever their diploma may say, are going to enter that market and have success relative to their individual capacity for imagination, integrity, leadership and the ability for making sound judgment. Traditional thought holds that these are traits which are enhanced by a broad based liberal education.

One recent phenomenon facing those of us with our professional degree programs is the resurgence, that is, the return swing of the pendulum, for the strong core curriculum on many campuses across the country. At the University of Houston the new core contains 52 credit hours, and this is not untypical. Believe me when I tell you it is difficult to make that requirement compatible with our NASM 65% required professional music component. Nevertheless, this core requirement may be a blessing in disguise for many of our students in music. It should cause us to again reexamine the important liberal arts degree in music with emphasis in specific outside areas such as business or administration.

As we view future approaches to professional studies in music, we must recognize the important fact that many employers with non-technical opportunities are more interested in the person than in the degree curriculum, and many of them still consider a liberal education as evidence of a capable and sensible person.

To conclude these comments regarding future approaches to undergraduate professional studies in music, it is clear that we will and must continue to refine our successful traditional degree programs in performance, education, history and theory, conducting and composition, and yes, in those other growing areas of importance including pedagogy, business, commercial music and jazz studies.

But beyond these eminently successful programs, as we approach the future, we must be tremendously flexible and allow for flexibility in our curricula. We must fight the tendency to hyperventilate and proliferate with more and narrower degree programs, which will ultimately limit the potential flexibility of our students.

We do know that there is a tremendously broad job market and potential beyond the traditional professional areas in music. It is incumbent upon us to give our students the kind of liberal education which will allow them to find themselves as they move beyond the doors of our ivory towers. Perhaps the ultimate future professional degree in music will be a liberal arts degree, with various options, which will help to mold gifted minds into individuals capable of sound judgment and the intellectual freedom to move in almost any direction.

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# MEETING OF STATE COLLEGES AND UNIVERSITIES: GENERAL EDUCATION AND ITS IMPACT ON MUSIC PROGRAMS

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## TRADITIONAL MUSIC COURSES AND THE GENERAL EDUCATION COMPONENT OF THE BA DEGREE: A CASE STUDY

JAMES E. BAKER  
*Mary Washington College*

### MUSIC AND GENERAL EDUCATION AT MWC

Mary Washington College (MWC) is a small, liberal arts, predominately undergraduate, state-supported institution. The College has historically focused on the liberal arts and sciences, believing that a broad liberal education based upon freedom of inquiry, personal responsibility, and intellectual integrity is the best preparation for citizenship and career. The broadness of liberal education is insured through the pursuit of learning in areas common to all students. These areas of the academic program of the College are designated as its general education component. General education courses provide foundational learning experiences for all students regardless of any major program of studies, of which music may be one.

The academic requirements of the College, consisting of 120 hours needed for graduation, show a balanced tripartite relationship between general education courses, a major program of studies, and elective opportunities. It is the College's general education component and the music department's participation in it that is under examination here.

MWC's past general education requirements included six hours each in *Humanities, Literature, Social Sciences*, and six to eight hours in *Math/Science*. Additionally, three hours in *English Composition* and twelve hours in *Foreign Language* were required. The total commitment of from 39 to 41 hours could be reduced through demonstrated writing skills and foreign language experience brought from high school. (Consider, here, the terms hours and credits synonymous.)

Faculty examination of this more-or-less traditional approach found that courses available to students to satisfy general education requirements included

nearly all courses offered by the College, that much duplication of learning skills was throughout the designated areas, and that the diversity of learning was not at desired levels. Since the "traditional approach" had become diluted and somewhat meaningless, a move for change was initiated.

A committee of faculty and students was formed with the specific charge of recommending general education requirements that best serve the mission of a liberal arts college, more specifically Mary Washington College. The philosophy guiding this body directly related to the question "what traits constitute a liberally educated person?" The traits identified by the committee suggests that students must (1) be able to express their ideas in written form, (2) display reading and writing skills in a language not native to the student, (3) be able to deal with syntactical abstractions that constitute modes of expression and communication in areas other than spoken or written language, (4) be aware of the physical or natural world in which he/she lives, (5) be aware of the social world in which he/she lives, (6) demonstrate skill in the scientific method, (7) be aware of and appreciate the creative process, and (8) be aware of and appreciate movements, trends, and influences of the past and present. It was also concluded that the communication of ideas is an on-going process and not a "sometime requirement" that is met and then forgotten.

These philosophical perspectives became translated into specific general education core area requirements that exclude traditional subject area orientation and provide a "breath of freshness" to general education experiences.

## **MWC GENERAL EDUCATION REQUIREMENTS**

Students are required to complete all requirements unless exempted. Specific courses satisfy particular requirement areas, and are so listed in the College's catalog. Course content, rather than the department in which it is taught, determines its placement in the core. The same course may be used to satisfy several requirements and/or be included in the major program. The traditional core of four areas has been expanded to five. A brief description of each core area, its weight in credit hours, specific regulations for each area, and a listing of departments that participate follows.

### **THE GENERAL EDUCATION CORE AREA**

*Natural World*—(6 credits.) Courses in the *Natural World* describe some part of our continuing physical environment. Most are in the traditional sciences, but a few are in other departments, where attention to the physical environment is especially important: Biology, Chemistry, Geography, Geology, Physics.

*Human World*—(9 credits, divided between at least two disciplines.) Courses in the *Human World* pay attention to the physical and mental environments

humans create for themselves. Though all live in the natural world, all live in society too; hence these courses are about cultural environments: Anthropology, Classics, Economics, Geography, Linguistics, Philosophy, Psychology, Religion, Sociology.

*Abstract Thought*—(3 credits.) Courses in *Abstract Thought* describe one of several self-contained systems of analysis. The courses concern themselves with how one can establish the validity of statements and organize them into logical sequences: Business Administration, Computer Science, Mathematics, *Music*, Philosophy, Psychology.

*Intellectual Frameworks*—(9 credits, divided between at least two disciplines.) Courses in *Intellectual Frameworks* identify and explore patterns in time. They might look at how the cultural values of one era interact, or trace a common element through several eras: Biology, Classics, English, Geography, History, Philosophy, Political Science, Religion, Russian.

*Modes of Creativity*—(9 credits, divided between at least two disciplines; 3 credits must be in literature.) Courses in *Modes of Creativity* examine how human inventiveness takes form in the arts: Art, Classics, Drama, Education, English, French, German, *Music*, Philosophy, Religion, Spanish.

This basic core group constitutes a 36 credit-hour requirement of specific courses at the 100 or 200 level that have been especially designed to agree with the description of a core area designation and to accomplish the specific learning thrusts identified.

## OTHER GENERAL EDUCATION REQUIREMENTS

In addition to the core area requirements there are a number of other general education requirements that complete the College's approach to liberal learning.

*Foreign Language Competency.* Students must demonstrate proficiency equivalent to the completion of intermediate level college courses in foreign language, modern or ancient. Students presenting four high school units of a single foreign language satisfy the language requirement. Some high school foreign language experience is a requirement for admission. Students needing additional language experiences to complete language requirements usually select courses from *Modes of Creativity*.

*Writing Competency.* All students must complete one course designated *Writing Intensive* each year of residence. English Composition is the anticipated freshman course, unless the student is exempted, in which case another designated *Writing Intensive* course is required. *Writing Intensive* courses provide instruction in writing appropriate to the course and demand a minimum number of pages of clear prose in such forms as short essays, laboratory reports, and long papers. Assigned writing is returned with constructive comments. Writing

evaluations are reflected as part of the course grade: Anthropology, Art, Biology, Business Administration, Chemistry, Classics, Drama, Economics, Education, English, French, Geography, German, Italian, Latin, *Music*, Philosophy, Political Science, Psychology, Public Administration, Religion, Spanish.

*Laboratory Competency.* Each student must complete a course designated as the laboratory requirement. Such courses provide exposure to the scientific method. Time is spent discussing the development of an observation, the posing of a problem and a hypothesis, and the design of an experiment to test the hypothesis. Data collection is followed with analysis and subsequent rejection or acceptance of the hypothesis: Biology, Chemistry, Geology, Physics, Psychology.

The general education credit-hour requirements total either 36 or 39: 36 are in the core and 3 are in English composition, unless the student is exempted. The remaining requirements are either absorbed in requirements of major programs or shared with courses assigned to other areas of the core, or are accumulated through electives.

## THE MUSIC DEPARTMENT AND THE GENERAL EDUCATION REQUIREMENTS

The music department is a willing participant in providing experiences for the music major and the general student that satisfy the general education requirements of both. Examples of current participation and possible future participation are presented.

### *Music in General Education at MWC—Current*

- \**Introduction to Music Theory*.....(*Abstract Thought*)
- Introduction to Music*.....(*Modes of Creativity*) For non-majors
- \*\**Music in Concert* .....(*Modes of Creativity*) + (*Writing Intensive*) A concert repertoire course
- Topics of Music I and II* .....(*Modes of Creativity*) I Vocal/Choral  
II Instrumental
- \**Music from Beethoven* .....(*Writing Intensive*) Music History

### *Music in General Education at MWC—Future*

- \*\*\**Twentieth Century Music* .....(*Intellectual Frameworks*)
- \*\*\**Electronic Music*.....(*Laboratory Experience*)

- \*A requirement of the music major
- \*\*Serves a duality of roles
- \*\*\*Currently taught but not included in the general education core



Mary Washington College's approach to general education requirements is no longer a "traditional" one, in the sense first expressed. Duplication of learning skills throughout area requirements has been minimized by utilizing identifiable criteria before courses are included in the core to satisfy a learning need. Only specifically designed and designated courses at the 100 or 200 level may be used to satisfy core area requirements. Greater diversification is assured with rules governing course distributions within the general education core, and within the areas of the core. Writing skills are continuously being "fine tuned" through experiences with *Writing Intensive* courses, which are not necessarily English courses. The literature requirement in the *Modes of Creativity* core area may be satisfied with French, German, and Spanish as well as English courses. Contact with the scientific method occurs in courses providing laboratory experiences.

Mary Washington College considers its current general education requirements approach to be fresh, relevant to students, and compatible with every major program of studies offered by the College. Hopefully the perspective provided through this report will be helpful to those who currently find themselves dealing with curriculum revision of general education areas at their institutions.

# GENERAL EDUCATION AND ITS IMPACT ON MUSIC PROGRAMS

MARK CURTIS

*Association of American Colleges*

As I begin my remarks this morning, I want to stress two or three autobiographical items mentioned by Professor Comella in making his introduction. First, I come out of and am committed to the liberal arts tradition. Within that tradition I am an historian—a humanist—whose principal field of study when I was a working scholar was the intellectual and social history of Tudor and Stuart England. Consequently, I have come to appreciate something about the place of music and the other arts in giving expression to attitudes and perceptions of reality characteristic of an age. Second, I am the executive head of an organization whose mission is to promote the discussion of general educational principles and policies, particularly as they relate to the liberal arts and sciences. Third, I spent twelve years as president of a college which, even though it gives only the bachelor of arts degree, is as well known for its artists and musicians as it is for its scholars and civic leaders. My remarks will reflect and should be interpreted in light of these key factors in my experience.

The chief point of my remarks is that educators in both the liberal arts tradition and in professional fields should avoid provincialism on one side and academic imperialism on the other. At a conference held last winter at Airlie House to discuss the possibility of improving the integration of liberal and professional education, participants from both sides agreed that four years is simply too short a time to prepare undergraduates to be fully developed professionals—or master scholars—or cultivated human beings. They consequently concluded that baccalaureate programs should provide students with the essential abilities, intellectual capacities, and knowledge that will enable them to pursue their intellectual and professional development after graduation. It is worthy of note that they concurred with the findings of another group of educators who said that “the very distinction between the liberal and the vocational that runs through two millenia of educational theory is no longer a universal.” And finally they declared that graduates of professional baccalaureate degree programs should have in common with graduates of liberal arts programs those characteristics that mark them as educated people—competent human beings and responsible citizens.

Reflections on my experience as president of Scripps College have led me strongly to second these conclusions from the Airlie House Conference. They point unerringly to what should be the goals of all educators—development of the talents and potentialities of a student to the fullest extent possible, so that they can be learners as well as practitioners for the rest of their lives. As educators focus on the attributes, characteristics, knowledge and capabilities that educa-

tional programs should produce, rather than rigid formulae for structuring them, they might avoid most of the turf fights which slow and complicate academic planning, while at the same time opening their minds to consider what kinds of instruction actually promote the effects they desire. They would thus empower themselves to devise programs of study that respond to the actual needs of students.

