

PROCEEDINGS  
The 61st Annual Meeting

NATIONAL  
ASSOCIATION OF  
SCHOOLS OF  
MUSIC

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## KEYNOTE ADDRESS

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### THE PROGRESS OF CULTURE

JOHN AGRESTO

*National Endowment for the Humanities*

Nearly everyone who has ever dared to comment on the progress of culture—from Socrates to Cicero to Burke to T. S. Eliot—seems almost always weighed down with dark predictions. Sometimes one frets over the nastiness of the new. At other times one bemoans the permanent loss of the old. In really gloomy times, the truly talented can both fret and bemoan at the same time. This history of fretting and bemoaning makes it hard for us Johnny-come-lately pessimists to carry on the tradition, since you can only sound the same alarm so many times before someone says “There you go again” and we broken-record Jeremiahs lose our audience. At the risk of sounding like the boy who cried wolf, I think I’d like to begin this talk by being gloomy. After all, let us never forget: in the end, the wolf did come.

Now my field is not music. It is not even, more generally, art. I spend my days trying to shore up the humanities—the study of history, literature, philosophy and language—against erosion. On good days I even try to expand and promote, not just preserve and defend the humanities. On that score the humanities and the arts are much alike, and distinct from, say, science. True, both the humanities and the arts, at their best, are progressive, like science, in so far as they anticipate a creative future, a future of new insights and fresh perspectives. But, unlike science, we also have a past, and we have obligations to that past. Unlike science, where the past is simply prologue, we in the arts and humanities, in a real sense, live in and on the past. Our obligation as teachers and as practitioners is not merely to promote culture, and add to it in whatever small measure we can, but to guard our future as well, so it can be a legacy for future generations.

We begin with the knowledge that no one is born civilized, and that every civilization is only one generation deep. If the heritage of the past is not retained and transmitted, it is lost. And the work of thousands of minds is shot.

So we as humanists and artists, teachers and administrators, have an extra duty, and one that we cannot shirk: we must keep the culture alive by helping to keep memory alive. We cannot let the good entrusted to us be either pushed out completely by the new or lost or forgotten by neglect. Some of us are

responsible for books and literature and poems; others for the history of great events and the biographies of great men; some for the deepest thoughts and ideas; still others are responsible for the highest art and the greatest music. In that sense all our disciplines are conservatories, preserving the past and—with it this culture and its heritage—so that it can continue to live in the present.

But this task of retaining attention to our culture has not been without its failures and its enemies. I'm gratified by the fact, however, that most of the enemies of the preservation of our culture are not roaming around the citizenry at large but are concentrated in the academy. There was a time long ago—at least if popular literature and college drinking songs speak any truth—when the halls of ivy were peopled by the eccentric old men who kept alive the embers of every dying creed, who would lapse into Ciceronian Latin at the drop of an eraser, and who were charming but mildly pathetic in their old loves and antique subjects.

Much of that has changed, and not discernably for the better. We have all been witness to nearly two decades of attack on the works of this culture from within. Perhaps the humanities have borne the brunt of the attack. How often have we heard, in literature, that the idea of great books or significant texts is nothing but conventional clap-trap at best or a political snare for the innocent at worst. History has been re-written so as not to give undue glory to the great, or to the belief that we might be masters of our destiny by thinking or by ideas. To give serious attention to Aristotle or Shakespeare or Dante or Freud is no longer viewed, in some quarters, as a liberating act but as an ethnocentric, European and/or sexist power play. And any discussion of standards, or of common or core curricula, is seen as a reactionary gambit designed to stifle creative genius or revolutionary criticism. In such a climate, any discussion of the importance of preserving the culture was, for a long while, an act of suicide or martyrdom.

Because of this situation we know that students can graduate from our colleges and universities and know next to nothing about the civilization of which they are members. A student today can earn a bachelors degree from 75% of all American colleges and universities without having studied European History, from 72% without having studied either American literature or American History, and from 86% without having studied the civilizations of Greece or Rome. I am certain that the figures are as bad or worse if we were to look at music and art. For too long, it seems, we could only measure our feelings of progressive liberality by the intensity of our attachment to cultural suicide.

Needless to say, the decline in collegiate studies has had its effects on secondary schooling. I do not have survey figures on the seriousness of the deterioration of cultural literacy in the areas of art and music in the schools, but I do know how serious the situation has been in history and literature. The latest pilot survey done of high school seniors found that one-third did not know that

Columbus discovered America “before 1750,” three-fourths did not know who Thoreau, or Walt Whitman, or Milton, or Emily Dickinson were; and one-half of all high school seniors could not identify either Winston Churchill or Joseph Stalin. These are hardly trivia questions, since I think we have a right to expect that all high school graduates possess at least a passing familiarity with the landmarks of their history and culture. This was, as I said, only a pilot, preliminary survey; but my guess is that the final results will not be too far from these figures. Given such statistics, my fretting and bemoaning should seem like reasonableness itself, and the task of preserving any semblance of cultural memory and appreciation should seem nearly impossible.