How do these general points apply to music programs?

In music as in other fields, these principles should engender an open attitude that promotes constant review of undergraduate programs to assure that they meet the goals set for them. Because in the first instance professional educators have responsibility for their special programs, questions should be raised about their quality and adequacy. But, these should not be couched in a parochial or narrow way. To guard against this danger, they might be put in this fashion: what will education in general or liberal studies contribute to the essential education of a performer, composer, or musicologist? Given the fact that four years, even if spent entirely in professional studies, cannot turn out a polished master in his or her field, how can we assure that our students get both the prerequisites for a full life as an educated human being and the foundation required for continued development as a professional?

Another series of questions approaches the problem from another angle. How can we orient and develop courses and programs in music so that they are taught and learned as a liberal art and not only as technical or professional training? If more courses in music can be taught and learned in a liberal way, how will this assist in integrating the study of music with other programs offered on the campus?

# HOW CAN WE DEVELOP "HANDS ON" OR EXPERIENTIAL COURSES FOR THE GENERAL EDUCATION COMPONENT?

SARAH JOHNSON  
*Wright State University*

The assembling of a panel always seems to endow the participants with a certain aura of expertise, a halo not always deserved. Ours is a culture that listens to experts, sometimes with surprising results. A recently published book entitled *The Experts Speak*, supplies the following:

"The abolition of the commercialized liquor trade in this country is as final as the abolition of slavery."

Henry Ford—1929

"No woman in my time will be Prime Minister or Chancellor, or Foreign Secretary—. . . Anyway, I wouldn't want to be Prime Minister; you have to give yourself 100 percent."

Margaret Thatcher—1969

"You ain't going nowhere . . . son, you ought to go back to drivin' a truck."

Jim Denny, Manager of Grand Ole Opry on firing Elvis Presley after one performance, 1954

"No legs, no jokes, no chance."

Michael Todd, after seeing the New Haven tryout of "Oklahoma"—1943<sup>1</sup>

Now you'll understand why the aforementioned book by Cerf and Navasky is sub-titled "The Definitive Compendium of Authoritative Misinformation."

I am here to speak to you today not as an expert on Music and General Education, but as a music administrator with a very real interest in the subject, not only because G. E. courses in music may offer practical solutions to budgetary problems, but because I see creative possibilities in the teaching of music to the non-major. But first, what do the real experts in this field have to tell us about experiential learning?

One of the conclusions drawn by the College Music Society Wingspread conference on Music in General Studies in 1981, was as follows:

"In any kind of music for general studies, internal format should comprise one or more of the musical behaviors of listening, performing or composing."<sup>2</sup>

Former CMS President Robert Trotter made the following observations at the 1974 NASM meeting where he gave a paper entitled "Esthetic Education: Dialogue about the Music Experience."

"To return for the moment to making and responding to music: My orientation toward three quintessential musical behaviors, composing, performing and listening, relates to a pervasive personal image that mutually-confirming I-Thou dialogue is the highest human activity and that everything else we do can serve that self-justifying end. Composing becomes the act of developing raw material for dialogue-beyond-words with performers and listeners; performing becomes carrying on that dialogue, on the one hand with the composer and on the other, with an audience; listening becomes carrying on the dialogue, on the one hand with the composer and performer, and potentially, *through the esthetic process*, with other listeners."<sup>3</sup>

Although the following quote comes from a guide for K-12 in public schools in Ohio, it is pertinent to higher education:

"... learning in General Music should be facilitated through an experimental or laboratory environment of carefully planned experiences which provide opportunities to: perform, create and compose, develop aural and cognitive skills, read music and evaluate and criticize."<sup>4</sup>

Here's another quote from Dr. Trotter's paper:

"Back home, either as administrators or as teachers or both, we are all involved in courses in music 'history', music 'literature', music 'appreciation', music 'theory', and music '—ology'. Among the best students in those courses are some whose passion, whose very reason-for-being is to *MAKE* music and *RESPOND* to music. For some of them, to think about making and responding to music, to talk about those activities, to listen to others talk about them, to write about them, to read what others write about them, is, quite simply, martyrdom on an anthill."<sup>5</sup>

or as Michael Walsh put it in an article entitled, "Chaos and New Music Today,"

"Music is meant to appeal to the emotions, not to the mind."<sup>6</sup>

A Wright State University General Education student expands on that idea:

"Listening to the live symphony is a musical experience that can evoke thoughts and emotions that no other entertainment can do. If music is an emotional stimulus, then the symphony is certainly one of the most powerful stimulants available in the music world."

A summary of the above quotations stresses these points as essential. The most effective teaching of music in general education will include components of composing, performing and listening critically. Students are drawn to the study of music by its emotional appeal. It is appropriate for us to address this motivation. Let us look at several possible approaches to hooking into the students' world and building musical understanding on that site.

First I would like to explore three ideas that could be used as bridges to the students' musical world, and then I'll explore with you some avenues to using composing, performing and listening in G. E. classes.

## **I. BRIDGE BUILDERS**

### ***A. Remember the Olympics***

You are meeting your group of G. E. students for the first time. The class will view and hear the following excerpts of the opening ceremony of last summer's Olympics.

1. Fanfares by Phillip Glass
2. Reach Out and Touch
3. Stars and Stripes Forever
4. Olympic Hymn
5. 1812 Overture
6. Ode to Joy

Class discussion after each selection will address the following:

1. How did the audience react?
2. How were you affected? What emotions did you feel?
3. How did the various elements of music work to cause these reactions?

### ***B. Background Music to Enhance . . .***

In this approach, the class will be given a listening list and told to select appropriate background music for the following movie scenes:

1. The grandeur of a mountain scene
2. A royal procession
3. Workers building a railroad
4. An elegant dinner
5. A production line

When this homework assignment has been completed in the listening center, classroom discussion will analyze the relationship between the music selected and the scene described.

1. What criteria did you use to make your selection?
2. How did the various elements of music work to aid this enhancement?

### ***C. You've Got Rhythm, But How Did You Get It?***

For this exercise, students will be told to listen to the following:

1. A Rock and Roll Selection—Student's Choice
2. Ravel's *Bolero*
3. *Ouvre Ton Coeur*—Bizet
4. Jazz Selection—Student's Choice
5. *Les Berceaux*—Faure

Class discussion will concentrate on the analysis of rhythmic structure and its effect.

1. How do these pieces differ rhythmically?
2. What meter and rhythmic devices are used?
3. How does the rhythm of each piece alter the mood elicited by that selection?

## **II. THE STUDENT AS COMPOSER**

In the 1983 survey on General Studies conducted by CMS-NASM,<sup>7</sup> 67% of the schools responding indicated that they offered at least one section of basic music theory. This type of course can most obviously use beginning composition exercises effectively.

Dr. George Selzer in his book *Music Making* discusses his approaches to the teaching of the most basic elements of music such as scales, key signatures, intervals and chord progressions as well as form, 12 tone techniques, 20th century meter and electronic music. His introductory comments addressed to his students explain his overall plan.

"In a very short time the perception of these tools of music-making will lead to original composition. Each week or so, after discussion and aural illustration, your own compositions will utilize a new musical device. The performance of the music on a regular schedule will quickly build your musical resources."<sup>8</sup>

## **III. THE STUDENT AS PERFORMER**

This past summer Dr. David Poff, a music education and theory professor at Wright State University, tried a new approach with our G. E. Fundamentals of Music course. He covered the basic elements of rhythm, tonality and intervals, as well as including an introduction to musical forms. He also included some dictation, harmonization and chord progressions. About five hours of class time was spent in the piano lab after preparation time with silent keyboards.

The course included the following pass/fail proficiency test:

1. Piano—two songs were to be played in different keys. Minimal use of left hand chording was required.
2. Autoharp—students were to accompany themselves or a friend on two simple songs utilizing 2 or 3 chords.

Also included in this class were some Kodaly activities and singing. This class was very well received and a follow up course requested.

#### IV. STUDENT AS PERFORMER-COMPOSER—A STATION APPROACH

One of the reasons for the success of David Poff's approach was the small size of the summer school class. In order to adapt some of these ideas to use in larger classes, I would suggest the following Station Approach. This format would provide a larger variety of performing-composing experiences. The assistance of graduate assistants and superior Music Education seniors could be beneficial to both the prospective music teacher and the G. E. student.

Each student would be expected to complete a specified number of stations. All students would complete station 1. At each station appropriate instructions for specific exercises would be given. Graduate assistants and student helpers would man those stations where additional help was needed. All stations are for individual activity unless otherwise indicated.

- A. Class piano (group activity)
- B. Autoharp
- C. Music computers
- D. Electronic Lab
- E. Resonator Bells 2-2½ octaves (group activity)
- F. Orff instruments (group activity)
- G. Creating visual representations of recorded music
- H. Learning simple, rhythmic folk dances

#### V. THE STUDENT AS LISTENER-CRITIC

In the play *Terra Nova*, the great explorer Scott is confronted by his wife on the stupidity of going to the South Pole. She says,

"A place where you might be killed at any instant is not a place worth going to at all! I should think it would make more sense to go to a place where one might suddenly become alive! A daring expedition, deep into the darkest depths of a concert hall, or theatre! The dizzying ascent to the top floor of an art gallery never before seen! Now *that* would be really dangerous. One might have to open one's eyes and *see*, and *think*, and *feel* and come out a different person altogether on the other side."

And so we come to that activity perhaps most common to G. E. classes, the required performance. Let us assume that the G. E. student has been prepared for this experience by study of appropriate composers, styles and historical periods. The task before us is to introduce him to that which precedes a live performance.

In the November-December issue of *Vantage Point*, Arco had a very effective advertisement. It showed a lone, young violinist practicing in a dingy room, and was captioned, "It Takes a Lot of Work to Play." The text goes on to state,



“Behind all the playing, dancing, singing, acting and painting lies something very basic. Hard Work. Long lonely hours of rehearsal and studying when other people have long since called it a day. And Desire. Having that special something to reach beyond what’s been done before, and possessing the talent it takes to get there.”<sup>10</sup>

Wright State is offering an honors course entitled, “The Role and Functions of the Performing Arts in Society” for the first time this coming winter. This class will feature the following:

- A. Guest lectures by performing artists and conductors
- B. Observation of a ballet class, a private lesson, an orchestra or opera rehearsal
- C. Attendance at specified performances
- D. Written criticism of the performances

Criticism is used here to mean student observations on a musical event based on some prior knowledge of the musical medium, process and literature. It is not meant to imply the expertise of a professional music critic or musician. Of course, such writings are not always blameless, nor prophetic. Once again, quoting from *The Experts Speak*, Johannes Brahms’ music was once described as follows:

“I played over the music of that scoundrel Brahms. What a giftless bastard! It annoys me that this self-inflated mediocrity is hailed as a genius. Why in comparison with him, Raff is a giant, not to speak of Rubinstein, who is after all a live and important human being, while Brahms is chaotic and absolutely empty dried-up stuff.”

Peter Ilyich Tchaikovsky  
October 9, 1886<sup>11</sup>

It seems only fair to include this criticism of Tchaikovsky’s writing:

“Tchaikovsky’s First Piano Concerto like the first pancake, is a flop.”

Nicolai Soloviev, Professor of Composition  
St. Petersburg Conservatory  
November 13, 1875<sup>12</sup>

But getting back to our student critics. Hopefully the experiences gained in the class described will enable them to evaluate musical performances not just from the bias of their old preferences, but from a better understanding of the music, the discipline and the training of the artist, and will also provide them with a better understanding of their emotional response to the performance.

This paper has attempted to suggest some avenues to experiential learning in G. E. music classes. Specifically it has emphasized approaching the student on an emotional as well as intellectual level. Special emphasis has been given to composing, performing and listening experiences.

One of the recommendations made by the 1981 Wingspread Conference on Music in General Studies stated:

"Any format which provides for growth in listening, performing, or composing can be made to work successfully in general studies by a skillful teacher."

Let us then, be about the business of making music come alive for the G. E. student. For as Plato said in Book II of *The Republic*:

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul."<sup>13</sup>

## FOOTNOTES

<sup>1</sup>Christopher Cerf and Victor Navasky, *The Experts Speak*, New York: Pantheon Books, 1984.

<sup>2</sup>*Music in General Studies, A Wingspread Conference Sponsored by the College Music Society*, Chappell White, editor, Boulder: College Music Society, 1981.

<sup>3</sup>Robert Trotter, "Esthetic Education: Dialogue about the Music Experience," *Proceedings of the 50th Anniversary Meeting*, Reston, Va: National Association of Schools of Music, 1975, pp. 63-65.

<sup>4</sup>*A Guide to Planning Musical Experiences*, compiled by Ohio Music Education Association, Columbus Ohio: Ohio State Office of Education.

<sup>5</sup>Robert Trotter, op.cit.

<sup>6</sup>Michael Walsh, "Chaos and New Music Today," *Vantage Point*, New York: American Council on the Arts, Sept.-Oct., 1984.

<sup>7</sup>*Music in General Studies, A Survey of National Practices in Higher Education*, Reston, Va: National Association of Schools of Music and Boulder: College Music Society, 1983.

<sup>8</sup>George Selzer, *Music Making*. McFarland and Co., Inc., 1983.

<sup>9</sup>Ted Tally, *Terra Nova*, Ted Tally Dramatist Play Service, Inc., 1979.

<sup>10</sup>*Vantage Point*, New York: American Council on the Arts, Nov.-Dec., 1984.

<sup>11</sup>Christopher Cerf and Victor Navasky, op.cit.

<sup>12</sup>Ibid.

<sup>13</sup>Plato, *The Republic*, Book II.

# **LIBERAL ARTS: WHAT IS THE RESPONSIBILITY OF THE MUSIC DEPARTMENT?**

**HERBERT L. KOERSELMAN**  
*Sam Houston State University*

What is the responsibility of the music department in assisting the institution with its mission for Liberal Education? Should we be offering music major courses on an every other year format in order to free faculty to teach general courses?

In order to focus in on our topic properly, it is important to understand the implications of the second question upon the first question. My remarks will deal with the struggle many of us face on a regular basis in trying to maintain proper balance in our programs given the pressures from our administration.

Most state institutions are feeling severe budget restraints due to decreasing enrollments and restricted funding from state legislatures. Even in schools where enrollments are relatively constant, the faculty grows older and more expensive each year. As a result, university administrators are looking carefully at programs which are not deemed to be cost effective. In most schools, music departments are easily targeted as one of the most expensive departments in relation to credit hour generation. Consequently, if we wish to protect the professional coursework in our departments, it is necessary for us to be involved in ways to improve credit hour generation.

One of the concerns many people have about the computer age in which we live, is that the human element will be lost in the decision making process. Many administrators with whom we work seem to personify those fears. Frequently, we are in the position of having to defend our department for its poor fiscal performance probably as a result of a recent print out on cost effectiveness. Rebutting those attacks with the usual talk of a "quality program" tends to fall on deaf ears.

In addition to continuing to advocate the value of the aesthetic experience in Liberal Education which music provides, I would suggest we need to become more aware of the fiscal pressures which impact on the upper administrations at our institutions. We must understand the funding formulas for the university and their relationship to the economic condition of the music department. Although we should not be in a position of having to defend our program on strictly a monetary basis, we need to know enough about the economic realities of our department and institution to react properly to administrative decisions.

If we are being pressed to improve credit hour generation in our departments, it is extremely important that we learn the formulas for funding used by state

legislatures. We have a better chance to solve problems related to funding and credit hour generation if we have access to the same materials which upper administrators are using to assess our department's performance. The more we know, the better chance we have to develop acceptable alternatives.

In Texas, The Coordinating Board of the Texas College and University System, is the governing body for all state institutions with regard to funding formulas and program approval. At the present time, courses in the liberal arts are funded at the rate of \$34.64 @ credit hour. This is the funding allocated by the state for faculty salaries. There is a separate table which details allocations for operating expenses. In other words, a three hour course in English will produce revenue of approximately \$104 for the institution for each student registered.

Courses in the Fine Arts are funded at the rate of \$67 @ credit hour. A three hour course in music will produce revenue of \$201 for the institution for each student registered. With this information one can quickly see the advantages of coursework in music which encourages participation by the non-major. To put this in perspective, if a music department initiated a new three-hour course which enrolled 150 students they would be able to generate 450 semester credit hours. At the rate of \$67 @ credit hour the university would realize \$30,150 for the semester credit hours generated by that course. When one understands the implications of this funding formula, certainly many possibilities come to mind.

It should be understood that the rates for funding established by the Coordinating Board were not intended to measure departments on a profit or loss basis. However, many administrators use the figures for that purpose. It should be further noted that the Texas Association of Music Schools has been trying to effect a change in the rate for fine arts courses because they are considered to be too low for present instructional costs.

At one state university in Texas, a six hour fine arts requirements was recently adopted as part of the general studies component. With a student population of over 10,000 students, the multiplication of a six hour requirement in fine arts at a funding rate of \$67 @ hour will certainly produce substantial revenue for many years. While it might be reasonable to assume the university initiated this requirement to improve the aesthetic education of its students, the monetary implications are of major importance given the funding formula for Texas schools. As a result, the music department at this school has been able to add several faculty and the credit hour generation of the department has improved dramatically.

At another state university, which has a three-hour fine arts requirement, advisors are encouraged to enroll students in the fine arts courses during their freshman year. Given normal attrition at many schools between the freshman

and sophomore years, this enables the university to receive maximum funding from students who may be at the university for only a short period of time.

With the current funding formula for Texas schools, it is possible to generate considerably more money for the institution without increasing enrollment. In the general studies component, if three hours of fine arts were to be required instead of three hours in mathematics, psychology, or political science, the difference in funding for the university would be substantial, amounting to \$97 for each student. Given an enrollment of 10,000 students, without any increase in the number of students and without any change in credit hour generation, the university could realize an increase of \$250,000. This assumes that approximately one fourth of the students would be taking the course in any given year.

Music departments have long advocated small classes citing the value of low student to teacher ratios for more personal attention and an improved learning environment. If we desire to affect credit hour generation positively without also drastically increasing costs, we must consider scheduling classes to accommodate large numbers of students.

If a decision is made to move to large class sizes in music courses for non-majors, the most critical components will be the instructor and the course topic. We often assign burned out, unimaginative, boring professors to teach music appreciation and then are surprised to find that the class develops a bad reputation. Of course, we assign them there with the assumption they will do the least amount of damage to our department in those courses. We tend to want to save our best instructors for our majors at the upper college level.

A class of 250–300 students in many ways is more exciting to teach than one of 30 students. The group dynamics of a large class differ appreciably from smaller classes. The success of a large class is very dependent upon finding the right person to teach such a course. Several institutions having success in this area have assigned to these large courses some of the very best instructors in the department. It is a good investment in our future to schedule attractive, exciting teachers in general studies courses. Word of mouth advertising by students can make or break courses of this type very quickly.

Many institutions provide incentives for faculty willing to teach large classes by offering double load credit. For a class of 300, more extraordinary events would probably be attempted. Live performances, visits by guest, lecturers, and other features could be scheduled to increase the attractiveness of courses of this size. I believe that it is quite possible for the learning environment to be enhanced rather than decreased for students in large classes.

Many of us are still offering the traditional music appreciation courses at our universities and wondering why they are not effective. Certainly with the right instructor, music appreciation courses continue to prosper on many campuses. However, some of us are at institutions that require our departments to

be very competitive for the non-major student. Our particular university only recently initiated a general studies curriculum which now includes a three hour requirement in the fine arts. Until now, only students in selected degree programs have been required to take fine arts courses.

Some music departments have begun offering courses in rock music, popular music, country/western music, and other such topics in efforts to generate credit hours. I do not wish to debate the merits of these courses, but merely note that many campuses have found them to be very successful in generating semester credit hours for the music unit. It takes considerable time on many campuses for new courses to be added to the curriculum, but most schools have experimental course numbers which can be used to offer these courses under a special topics heading.

There may be a desire by some departments to increase credit hour generation by non-majors for the purpose of hiring additional faculty or in an attempt to save non-tenured faculty about to be released. In this case, I would propose the addition of some popular courses to attract students but limit enrollment initially to 30 or 40 students in each class. After you have been successful in increasing semester credit hours and the staffing area has stabilized, then one can gradually move to larger classes, if desired, to free faculty for other activities, such as recruitment, research or performance.

We all know only too well why some of these solutions won't work on our campuses. We face problems associated with faculty who have grown old and unimaginative. We have tenured faculty in areas for which we no longer have much need. And the bright, enthusiastic professors in our departments are unable to handle all of the courses we would like to assign to them. We need additional faculty but there is little hope of justifying them to the upper administration at this time. And even if we can justify new faculty, there is no way we are going to get them, because business and computer sciences also need additional faculty and their credit hour generation is far superior to ours.

Several departments have found it helpful to invite another music executive to their campuses to evaluate the present system and suggest changes. This has at least two distinct advantages. If the visitor's assessment and solutions are similar to what has been perceived by the department, it strengthens the position of your department when a proposal is made to the administration. When other conclusions are reached, it gives the department another way to view its problem and hopefully an alternate solution may emerge.

And for the last question, Should we be offering music major courses on an every other year format in order to free faculty to teach general courses? We need to be able to look at our course offerings with enough honesty to realize that our present system may not necessarily be the best or the most efficient. Certainly some coursework could be offered on an every other year format. It

requires, however, more organization and better advising to insure that students realize the frequency of course offerings. Certainly most course work needs to be offered yearly for the department to maintain needed vitality.

All of us deal with pressures from upper administrators which affect the way in which we run our departments. Because each situation is somewhat unique in that sense, it is difficult to provide general answers which will necessarily work in every situation. It is up to each of us to modify and adjust solutions so they are useable at our institutions.

The most critical issue for each of us, is to understand the kind of pressure which we currently are facing from our administration. It is far better for a patient with gangrene in one leg to sacrifice the loss of a leg in order to save his/her life. It is better to temporarily decrease some activity in the major area of our department than to lose administrative support, decrease faculty and risk the loss of our major offerings.

If we fail to recognize and to react to the administrative pressures which continue to impact on departments of music in higher education today, we inevitably risk the future of our departments. When the university is facing financial problems which threaten the future of the institution, we must be responsible administrators in recognizing the contribution of our department to the problem and be willing to work toward sensible solutions. The exciting part is that some of the solutions are not all bad.

**Coordinating Board, Texas College and University System**  
**RECOMMENDED FORMULA**  
**FOR**  
**DEPARTMENTAL OPERATING EXPENSE**  
**Public Senior Colleges and Universities**  
**1983-85 Biennium**

**Base period semester credit hours (Summer Session 1982, Fall Semester 1982 and Spring Semester 1983) times the following rates equals dollar request for Departmental Operating Expense.**

Program	Fiscal Year 1984 Rates Per Base Period Semester Credit Hour			
	Under-graduate	Master	Special Professional	Doctoral
Liberal Arts .....	\$ 3.71	\$14.15	\$	\$ 66.57
Science .....	16.00	53.25		239.61
Fine Arts .....	16.00	53.25		239.61
Teacher Education (Includes Practice Teaching) .....	6.67	13.31		53.25
Agriculture .....	12.02	53.25		239.61
Engineering .....	23.94	53.25		239.61
Home Economics .....	9.32	26.63		39.96
Law .....			14.15	
Social Science .....	6.67	19.96		53.25
Library Science .....	8.02	13.31		66.57
Veterinary Medicine .....			90.82	251.62
Vocational Training .....	10.64			
Physical Training .....	6.67			
Health Services .....	14.91	59.62		268.22
Pharmacy .....	33.41	53.25		239.61
Business Administration .....	6.67	26.63		53.25
Optometry .....			67.11	239.61
Technology .....	12.62	53.25		
Military Science .....	6.67			

NOTES: 1. If the formula produced amount is less than \$688,700 the amount requested shall be 21% of Faculty Salaries or the formula produced amount, whichever is greater. The maximum amount that may be requested using the percentage of Faculty Salaries is \$688,700.  
 2. If the appropriated rates per semester credit hour are different than the recommended rates shown above, the \$688,700 in Note 1 should be adjusted proportionately.



Coordinating Board, Texas College and University System  
**RECOMMENDED FORMULA**  
**FOR**  
**FACULTY SALARIES**  
**Public Senior Colleges and Universities**  
**1983-85 Biennium**

Base period semester credit hours (Summer Session 1982, Fall Semester 1982 and Spring Semester 1983) *times the following rates equals dollar request for Faculty Salaries.*

Program	Fiscal Year 1984 Rates Per Base Period Semester Credit Hour				
	Undergraduate		Masters	Special Professional	Doctoral
	Four-Year Institutions	Upper-Level Institutions			
Liberal Arts .....	\$ 34.63	\$ 60.26	\$100.05	\$	\$340.89
Science .....	37.04	71.09	166.53		490.86
Fine Arts .....	66.99	91.79	154.19		494.24
Teacher Education .....	34.66	36.74	85.36		292.22
Teacher Education-Practice Teaching .....	77.02	77.02			
Agriculture .....	48.12		138.93		431.77
Engineering .....	66.82	80.18	177.22		490.86
Home Economics .....	48.96		118.98		322.03
Law .....				91.18	
Social Service .....	53.05	61.01	182.55		340.89
Library Science .....	36.37	36.37	108.46		340.89
Veterinary Medicine .....				176.84	593.78
Vocational Training .....	34.11	34.11			
Physical Training .....	32.82				
Physical Training .....	32.82				
Health Services .....	105.22	105.22	179.04		543.42
Pharmacy .....	85.85		182.80		494.24
Business Administration .....	40.36	45.61	112.42		468.19
Optometry .....				144.12	490.86
Technology .....	59.83	77.18	174.89		

# **GENERAL EDUCATION REQUIREMENTS WITHIN THE UNDERGRADUATE MUSIC MAJOR CURRICULUM**

**RALPH VERRASTRO**  
*University of Georgia*

In preparing for this panel on general education I have elected to address the following question as suggested by Professor Frank Comella in his planning for the session: Is the increase in general studies requirements an impediment to the music major curriculum? The question assumes that general education requirements comprise a substantial portion of the program of study for an undergraduate degree in music and that such requirements crowd the curriculum to the detriment of music study. Such a view is held by many and has been around at least since the inception of offering the baccalaureate degree, as opposed to a diploma or certificate, as the primary post-secondary credential in the field.

While admitting to the merit of arguments supporting either side of the issue, attitudes and programs as they exist today indicate there is no simple solution to the dilemma posed. Many music faculty, students, and administrators contend that general education requirements are not effective and reduce the amount of time and credit hours needed for music courses. Adherents of this view also contend that general education requirements compromise the integrity of the music curriculum and affect the quality of the overall degree program. Not enough time, critics say, is available for individual practice and experience in music-making given the rigor of academic requirements.

Faculties in the humanities and sciences hold the view that nothing is more important than a firm grounding in the liberal arts and social and hard sciences. The narrowness of faculty opinion on each side of this issue is the result of their own education, training, and value systems. The normal campus approach to dealing with the issue is that of each side presenting its case with the outcome something of an academic compromise. An academic compromise has been defined as an outcome where everybody loses, but by an acceptable margin.

On the basis of the October, 1984, panel report on Excellence in Undergraduate Education commissioned by the National Institute of Education and other trend data, the following observations provide a context for considering the issue:

1. The successful college graduate in music today must be an expert in his/her field and be able to understand the musical art within historical, cultural, and social context.

2. Career development and earnings potential for the college graduate in music today are somewhat more limited than for counterparts in other professional fields.
3. Today's college graduate will change jobs several times before reaching age 40 and will change careers on the average of three times before retiring.
4. From 1971 to 1982, bachelor's degrees awarded in the Fine and Liberal Arts declined from 49 to 36 percent of the total degrees conferred.
5. Only half of the students who start colleges actually finish a four-year degree program.
6. The college curriculum has become fragmented and the ideal of integrating knowledge has become lost.
7. Student performance on the reasoning and verbal skills portion of the Graduate Record Examination has declined substantially from 1964 to 1982.
8. Fortune 500 companies are becoming increasingly more interested in hiring college graduates from different disciplines for a wide variety of positions within their firms. Music graduates can compete very effectively for positions with such firms as well as for entry to graduate and professional schools. A growing number of music graduates are electing such alternatives to entry-level positions in their fields.
9. Most people making a truly significant contribution to their field do so after age 40 and cite liberal education as the foundation upon which their broader vision and success is based.

In a related field, journalism, the issue is at a later stage of debate. The Accrediting Council on Education in Journalism is considering an increase in professional requirements for certain journalism fields. Jill Corson, an associate editor for the student daily at The University of Georgia, addressed this issue by stating that

If liberal arts requirements are cut down to make way for more professional courses, I think a student's best bet is to major in English, history, political science, the Fine Arts—or better yet, a science. Professors repeatedly tell students to expect to be retrained three times during their work years. More companies hire the *individual* [emphasis added] and train new employees before putting them to work. Learn as much about the world as you can. Becoming educated while gaining practical experience is the key to a journalism career regardless of one's major.

Given the National Institute of Education (NIE) panel report, the current WGAHE study draft on the arts and liberal education, and other references listed, it can be concluded that general education requirements are here to stay and may be increased. Indeed, the NIE panel report mentions music specifically and addresses the question of general education requirements for professional degrees directly:

All bachelor's degree recipients should have at least two full years of liberal education. In most professional fields, this will require extending the undergraduate program beyond the usual four years.

With respect to the question of whether general education is an impediment to serious music study, the issue may be the thinking that characterizes our perception of the undergraduate music program and the defining of quality in idiomatic and traditional terms. If the objective is solely the training and development of highly skilled musicians, a question arises as to the appropriateness of a baccalaureate degree as the earned credential. On the other hand, simply requiring a substantive cognate of liberal arts courses within the framework of a music baccalaureate should reflect the overall objectives of the program as formulated by all concerned faculties.

A degree of flexibility should be allowed in order to meet the interests and needs of individual students within and among major programs of study. Music faculty must realize that in some professional fields only 25-30 percent of the curriculum is devoted to study in the major area (as opposed to up to 65 percent in music). Music faculty must develop alternatives to the "add-on/cover everything" approach to curricula at the undergraduate level. Better and more efficient systems for organizing music content and developing skills need to be employed. A positive outcome of such action might be the reduction of remedial courses and the development of more substantial and delineated offerings at the graduate level.

Within the general studies area a serious question can be raised as to the merit of restricting such enrollments to offerings at the lower division level. Such a restriction coupled with the necessity to accrue credit in a number of prescribed categories does little to facilitate the value and potential of general education courses in the minds of students and the music faculty. Upon meeting minimal general requirements for the purpose of scope, students should be allowed to pursue selected areas for in-depth study at the upper division level in keeping with their interests and growing musical and chronological maturity. Study in related arts disciplines should not be excluded as is the case on many campuses where music is considered as a subject field within the broader Fine Arts area.

In conclusion, general studies requirements are a reality given music's position and function within academe. If general education requirements are viewed as an impediment to the music curriculum, steps should be taken to correct the problem at the local campus level. The manner in which we creatively construct the music curriculum and integrate general education into a meaningful baccalaureate framework is the challenge of the present and future. Such integration is essential if we are to continue meeting our responsibility to the art and the student entrusted to our tutelage.

Considering the current academic climate and with similar reasoning, a number of music courses should find their way to required status for students majoring in other disciplines. As our concept of the generally educated person evolves, it is hoped that musical understanding and knowledge will characterize such an ideal.

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## MEETING OF CHURCH-RELATED INSTITUTIONS

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### LIBERAL ARTS AND PROFESSIONAL STUDIES: DESIGNING AN EFFECTIVE GENERAL EDUCATION PROGRAM

THEODORE D. LUCAS  
*Southwestern University*

Recently, three nationally-prominent news anchormen were discussing on television the duties and responsibilities of television news reporters. During the discussion, NBC's David Brinkley said that he is frequently approached by recent graduates of communications schools who ask him how they can get started in the field of television journalism. Brinkley said that when he asks the graduates what qualifications they have, they usually answer, "I have a degree in speech," or, "I have a degree in communications." That's all well and good," Brinkley responds, "but what do you have to *say*?"

It seems to me that Brinkley's response says a lot to us about our responsibilities to students and the ways in which we undertake the task of providing for them a worthwhile, meaningful undergraduate education. I believe David Brinkley was really saying that the best undergraduate education in preparation for a professional career is a liberal arts education—the kind of education one receives, or should receive, in a church-related liberal arts college.

In this paper, I will discuss the growing tide of interest in liberal arts education, the role of the liberal arts in the professional education of young artists, and the place of the performing and visual arts in general education programs. I will then describe the new general education program at Southwestern University and show how the faculty solved the problem of improving the quality of general education on campus while preserving the integrity of majors and professional programs. Finally, I will summarize what I believe are the important tasks facing music departments in church-related colleges and universities in the final 15 years of the twentieth century.

There is today a ground swell of national interest in the liberal arts, thanks in part to the effective work of Education Secretary Terrel Bell. Speaking last year at the annual meeting of the American Council on Education, Secretary Bell said, "I am absolutely convinced that there is currently in progress the greatest, the most far-reaching, and . . . the most promising reform and renewal

of education we have seen since the turn of the century."<sup>1</sup> Liberal arts education, he said, should not be permitted to erode in the face of pressure for job-specific training in the high-technology age.<sup>2</sup> Or, to quote John Nesbitt, author of the best-selling book *Megatrends*, "The more high technology around us, the more need for human touch."<sup>3</sup>

As further evidence of a national renewal of interest in the liberal arts, the new report of the Study Group on the Conditions of Excellence in American Higher Education—the first federally sponsored study of the substance of higher education in 13 years—calls for at least two full years of liberal arts education for every college student, even if it means extending the duration of a college education beyond the traditional four years. With specific reference to professional programs, including music and teacher education, the report states, "Our objective . . . is to strengthen undergraduate professional degree programs and the future options of students who pursue them. Students are not likely to accumulate in four years both the generalized and special knowledge necessary for first-rate performance as professionals."<sup>4</sup>

Finally, the Working Group on the Arts in Higher Education, of which NASM is an important member, is currently drafting a report which will emphasize the significant role of the arts in liberal education and which will support the continuation of strong professional programs in the arts at the undergraduate level.<sup>5</sup>

How can church-related colleges take advantage of this new momentum? How can we offer our students a high-quality liberal arts education while maintaining the strong professional programs which are essential to the training of the nation's young artists, musicians, dancers, and actors?

A liberal arts education has been defined as an education which provides students with maximum opportunities for personal growth through self-fulfillment and self-expression. Stated another way, the objective of a liberal arts education is to free students from the chains which inhibit the liberation of the spirit and mind and which prevent them from experiencing life to its fullest. A partial list of its aims includes the development of critical thinking skills and effective communication skills, the ability to think about large and complex issues, and the ability to distinguish between excellence and mediocrity. I believe it is especially important for students in the arts to obtain a quality liberal arts education: they must have something to say, and they must obtain the skills and knowledge necessary to function effectively in the world of the twenty-first century. There is some evidence which supports the view that creative artists who have had a liberal arts education create better works of art. Csikzentmihaly and Getzels in a 1976 study found that ". . . artists who saw their task as searching for ways to express the unformulated problems of life and who acted on that premise produced art that experts rated as more valuable, and they were more likely to become successful creative artists."<sup>6</sup>

If it is true that a liberal arts education is beneficial to the development of artists, the reverse is also true: the arts are a basic ingredient in an authentic liberal arts curriculum. As a chronicle of civilization, as a humanizing force, the arts are as much a way of knowing—a way of understanding ourselves and others—as any other discipline.

While the term “liberal arts education” has come to be synonymous with “general education,” the two are not the same. A liberal arts education is an *approach* to learning; it can take place in any classroom, outside the classroom, in any discipline, in any program, and in any college or university—it can also *not* take place in any given discipline. No discipline has a claim upon it; not even the fine arts. It is dependent more upon the nature and quality of the teacher than upon the content of the subject matter. A general education, on the other hand, is a structured curriculum outside the student’s major, the intent of which is to ensure that all students receive a broad liberal arts education.

While each college or university must make its own determination about the proper place of general education in its curriculum, one thing is certain: percentages and formulas are not the best solution to the problem. It is the quality of the liberal arts education that constitutes its value; not the quantity.

Southwestern University recently undertook a two-year study aimed at improving the quality of its general education program. Until this year, the university had a program of all-university requirements which consisted of a few prescribed courses along with a system of distribution requirements which guaranteed everyone a “piece of the pie.” There was no clear rationale for the program, there were no clearly-stated objectives, and it was relatively easy for a clever student to avoid a broad liberal arts education.

The result of the two-year study is an innovative general education program for Southwestern University which is ideally suited to its mission as a church-related liberal arts college and which supports and enhances rather than impinges on the selective professional and pre-professional programs it offers. The new program is divided into three “Areas” and includes a written rationale for the total program and a set of objectives for each requirement.

The first Area, Foundation Courses, develops basic skills and consists of three courses which must be taken in the freshman year. It includes one course in mathematics, one course in English composition, and a course entitled Freshman Symposium. Offered only in the fall, Freshman Symposium consists of one lecture per week which all freshmen attend, followed by two small discussion sections per week. The topic of the course changes each year. “The purpose of the Freshman Symposium is to provide a common intellectual experience for freshman students that develops their competence in analytical and critical thinking, writing, and speaking.”<sup>7</sup>



Perspectives on Knowledge, the second Area, consists of seven general modes of inquiry, each of which has a clearly stated set of objectives. No department or division has an automatic claim on any of these Perspectives on Knowledge, although some disciplines are clearly more suited to meet certain objectives than others. During their four years, students must meet the objectives of all seven perspectives, taking one or two courses in each perspective, as follows: American and Western Cultural Heritage, one course; Other Cultures and Civilizations, one course; The Religious Perspective, one course; Values Analysis, one course; The Natural World, two courses; Aesthetic Experience, two courses; and Social Analysis, two courses. Superficially, Area Two looks like a recasting of the old distribution requirements, but the essential differences is that each department must submit to the Academic Affairs Council courses which are designed to meet the objectives of each perspective. Some existing courses will meet the objectives; most do not. A number of courses will be re-designed, while new courses will be created. All Perspectives on Knowledge topics are open to all disciplines, and departments are limited in the number of courses they can offer only to the extent to which they participate in the program.

An important interface exists between the student's major and the new general education program: some required courses in the major may count as general education courses if those courses are approved and meet the objectives of the pertinent sections of the general education program.

The third Area, Other General Education Requirements, consists of a computer competence requirement for all students which may be met in the student's discipline or by an introductory computer science course; a continued writing experience, which states that some courses in all major fields of study will have writing components; and an integrative or capstone experience, which requires that each department design a summary or capstone experience in the form of a special course, a project, a comprehensive written and/or oral examination, or other appropriate experience. An obvious appropriate experience in music performance is the senior recital.

Southwestern University now has a general education program which provides a broad-based liberal arts education for every student and which has a clearly stated rationale and a specific set of objectives. Its objectives can be met in a variety of ways, and thus it is not based upon percentages formulas; but rather, is based upon a set of expectations. It features a common intellectual experience for all freshmen, it requires at least one course in each of seven modes of human thought, it includes a computer competence requirement, it addresses the importance of writing in all disciplines, it includes a senior-level integrative experience, it encourages the development of new and creative courses, and it supports rather than inhibits strong majors and professional programs.

What is the context within which a church-related college or university designs a general education program? There is a sense in which our Judeo-

Christian heritage demands an emphasis on personal growth through self-fulfillment and self-expression, the development of competence in critical and analytical inquiry, the cultivation of an historical perspective, and an emphasis upon values. In that context, we are committed to the goals of a liberal arts education. But we are also committed to excellence in our own disciplines: we are obligated to offer the strongest majors we can provide—majors with high standards of excellence which produce first-rate students in the arts. Unfortunately, degree programs designed within the context of this dual commitment often leave little room in a student's schedule for experimentation and exploration of new and interesting courses. Occasionally a third consideration—state teacher certification requirements—only compounds the problem. While solutions to the problem are not arrived at easily, they can be found. Let me offer a few ideas you might consider: the list is certainly not complete, and is intended only to generate more ideas:

- Shift to a nine-semester or a five-year Bachelor of Music degree program. This option is in line with the recommendations of the study group on excellence to which I referred earlier. This path is not without its problems for private institutions, however.
- Require a summer session. Students often can receive 9 to 15 credit hours in the summer. Use this time for general education courses, or design creative special programs for music students, such as intensive music theory workshops for juniors, or special performance institutes for sophomores.
- If you offer the Bachelor of Music degree, encourage your students, especially music education majors, to elect the Bachelor of Arts degree in music, with teacher certification.
- Design a program which will award the Bachelor of Arts degree in music with teacher certification at the end of four years; require a fifth year if the student wants a Bachelor of Music degree in addition.
- Work with your colleagues in designing a new professional degree program in music which is appropriate for your kind of institution and which addresses future career options.
- Become involved in any new efforts on your campus to strengthen your general education program. Help design a program which supports rather than inhibits strong majors.

Before we seek solutions, we must carefully define the problem. Thus, I believe it is incumbent upon all of us to take a long, serious look at what we are doing. We must begin by asking some fundamental questions: What is the purpose of undergraduate education? What is the mission of our institution? What kind of music department do we want to be? Are we putting the needs of students first? Let me urge you to involve students if you plan to undertake a self-study of this nature; as always, we can learn a lot from them.

I am certainly not the first to call for a thorough examination of our music programs. At the 1981 NASM meeting in Dallas, Jerry D. Leudders of Lewis and Clark College called for a deep self-examination and review of the mission of all music departments in light of the abundance of music graduates and the diminishing number of jobs available to them, even if it means restructuring the way in which our departments are organized.<sup>8</sup> And Donald McGlothlin of the University of Missouri, Columbia, called for the establishment of a professional degree program in music of high quality and high standards designed to prepare musicians who will have a broad understanding of the world they will inherit, who will have career flexibility, and who will be effective spokespersons for the arts.<sup>9</sup>

As arts educators in church-related colleges, it appears that we have three curricular tasks before us: 1) we must maintain rigorous, high quality program in the arts with high standards of excellence; 2) we must be certain that our majors receive a strong liberal arts education; and 3) we must continue to articulate the crucial role which the arts play in a liberal arts education and ensure that instruction in the arts remains a significant part of the general education program on our campuses.

#### FOOTNOTES

<sup>1</sup>Terrel Bell, in *Higher Education & National Affairs*, Volume 32, Number 28, October 14, 1983, Washington, D.C.: American Council on Education, p. 1.

<sup>2</sup>*Ibid.*

<sup>3</sup>John Nesbitt, *Megatrends*, New York: Warner Books, Inc., 1982, p. 53.

<sup>4</sup>*Chronicle of Higher Education*, October 24, 1984, Washington, D.C.: Chronicle of Higher Education, 1984, p. 43.

<sup>5</sup>Working Group on the Arts in Higher Education, "The Arts, Liberal Education, and the Undergraduate Curriculum," Draft II, Reston, Virginia: NASAD, NASD, NASM, NAST, ICFAD, October, 1984, pp. 1-26.

<sup>6</sup>M. Csikszentmihaly and C. Getzels, "Phylogenetic and Ontogenetic Functions of Artistic Cognition," *The Arts, Cognition, and Basic Skills*, St. Louis, Missouri: CEM-REL, Inc., 1978, pp. 114-126.

<sup>7</sup>Southwestern University, "General Education at Southwestern University: Rationale, Objectives, Program," Georgetown, Texas: Southwestern University, April, 1984, p. 3.

<sup>8</sup>Jerry D. Luedders, "Issues and Problems of the Professional School in the Liberal Arts Institution," *Proceedings of the 57th Annual Meeting*, Reston, Virginia: NASM, 1981, pp. 149-151.

<sup>9</sup>Donald McGlothlin, "Music and Liberal Education: Planning for the Future," *Proceedings of the 57th Annual Meeting*, Reston, Virginia: NASM, 1981, pp. 92-95.

# COLLEGE/UNIVERSITY EXPECTATIONS OF THE ENTRY-LEVEL PERFORMANCE DOCTORATE

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## I. INTRODUCTION

University and college expectations of entry-level music performance candidates with the doctorate will certainly vary. In most state institutions some classroom teaching is expected of the candidate applying for a performance position. This is necessary in light of average credit hour production expectations and general needs of departments in order to maintain more individual performance expertise. Therefore, in order to be able to advertise for and hire an individual primarily for a performance specialty, the position often specifies an area of secondary teaching emphasis. Sometimes the position description lists options of secondary emphases indicating that the department has a certain amount of flexibility dependent upon the outcome of the primary performance area audition and interview. This also allows the department the potential for attracting a greater number of applications for the primary performance position.

In preparing for higher education in music performance, the entry-level doctorate should be enhancing their performance emphasis with a secondary teaching emphasis. Normally this includes music areas such as theory, history and literature. The candidate should also be focusing on areas of music which will attract the general student in higher education.

Numerous departments of music in state supported institutions are able to maintain their performance areas of expertise because they attract many general students to their general education music offerings. This makes it possible to justify a performance staff because the department's credit hour production average is being met. Further, it is usually the objective of a department of music to attract general students to such classes for the purpose of educating and developing future consumers of music. Participation of the general student in department of music classes and ultimately motivating their interest in concert and recital presentations can present a very positive reflection of the department's contribution to the general college/university atmosphere. Every entry-level candidate should realize the implications of this in applying for a position which specifies music courses for the general student as a secondary responsibility of the position.

In preparing credentials, the candidate should address those areas of secondary emphases and interests which will assist in focusing attention on themselves. Their application and credentials should clearly indicate secondary interests, strengths and preparation which will be advantageous to the school and position for which they are applying. The credentials should include letters of recom-

mendation which allude to secondary teaching strengths. Recommendations from individuals who have observed and evaluated these strengths and interests will be most impressive and meaningful to the potential employer. The credentials should indicate that which sets them apart from other candidates as having something special to offer the institution beyond their performance expertise.

In addition to the audition and interview in the department of music, a candidate should be prepared to address issues of music in higher education with individuals such as Deans of Schools of Arts and Sciences, Graduate Deans, etc. General questions of the candidate's attitude and understanding of the general structure of higher education and what they think they can contribute to the institution in general become very important. The entry-level doctorate is expected to be prepared to do research in some settings and should respond accordingly if the position and institution clearly indicate that reappointment decisions include this criterion. Beyond the performance audition, teaching ability and interest based on a background of training, experience and potential will often become the focus of the interview and ultimately determine the candidate best suited and selected for the position.

## **II. NEED FOR LEARNING TEACHING PROCEDURES**

Understanding the process by which learning takes place applies to any level of teaching. Therefore, it would appear that doctoral graduate programs emphasizing performance as primary should consider the need for including a basic knowledge of educational philosophy and psychology for those candidates with no previous formal training in this area. A component of the graduate program could require the candidate to emphasize basic learning theories and provide a setting at a college level similar to student teaching at the undergraduate level for applying that which was learned. Undergraduates seeking certification to teach in our public schools are required to fulfill an education component including psychology, philosophy, methods and practical application leading to the professional semester or student teaching. Isn't it, therefore, also important to require individuals preparing to teach in a college/university setting to have a background of education and experience which prepares them with skills and techniques necessary to effectively teach college-age students? It would appear that programs lacking this component might be sending a message to the potential employee in higher education which says, to be a college/university teacher there is little or no need to prepare candidates to learn how to teach. Unfortunately, this attitude does exist and often times a very capable performer fails in a position because they lack the basic knowledge and skills necessary for presenting materials in an organized, logical and meaningful manner.

In addition to the background and knowledge of teaching skills and procedures, there is a need for background of experience in coping with everyday classroom preparation and record keeping. Many individuals do not want to be

bothered with planning ahead, paper work and record keeping. These individuals become a burden to their colleagues and an irritation to their students. Yes, some individuals naturally possess these skills and know how to deal with the everyday nitty-gritty. There are, however, those who must learn the necessity for responsible actions in this regard. Assuming that everyone possesses an interest and natural instinct for these responsibilities is unrealistic. Students will not tolerate incompetent organizational actions. They expect the college teacher to possess the expertise and knowledge of the subject matter along with clear and concise organizational skills. Lack of organization skills on the part of one or several faculty can contribute to a negative attitude toward a department. Unfortunately, students spend more time talking about the negative than the positive aspects of their experiences. Further, it becomes time consuming and inefficient to have to train one's colleagues in elementary organizational skills.

Entry-level doctoral candidates possessing no previous teaching experience or background must realize the serious nature of their responsibility to provide positive learning experiences for the students with whom they come in contact. The methods, techniques and organization by which the subject matter is presented will be the basis for evaluating their teaching effectiveness. Therefore, it seems reasonable to assume that a background of knowledge and practice of teaching procedures should lead to a greater potential for success as a performer and teacher in higher education.

### **III. TEACHING EXPERIENCE PRIOR TO DOCTORAL STUDY**

The credentials of the entry-level doctorate should allude to a successful teaching potential based on background and practical experience prior to doctoral study. The candidate's chances for consideration are far greater if supported by positive recommendations for handling the day to day tasks of organization, planning and effective teaching in a classroom/lecture setting. Universities and colleges are interested in the person who has demonstrated a successful and effective teaching background. Higher education is much too expensive to risk teaching ability to chance or an unknown entity. Students in higher education expect and deserve the best possible learning environment including a master teacher in a classroom setting.

It might be well for institutions preparing candidates for higher education to consider establishing guidelines for requiring a background of successful full-time teaching as a pre-requisite for doctoral programs. A specified minimum number of years might serve as a guideline for recommendation and evaluation for graduate school entrance at the doctoral level. This would also assure the future entry-level doctorate with previously proven success and help to alleviate the concern for teaching potential on the part of the future employer in higher education. It would further eliminate the pressure of responsibility on the insti-

tution granting the terminal degree relative to teaching experience and proven success.

Experiencing the reality of teaching prior to graduate study could serve to strengthen one's desire to learn that which is applicable for becoming more effective as a teacher. The self-evaluation of one's successes and failures in a classroom setting should lead to a positive attitude and desire to seek out techniques, methods and materials for addressing a known lack of knowledge. This could also result in a self-motivation of inquisitiveness and excitement for pursuing graduate school.

Teaching experience prior to graduate work might also serve an important function in assisting one to focus on primary and secondary areas of desired study. It could also provide a realistic experience for determining whether or not teaching is a career one wishes to pursue through future graduate work. After years of undergraduate and graduate study in preparation for a career in higher education with no practical experience, some individuals find that teaching is not what they expected it to be. As a result the individual is unhappy, unsuccessful and ineffective where employed. It then becomes the responsibility of the institution and faculty to evaluate and remedy the situation usually by non-renewal of contract. Because the process of non-renewal is often cumbersome and time consuming, ineffectiveness is prolonged at the expense of the programs and students involved.

The lack of experience and/or evaluation of teaching effectiveness might be blamed on the institution from which the terminal degree was earned. Therefore, it would seem that graduate institutions should require an evaluation of teaching background as a pre-requisite for those potential doctoral candidates whose goal it is to seek an entry-level position in higher education. It might be in the best interest of the institution granting the terminal degree to be able to identify and evaluate the potential teaching effectiveness of their graduates based on prior successful teaching experience. In those instances where the candidate lacks a background of previous teaching experience, the institution might consider requiring the course work and experience necessary in order to predict and recommend the candidate's potential for teaching effectiveness in higher education.

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## THE PLENARY SESSIONS

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### MINUTES OF THE PLENARY SESSIONS

#### FIRST GENERAL SESSION SUNDAY, NOVEMBER 18, 1984 1:00 p.m.

The opening session was called to order by President Thomas Miller who called on Robert Bays to lead the Association in the singing of the National Anthem and the Hymn of Thanksgiving. Arthur Tollefson accompanied on the piano.

President Miller recognized the officers or principal staff representatives of colleague organizations who were in attendance:

Donald Thulean, Director of Artistic Affairs, American Symphony Orchestra League  
Paul Lehman, President and John Mahlmann, Executive Director, Music Educators National Conference

Frank McGinnis, President, Music Teachers National Association  
Stephen West, President, National Association of School Music Dealers  
Gene Wenner, Vice President, Programs Administration, National Foundation for Advancement in the Arts

Lolita Mayadas, Executive Director, National Guild of Community Schools of the Arts

Dean Boal, Director of Arts and Performance Programs, National Public Radio  
Martin Kagan, Executive Director and Marthalie Furber, Director of Education, Opera America

David Humphries, Director, Alliance for Arts Education  
John Lottes, Past President, National Association of Schools of Art and Design

Also recognized were the Honorary Members of the Association in attendance:

Robert Briggs, Thomas Gorton, Lawrence Hart, Wiley Housewright, David Ledet, Everett Timm, Himie Voxman, and Thomas Williams.

Other members seated at the podium were introduced, including the Executive Director, the Chairman of the Committee on Nominations, Commission Chairmen, the Immediate Past President, and the Officers of the Association.

President Miller next welcomed and recognized as a group the music executives who were new to the Association.



Robert Werner, Chairman of the Commission on Graduate Studies, was recognized to present the reports of the four commissions. These reports can be found printed elsewhere in the *Proceedings*. A motion introduced by Mr. Werner and seconded by Mr. Seymour to adopt the reports was passed by the membership with no audible dissent.

Representatives of new member institutions were next welcomed and introduced by President Miller:

Stephen P. Brandon, Armstrong State College  
Don W. Shannon, California Baptist College  
Thomas Kinser, Casper College  
R. Wayne Gibson, Kennesaw College  
Gary Zeller, MacPhail Center for the Arts  
Gerald M. Hansen, Schenectady County Community College  
Sister Lorna Zemke, Silver Lake College  
William V. Estes, University of Wisconsin, La Crosse  
Thomas Tyra, Western Carolina University

Frederick Miller was recognized to present the annual report of the Treasurer. A motion to accept the report was introduced by Mr. Miller, seconded by Mr. Umberson, and passed by the Association with no audible dissent.

Samuel Hope was recognized to introduce his colleagues at the National Office and to make announcements. Mr. Hope expressed appreciation to the Baldwin, Kimball, and Steinway Companies, to the Lutton Agency, and to Pi Kappa Lambda who provide special social functions during the Annual Meeting for the whole association.

The proposed revisions to the NASM Handbook were placed before the membership for adoption, carrying the approval of the Board of Directors. A motion to approve the revisions was introduced by Mr. Bengtson, seconded by Mr. Rubin, and passed by the membership with no audible dissent.

Mr. Miller presented the annual report of the President, which is printed elsewhere in the *Proceedings*.

At the conclusion of his remarks, Mr. Miller recognized James Miller for the report of the Committee on Nominations. James Miller introduced those individuals who had been nominated for election and solicited write-in nominations from the membership.

President Miller acknowledged with thanks the efforts of Roy and Eileen Guenther who were responsible for local arrangements for the 1984 meeting.

The opening general session was adjourned at 1:47 p.m.

**SECOND GENERAL SESSION**  
**MONDAY, NOVEMBER 19, 1984**  
**11:30 a.m.**

Mr. Miller called the meeting to order and recognized David Swanzy for the report of the Ethics Committee. Mr. Swanzy reported that the committee

had met to consider one formal complaint against a member institution and that the recommendations of the committee had been filed with the Executive Director.

Samuel Hope was recognized for the report of the Executive Director. Following several announcements, Mr. Hope directed the attention of the membership to his written report, included in the convention packet and printed elsewhere in the *Proceedings*. Mr. Hope noted that attendance at the annual meeting exceeded 600 and was the largest in the history of the Association.

James Miller, Chairman of the Committee on Nominations, again introduced the candidates for election to offices and commissions, following which the election was conducted by written ballot.

President Miller next introduced James Boren, President, I.S.B.P., to address the Association. The second general session was adjourned at 12:20 p.m.

**THIRD GENERAL SESSION**  
**NOVEMBER 20, 1984**  
**11:30 a.m.**

President Miller called the meeting to order and recognized each of the Regional Chairmen, who presented their reports. These reports are published elsewhere in the *Proceedings*. Mr. Miller expressed appreciation to Region 5 Chairman Dale Bengtson and Region 6 Chairman Joel Stegall, who were completing their terms at this meeting.

The President announced the election results:

Secretary: David Boe

Commission on Non-Degree-Granting Institutions: Steven Jay

Community/Junior College Commission Chairman: Arno Drucker

Commission on Undergraduate Studies: Julius Erlenbach, William Hipp, Helen Laird.

Commission on Graduate Studies Chairman: Robert Werner

Commission on Graduate Studies: Charles Bestor, Robert Fink

Committee on Ethics: Sarah Johnson

Committee on Nominations: Lyle Merriman, Jerry Warren. (Others appointed by the Board of Directors: Joel Stegall, James McKinney, and Louis O. Ball, Chairman.)

The meeting was adjourned at 11:46 a.m.

Respectfully submitted,  
David Boe, Secretary

## REPORT OF THE PRESIDENT

THOMAS W. MILLER  
*Northwestern University*

It seems that on our Sixtieth Anniversary some historical perspective of our recent past might be appropriate. Therefore, I propose in my report to outline some highlights of our activities over the past 15 years. I do not intend to provide great detail but to indicate the most significant activities of the Association. Since past Presidents and other officers are listed in your program I will not repeat those.

In 1969 the Association moved to new headquarters at One Dupont Circle, Washington, D.C. That year also saw the first publication of *Music in Higher Education*, a set of statistics about music in higher education compiled from members' annual reports. In addition, *A Basic Music Library* was published listing the titles deemed necessary for a library at institutions offering programs in music. That year our 45th annual meeting was held in Los Angeles, California.

1970 saw revisions in the Code of Ethics, By-Laws, Rules of Practice and Procedure and the Constitution. As a result of those revisions approved by the membership, the regional chairmen became members of the Board of Directors. Twenty-six associate members were admitted in November of that year, the largest number of new associate members up to that point. A Committee chaired by Robert Marvel began the study of NASM standards for the Bachelor of Music degree.

In 1971 the Contemporary Music Project funded a special meeting of the Commission on Undergraduate Studies and the Commission on Graduate Studies for the purpose of studying the accreditation process in music. At this meeting a statement on Basic Musicianship was drafted, the Self-Study was revised and the instructions for Visiting Evaluators were rewritten. 1971 also saw a series of meetings held jointly with MENC to study the preparation of music teachers.

In 1972 David Ledet resigned as Executive Secretary and was succeeded by Robert Glidden. "The Undergraduate Education of the Musician-Teacher" was published and "Guidelines for Junior College Music Programs" was also published in collaboration with the American Association of Community and Junior Colleges.

In 1973 the Executive Committee took a major step in approving the purchase of an office condominium for the Association in Reston, Virginia. That year the membership approved revisions to the Standards for Baccalaureate and Graduate degrees based upon three years of work in consultation with other music organizations. In addition NASM developed a new category of membership for Community/Junior Colleges.

At the 50th Anniversary Meeting in 1974 past Presidents E. W. Doty, Thomas Gorton, C. B. Hunt, Jr., and Robert Hargreaves attended as did past Secretaries Thomas Williams and Burnet Tuthill. Mr. Tuthill spoke to the members about the first annual meeting in 1924 in Cincinnati. That year also saw the publication of a monograph "The Education of the Music Consumer," and the beginning of a joint NASM-MENC project to write new standards for the preparation of school music teachers.

In 1975 Robert Glidden resigned as Executive Director of the Association and was succeeded by Samuel Hope. In that year NASM moved into its new headquarters at 11250 Roger Bacon Drive, Reston, Virginia, a condominium office which had been purchased by the Association. A new category of membership for non-degree granting institutions was established and a Commission for Non-Degree Granting Institutions was impaneled. Accreditation standards were revised for the Bachelor of Music in combination with an outside field and for the Baccalaureate in Music Therapy. That year public consultants were added to the deliberations of the commissions to insure compliance with COPA provisions and to protect the public interest.

In 1976 the "Oakbrook Seminar" on Music/Business/Arts Administration was held in Oakbrook, Illinois and a working relationship was established with the American Assembly of Collegiate Schools of Business, the accrediting agency for business programs. New standards were adopted for Non-Degree Granting Institutions and Community/Junior Colleges and a newly revised self-study report and outline for visitors' reports appeared.

In 1977 the NASM/AACSB Guidelines on Curricula Combining Music and Business Studies were approved by the membership. Standards for the Baccalaureate degree in Jazz Studies were also approved in that year.

In 1978 NASM and the National Association of Schools of Art and Design developed an interim agreement to provide the services of accreditation for independent non-degree granting professional training institutions in Dance and Theatre; thus, the Joint Commission on Dance and Theatre Accreditation was formed. This service, heretofore not available to those institutions had prevented them from entitlement to various federal programs. NASM in that year also worked with National Public Radio to initiate "Campus Musica" series which featured 13 concerts by orchestras and chamber orchestras from NASM member institutions. At the annual meeting in 1978 held at the Broadmoor Hotel in Colorado Springs, the first use of the so called "Broadmoor format" took place to allow for more intensive analysis and discussion of issues surrounding three featured topic areas. The first such topic areas were graduate education, music in general education, and management in the academic setting.

In 1979 Standards and Guidelines for Music in General Education were approved by the membership. The standards for baccalaureate curricula com-

bining studies in music and electrical engineering were developed in conjunction with the Accrediting Board for Engineering and Technology and approved by the membership. In addition, operational standards for proprietary institutions were approved.

In 1980 a brochure describing the mission and processes of the association was published. Standards for graduate programs were revised and the revision was adopted by the membership. Also, revised standards for libraries in baccalaureate graduate degree granting institutions were approved. In response to a common concern, NASM joined with other arts accrediting agencies and the International Council of Fine Arts Deans to form the Working Group on the Arts in Higher Education.

In 1981 as a result of the efforts of the Working Group, the Higher Education Arts Data Services (HEADS) project was announced with a two-year development period projected. In addition, through that group the various accrediting agencies developed a mechanism for coordination of accreditation procedures in the Arts. A task force on State Certification prepared a report on strategies for local action which was presented at the 1981 annual meeting, and the NASM Chamber Music Study was begun.

In 1982 a revised Self-Study was introduced, designed to be more useful for evaluation and planning within each institution and to relate the format of the Handbook more directly to the outline for NASM evaluation reports. In addition, a statement defining baccalaureate degrees in the arts disciplines was approved and published along with the protocols for joint evaluation visits by the accrediting agencies in the arts.

In 1983 the NASM Chamber Music Study was published and the HEADS Project began extending NASM's statistical services begun in 1969. In that year Standards for degrees in Opera/Music Theatre and the Masters degree in Music Therapy were approved by the Association. Study began on undergraduate degrees in pedagogy and a joint project on the training of orchestral musicians and conductors with the American Symphony Orchestra League was begun.

Currently a number of important developments are taking place. The Opera/Music Theatre Study undertaken by NASM was recently published and distributed to the membership. At this meeting, we are holding hearings (a) on proposed standards for education of orchestral conductors developed in cooperation with the American Symphony Orchestra League and (b) on a document developed in consultation with the Working Group on Arts in Higher Education entitled "The Arts, Liberal Education and The Undergraduate Curriculum."

An important service for schools having graduate programs will be provided in the new NASM self-assessment document. This book is currently at the printers and will be mailed to all the membership in 1985. This document provides guidelines for a rigorous intellectual assessment of resources on individual cam-

poses in order to aid member schools in refining graduate degrees and otherwise making a study of their graduate offerings.

NASM continues its cooperative efforts on a number of fronts. Perhaps a comment about the purpose and need for the Working Group on the Arts in Higher Education is appropriate here. There is a feeling in the arts accreditation community that a voice can be provided through the Working Group to speak for the arts in higher education at a policy level. We are so often ignored or taken for granted when national policy is discussed or developed. This forum provides an opportunity to address important issues and enables all the arts accreditation agencies to be able to speak with a unified voice. In addition it provides a means for us to coordinate our various actions. One of the projects begun by the Working Group is the HEADS System. I am told that the HEADS Report is in the mail. It will be the basic report similar, but more extensive to what had been contained in Music in Higher Education in the past. In addition, more specialized reports will follow during the Spring.

The Working Group also produced two publications, *Higher Education and the Arts in the United States* and *Arts Education: Beyond Tradition And Advocacy*. I want to extend to you my appreciation and congratulations for success in the distribution of more than 7,000 copies of these two publications to influential people in government, business, and leadership positions in the United States. I have no doubt that this will result in better understanding of the arts in our society. The latest project I have previously mentioned, "The Arts, Liberal Education, and the Undergraduate Curriculum" is in draft form and at the hearing stage.

We have also met with the Presidents, Vice Presidents, and Executive Directors of the Music Educators National Conference, Music Teachers National Association, and the College Music Society to discuss common concerns and seek points of agreement. A second meeting is scheduled shortly.

In addition, we have had exploratory discussions with music industry and merchants associations to develop better understandings and seek common agreements. These meetings are held in cooperation with MENC, MNTA, and CMS.

We have also been cooperating with the National Conference on Piano Pedagogy in the development of a document which will complete our standards on pedagogy at the baccalaureate level.

In addition, a preliminary discussion was held at this meeting about the development of an advanced training seminar for experienced Visiting Evaluators. This committee is being chaired by Vice President Glidden and is comprised of past President Robert Bays and Donald Mattran. They will meet this winter to develop this Seminar further.

I have been asked a number of times about why we are undertaking these various projects and what the objectives are. I think in closing my report today

I should like to indicate about what I view as a few of these objectives. First, in many cases projects serve to refine our own documents and procedures and to develop better understandings among the membership about the work of the Association. Second, projects are also undertaken to provide resources for members' use at the local level; the results are usually documents to serve members' efforts in areas in which the Association cannot involve itself directly. It should be noted that NASM has a history of attempting to provide resources for use at the local level in areas where it is not appropriate for the National Association to be involved.

A third objective is to promote better understanding between ourselves and other groups. I reference here the *Chamber Music Study* and the *Opera/Music Theatre Study* as two examples of the kind of co-operation which can be developed between professional organizations and NASM.

Finally, in my view it is important that we work to develop policy statements which are applicable to national discussions if we are to have a voice that is heard and respected.

In all these ways the Association through its development of various projects attempts to serve you and the cause of music in America.

# **REPORT OF THE EXECUTIVE DIRECTOR**

**SAMUEL HOPE**

During the past year, NASM has reached a new level of capability and service. While continuing and enriching its activities in accreditation, the primary focus of the Association's work, NASM has taken new steps in institutional research, professional development, and cultural policy.

## **NASM ACCREDITATION: STANDARDS, POLICIES, AND PROCEDURES**

The Association continues to develop and refine standards and guidelines statements to provide the framework for accreditation reviews. The standards and guidelines for opera and musical theatre programs approved at the 1983 Annual Meeting have been integrated into the accreditation process. These standards have already had an impact on curricular planning at numerous institutions.

Minor revisions have been made to update and clarify NASM documents describing accreditation procedures. These will be available in the fall of 1984. The next revision is scheduled to be published in 1988.

Several years ago, NASM established a practice for developing accreditation standards which involves consultation with other professional organizations in music, hearings and comment periods for the entire NASM membership, and extensive efforts to balance tradition, innovation, and pragmatic considerations. This process has produced excellent results and was continued this year in the development of proposals before the membership at this meeting concerned with pedagogy and advanced degrees in opera.

The largest percentage of National Office time is devoted to managing the accreditation process under the rules and procedures of the Association. The cooperation and commitment of institutions being reviewed are outstanding. Institutions continue to engage in advanced planning for accreditation and an increasing number seem to be integrating accreditation with other reviews, thus rendering the entire process more cost-effective.

## **NATIONAL ACCREDITATION ISSUES**

The accreditation community and others concerned with higher education have continued efforts to work more closely together during the past year.

The primary agent for this effort has been COPA, the Council on Postsecondary Accreditation. COPA is blessed with an outstanding staff and excellent voluntary leadership. COPA's operating style is characterized by negotiation rather than confrontation as the basis for resolving differences and concerns.



COPA's work has addressed an increasing number of difficult issues such as confidentiality, validity and reliability, the public interest, and the rights and responsibilities of institutions and programs in the accreditation process. By working professionally and profoundly with these matters, COPA and its member agencies are beginning to raise the level of discussion about accreditation.

The U. S. Department of Education also has been doing effective work in carrying out its legal responsibilities regarding accreditation organizations. USDE and COPA are working well together and, in fact, the entire horizon of the national accreditation system looks brighter than it has in a decade. This is not to say that all problems are solved, but rather to indicate that mechanisms and people are in place to make progress.

## **ARTS AND ARTS EDUCATION POLICY**

NASM focuses on accreditation and the professional development of music executives; however, the Association also keeps track of national trends which influence the work of its constituent members. In this regard, the Association monitors federal activity and, to some extent, the activities of national groups which speak for regional, state, and local constituencies.

The major concern in 1983-84 was K-12 education. Thus, NASM joined with the other arts accrediting organizations and the International Council of Fine Arts Deans to produce a national statement related to this subject. This statement received an overwhelming response from the membership and is being used in hundreds of communities as the basis for discussions about K-12 education in the arts disciplines.

NASM also worked with the same group to produce a statement on the arts in higher education. This document is expected to have long-standing utility in providing a basic primer about the contributions and aspirations of our community.

We are particularly pleased that requests for multiple copies of these statements have been received from such organizations as the National Assembly of Local Arts Agencies, the American Symphony Orchestra League, the Rockefeller Brothers Fund, and the Getty Foundation.

Further statements are being prepared on the arts and the liberal arts in higher education and the future of the arts in higher education. NASM also continues to consult intensively with MENC, CMS, and MTNA concerning policy issues and other matters of common concern.

## **PROJECTS**

During 1983-84, NASM has been involved with a large number of projects. In addition to those discussed in the section immediately above, the Association

has completed a major project on opera/musical theatre and started work on a project in cooperation with the American Symphony Orchestra League on orchestral players and conductors. Hearings pertinent to this project are scheduled for this meeting. The Association also has been a major partner in the Higher Education Arts Data Services project, completed proposed revisions to the NASM Code of Ethics, and subjected all its policies and procedures to a legal audit.

The NASM Annual Meeting represents a major undertaking each year. Many individuals work long hours to make the meeting a success. Plans are already under way for 1985 and 1986, and suggestions about content for these meetings are most welcome.

### **NATIONAL OFFICE**

The NASM National Office supports the Association's work in accreditation, policy, statistics, and publications. In the accreditation arena alone, the National Office processed some 250 applications for Commission action. In addition to its management functions, the staff answers hundreds of telephone and written requests. State boards of higher education, prospective students, and nearly everyone on the spectrum in between utilize NASM as an information resource.

NASM has an outstanding staff. Its full-time members are Michael Yaffe, Karen Moynahan, Willa Shaffer, and Cathy Marshall. Without the expertise and dedication of these individuals, NASM's daily operations could not go forward.

The members of the Association also deserve commendation for their outstanding spirit of cooperation and service. No accreditation organization can exist without the work of volunteers who carry out required professional responsibilities. Site visitors, Commissioners, Board and Committee members, presenters at the Annual Meeting, and special task group members deserve our special thanks for their efforts toward a strong and effective Association.

When your travel plans call for a visit to the Washington area, please feel free to visit the National Office. We are about 25 miles from downtown Washington near Dulles International Airport. We do ask that you write or telephone before coming.

The Association also welcomes your suggestions and inquiries. We hope you will never hesitate to advise us whenever we may be of service.

# **REPORTS OF THE REGIONAL CHAIRMEN**

## **REGION ONE**

The Region One Meeting was called to order by Chairman George Umberson on Sunday, November 18, 1984 at 2:00 p.m.

The primary agenda item was to identify possible topics that appear pertinent for sessions at the 1985 Annual Meeting.

The two major suggestions were:

- 1) The training of musicians for the 21st century. This could conceivably include a wide range of topics with special emphasis on the types of degree offerings that may be necessary and marketable in the future.
- 2) The field of arts management—possible discussion on what the content of such a program should include.

Representatives from the state of California addressed certain curricular problems that are surfacing in their state and will share, through the Regional Chairman, results of a state-wide conference pertaining to these matters. This conference will be held in early 1985.

George Umberson  
Chairman

## **REGION TWO**

The meeting of Region Two was called to order on November 18, 1984 at 2:00 p.m. by Chairman James Sorensen.

A discussion on topics for next year's regional meeting was held. Suggested topics are:

1. NASM accreditation for community colleges. A need to work with the Community/Junior College Commission to encourage membership.
2. Effect of the press of professional education requirements on music education degrees. How to keep it at four years.
3. The use of computers in management.
4. The trend towards five-year degrees.
5. Employment of adjunct faculty.
6. A regional consortium to act together as a concert management association to cut costs of bringing music groups to the northwest.
7. What are the implications for teaching current students who are so sophisticated in regard to response to media?

Regional members were encouraged to submit further topics.

Members were also encouraged to attend hearings on current documents.

Two chairs, retiring from our region were recognized:

Al Shaw, Western Washington University

Sister Lucie Hutchinson, Marylhurst College of Lifelong Learning

Meeting was adjourned at 2:30 p.m.

Richard V. Evans

Secretary

### **REGION THREE**

The meeting of Region Three was called to order on November 18, 1984 at 2:00 p.m.

The results of the election were announced:

Lonn Sweet—Vice Chairman

Hal Tamblyn—Secretary

Discussion was held on suggested topics for next years regional meeting. Various concerns were expressed which will be forwarded to the National Office. Suggested topics for the Broadmoor format in 1986 were given. New members were introduced.

Paul R. Swanson  
Chairman

### **REGION FOUR**

The Region Four meeting was called to order at 2:10 p.m., Nov. 18, 1984, in the Lincoln Room of the Hyatt Regency Crystal City.

The minutes at the Dearborn meeting (prepared by Secretary, Colin Murdoch, Lawrence University) were approved as distributed.

All attendees were welcomed with special recognition and introduction of two new Region Four representatives of schools accepted to NASM Membership (UW-La Crosse and Silver Lake College, WI).

Following general announcements of information and reminders the meeting was turned over to Julius Erlenbach, Drake University, Chairman of the Region Four Nominations Committee. With attention to the slate of nominees mailed to the Region Membership and with no further nominations, ballots were distributed. The results of the election (announced at the close of the meeting) included:

Chairman: Milton M. Schimke, University of Wisconsin, Eau Claire

Vice-Chairman: Gerard McKenna, University of Wisconsin, Milwaukee

Secretary: Frank P. Comella, University of Minnesota, Duluth

The meeting continued with discussion of comments and suggestions to be passed on to the Association for consideration:

Several topics were discussed and suggested for the Region Four meeting in Houston.

Topics, ideas and workshops were suggested for consideration by the Association for the 1985 and 1986 Annual Meetings. These will be forwarded to the National Office.

Milton M. Schimke  
Chairman

## **REGION FIVE**

The Region Five meeting was called to order at 2:00 p.m. on November 18, 1984 in the Roosevelt Room by F. Dale Bengtson, Chairman. Congratulations were extended to regional schools who had their memberships renewed and/or had been accepted as full-members in NASM.

The chair requested input from member schools for possible topics to be submitted for the 1985 convention. Several good topics were suggested.

There was an election of officers for Region Five for the next three (3) years. A ballot was distributed to members. A copy of the results is attached to these minutes.

The following persons were elected:

Chairman: Larry Christopherson,  
Capital University  
Vice Chairman: Donald Bullock  
Western Michigan University  
Secretary: Sister Laurette Bellamy  
St. Mary-of-the-Woods College  
Dale Bengtson  
Chairman

## **REGION SIX**

1. The Region Six meeting was called to order at 2:00 p.m. Sunday, November 18, 1984 in Potomac Room I-II, Hyatt Regency Crystal City.
2. The Regional Spring Meeting was announced for March 9-10, 1985 in Boston at the New England Conservatory, Peter Row, host.
3. Suggestions were solicited for topics for future meetings.
4. The following offers were elected for three-year terms:

Chairman: Larry Peterson  
University of Delaware

Vice Chairman: Robert Pierce  
Peabody Institute  
Secretary: Lyle Merriman  
Pennsylvania State University  
Joel Stegall  
Chairman

### **REGION SEVEN**

Chairman Steve Winick called the meeting to order at 2:00 p.m. on November 18, 1984 and invited the representatives of member institutions to introduce themselves. There were 42 institutional representatives present.

Chairman Winick reminded the group of several notices from the Executive Committee.

The motion was made that Region VII focus its 1985 meeting on the topic of fund-raising, and that an expert in that area be brought in to lead a presentation. The motion was seconded and passed. Hopefully there might include a member of CASE, a vice president of development, and a music executive experienced in fund raising. There was no further business, and the group adjourned.

David Lynch  
Secretary

### **REGION EIGHT**

The meeting of Region Eight was called to order by Chairman Wayne Hobbs on Sunday, November 18, 1984 at 2:00 p.m.

There were no elections to be held at this meeting. The membership voted to hold a Spring meeting on April 18-19 in Memphis. Discussions centered around proposed topics for future national and regional meetings, possible new projects for the Association to undertake, and suggestions for modification of some of the operations and procedures of our organization.

We are pleased to report a very high percentage of our membership attending this annual meeting.

Wayne Hobbs  
Chairman

### **REGION NINE**

The Region Nine meeting was called to order at 2:00 p.m. on Sunday, November 18, 1984.

Region Nine elected Dr. Richard Thurston of Oklahoma City University as Vice-chairman of the Region to fill the vacancy created by the resignation of

Dr. Lyle Merriman. A discussion was held regarding a program for the Region IX meeting in 1985, and it was agreed that we would consider the influence of the so-called "Back-to-Basics" school curricula on:

- 1) Pre-college music programs
- 2) college curricula for performers
- 3) college curricula in music education
- 4) music in liberal arts curricula.

The program will be planned to discuss the problems and possible strategies for dealing with them.

Harold Luce  
Chairman

# **REPORT OF THE COMMITTEE ON ETHICS**

DAVID SWANZY, *CHAIRMAN*

The Ethics Committee met and considered the charge of an individual against a member institution. In this instance, the committee found that the institution was in full compliance with the Code of Ethics.

More routinely, two complaints were received in the National Office since the November, 1983 meeting. In accordance with procedure, these complaints required no action by the Ethics Committee.

Finally, the Ethics Committee elected for Chairman next year, David Meeker, Ohio State University.



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**ACTIONS OF THE ACCREDITING  
COMMISSIONS  
(AS APPROVED BY THE MEMBERSHIP)**

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

HELEN T. JACKSON  
*Chairman*

After positive action by the Commission on Non-Degree-Granting Institutions the following institution was granted Associate Membership:

MacPhail Center for the Arts

Progress reports were accepted from two institutions recently granted membership.

After positive action by the Commission on Non-Degree-Granting Institutions the following institutions were granted renewal of membership:

Community School for Performing Arts  
Music Center of the North Shore  
Musicians Institute

Action was deferred on one institution applying for renewal of membership.

A progress report was acknowledged from one institution recently granted renewal of membership.

One institution was granted Final Approval for Listing.

Action was deferred on two institutions applying for Plan Approval and Final Approval for Listing.

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

ARNO DRUCKER  
*Chairman*

After positive action by the Community/Junior College Commission, the following institutions were granted membership:

Casper College  
Schenectady County Community College

Two institutions were granted Plan Approval.

Action was deferred on one institution applying for Plan Approval.

A progress report was accepted from one institution recently granted Plan Approval.

A progress report was acknowledged from one institution recently granted Plan Approval.

Action was deferred on one institution applying for Final Approval for Listing.

One institution was granted Plan Approval and Final Approval for Listing.

## **COMBINED REPORTS OF THE COMMISSION ON UNDERGRADUATE STUDIES**

**CHARLES F. SCHWARTZ, *CHAIRMAN***

**AND**

## **COMMISSION ON GRADUATE STUDIES**

**ROBERT J. WERNER, *CHAIRMAN***

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, as appropriate, the following institutions were granted associate membership:

Armstrong State College  
California Baptist College  
Kennesaw College  
Silver Lake College  
Western Carolina University

Progress reports were accepted from five institutions recently granted associate membership.

After positive action by the Commission on Undergraduate Studies and Commission on Graduate Studies, as appropriate, the following institutions were granted membership:

Auburn University  
East Texas Baptist University  
Eastern Montana College

Gardner-Webb College  
Grambling State University  
Grand Valley State College  
Indiana Central University  
Indiana University—Purdue University at Fort Wayne  
Mercer University, Macon  
Old Dominion University  
Oral Roberts University  
University of Wisconsin—La Crosse  
University of Wisconsin—Whitewater  
Utah State University  
Western Washington University  
William Jewell College

Action was deferred on thirty-one institutions applying for membership.

Progress reports were accepted from five institutions recently granted membership.

A progress report was acknowledged from one institution recently granted membership.

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, as appropriate, the following institutions were granted renewal of membership:

Arizona State University  
Berry College  
Bucknell University  
College Misericordia  
East Carolina University  
East Texas State University  
Glassboro State College  
Hampton Institute  
Hiram College  
Lamar University  
Lawrence University  
Lebanon Valley College  
Mary Washington College  
Maryville College  
Memphis State University  
Montclair State College  
Pfeiffer College  
Rutgers University  
Saint Olaf College

San Jose State University  
Southwest Missouri State University  
Southwestern College  
Texas Woman's University  
University of Georgia  
University of Maine, Orono  
University of New Mexico  
University of Texas at Arlington  
University of Washington  
Virginia State University  
Washington University  
West Georgia College  
West Virginia Wesleyan College  
Western Michigan University

Action was deferred on fifty-four institutions applying for renewal of membership.

Progress reports were accepted from thirty-one institutions applying for renewal of membership.

Progress reports were acknowledged from eleven institutions recently granted renewal of membership.

Eighty-five institutions were granted Plan Approval.

Action was deferred on forty-eight institutions applying for Plan Approval.

Progress reports were accepted from three institutions recently granted Plan Approval.

A progress report was acknowledged from one institution.

Applications for Plan Approval from two institutions were denied.

Twenty-two institutions were granted Final Approval for Listing.

Action was deferred on seven institutions applying for Final Approval for Listing.

Twelve institutions were granted Plan Approval and Final Approval for Listing.

Action was deferred on eight institutions applying for Plan Approval and Final Approval for Listing.

Five institutions were granted one-year postponements for re-evaluation.

Fourteen institutions with fewer than twenty-five majors were reviewed.

### **Officers of the Association for 1985**

- President:* \* Thomas Miller, Northwestern University (1985)  
*Vice-President:* \* Robert Glidden, Florida State University (1985)  
*Treasurer:* \* Frederick Miller, DePaul University (1986)  
*Secretary:* \* David Boe, Oberlin College (1987)  
*Executive Director:* \* Samuel Hope (ex-officio)  
*Immediate Past President:* \* Robert Bays, University of Illinois (1985)

### **Commission on Non-Degree-Granting Institutions**

- \* Helen T. Jackson, *Chairman*, Hochstein Memorial Music School (1986)  
Stephen Jay, Cleveland Institute of Music (1987)  
Jon Petersen, Interlochen Center for the Arts (1985)

### **Community/Junior College Commission**

- \* Arno Drucker, *Chairman*, Essex Community College (1987)  
Robert Blocker, Baylor University (1986)  
Merton Johnston, Del Mar College (1985)

### **Commission on Undergraduate Studies**

- \* Charles Schwartz, *Chairman*, East Carolina University (1985)  
Harold Best, Wheaton College (1985)  
Julius Erlenbach, Drake University (1987)  
William Hipp, University of Miami (1987)  
Helen Laird, Temple University (1987)  
Paul Langston, Stetson University (1985)  
Marceau Myers, North Texas State University (1986)  
Morrette Rider, University of Oregon (1986)  
David Tomatz, University of Houston (1986)

### **Commission on Graduate Studies**

- \* Robert Werner, *Chairman*, University of Arizona (1987)  
Charles Bestor, University of Massachusetts (1987)  
Robert Fink, University of Colorado (1987)  
Robert Freeman, Eastman School of Music (1985)  
Donald McGlothlin, University of Missouri, Columbia (1986)  
William Moody, University of South Carolina (1986)  
Robert Thayer, Bowling Green State University (1985)

### **Public Consultants to the Commissions**

- Michael Bessire, Fort Worth, Texas  
Sharon Litwin, New Orleans, Louisiana

- \* Board of Directors

## **Regional Chairmen**

- Region 1* \* George Umberson, Arizona State University (1985)  
*Region 2* \* James Sorensen, University of Puget Sound (1985)  
*Region 3* \* Paul R. Swanson, Nebraska Wesleyan University (1985)  
*Region 4* \* Milton Schimke, University of Wisconsin-Eau Claire (1987)  
*Region 5* \* Larry Christopherson, Capital University (1987)  
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*Region 7* \* Steven Winick, Georgia State University (1986)  
*Region 8* \* Wayne C. Hobbs, Western Kentucky University (1986)  
*Region 9* \* Harold Luce, Texas Tech University (1986)

## **Committees**

### **Committee on Nominations**

- Louis O. Ball, Jr., *Chairman*, Carson-Newman College (1985)  
James McKinney, Southwestern Baptist Theological Seminary (1985)  
Lyle Merriman, The Pennsylvania State University (1985)  
Joel Stegall, Ithaca College (1985)  
Jerry Warren, Belmont College (1985)

### **Committee on Ethics**

- David L. Meeker, *Chairman*, Ohio State University (1985)  
Donald Bullock, Western Michigan University (1986)  
Sarah Johnson, Wright State University (1987)

## **National Office**

- \* Samuel Hope, Executive Director  
Michael Yaffe, Assistant Director for Operations  
Karen P. Moynahan, Staff Associate for Accreditation  
Willa Shaffer, Administrative Assistant to the Executive Director  
Cathy Marshall, Staff Assistant

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