But I think we should temper our pessimism. I especially think that, if approached intelligently and quickly, the artistic as well as the humanistic parts of our heritage can now, especially now, be raised up in our schools and colleges. My moderate optimism stems from the fact that parents, teachers, some students and even some professors have decided to call a halt to the trashing of our culture. In music, for example, every parent knows that what a child listens to is not a matter of indifference. Many of them sense that music, heightened by modern means of transmission, is more powerful than books or ideas and certainly more powerful than whatever parents say to do; and that it can either help bind us as a culture, or shatter us, one generation from the next. To put it bluntly—parents hate the music their children listen to, and they’re ready for all and any aid the schools can give. Do not let this opportunity for cultural leadership pass. At least in the humanities I have seen increasing in this country a healthy belief that the heritage of this civilization is worth preserving, and with that comes the belief that a restoration of cultural literacy, especially in our schools and colleges, is an important ingredient of educational reform. To the degree to which you and your colleagues can overcome the notion that music is part of entertainment rather than of culture, to the degree to which you can reinforce the notion of music training as part of a systematic, sequential, disciplined effort of the mind and will, and to the degree that you can connect the study of music to the defense of culture, you will be, at least for now, increasingly successful.

So far I have spoken of the restoration and appreciation of western culture as a deeply conservative act, as an attempt to offer to each new generation the opportunity of claiming its share in the inheritance set aside for us by our ancestors. But political terms are inadequate here, since the restoration of the heritage of this civilization’s books and art and music is a liberal, liberating act as well. The restoration of our heritage *into* today’s world *increases* the pluralism of culture and perspectives. A public fed only to the contemporary—a public whose ear for music is circumscribed by the weekly top 40—does not live in a pluralist society but a fully homogenous one. In today’s climate, as in the Renaissance itself, every restorative act is a liberal act. The preservation of the legacy and our willingness to offer it to our children is an act that increases variety, increases the capacity to choose, and increases human liberty.



This restoration of the arts and humanities will become a reality insofar as we have the ability to explain and defend their primacy with the strength of sound argument. Sometimes this means making a utilitarian defense of culture: People who are widely read, who play an instrument, who can paint, make for valued friends, neighbors and fellow workers. Students who are liberally educated will communicate better. The deeper and wider our learning the sharper will be our skills, the greater the varieties of our pleasures, and the better our chances in life.

But we should also defend our missions on a higher ground than utility, whether it be social or personal. The preservation of this culture in all its manifestations is a worthy end in itself. It is a culture of incredible sanctity in its nurturing of individual liberty, of humane learning, of rational inquiry, and of objects of unsurpassed beauty. The disintegration of this culture—or any culture—means the final, real extinction of ancestors, since part of us lives on only in what we do, and in so far as it is remembered. To recall the past is, in reality, to call back again those who have done great things for us.

This teaching of culture was defended, on the highest plane, by the Roman historian Livy: we study, preserve, and represent the past so that the great things men have done can be praised, and the wicked things held in eternal contempt. Now, unlike the task of the historian, there are not many wicked things teachers of music have to hold up to contempt. But there are beautiful things and great men who must be remembered and honored. These things must be taught not because they are useful, nor even because they give us joy, but because we *owe* it to those who did great deeds never to forget. This is why music education—and all art and humanities education—is not only an act of culture but of justice.

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## WORKSHOP: TECHNIQUES FOR FACULTY RENEWAL

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### ACADEMIC JAILBIRDS: THE NEED FOR FACULTY RENEWAL

CHARLES G. BOYER  
*Illinois Wesleyan University*

My Fellow Inmates:

This message is addressed primarily to those of us who have spent our professional lives incarcerated within the walls of educational institutions, but I suspect that these remarks may have applications and implications beyond the proverbial "walls of ivy." I refer to the human tendency gradually to narrow the variety and scope of interests in our lives as we grow older, to associate with more select groups of people, to narrow our viewpoints, to develop set ways of doing things, to withdraw from the youthful capacity to learn and grow.

The withdrawal process is gradual and therefore all the more insidious. Difficulties can become detours or roadblocks. Easy paths become well-worn ruts. Ruts eventually become foundations for walls that eventually become, as John Gardner stated, "the individual's own intricately designed, self-constructed prison."<sup>1</sup> The same job or the same teaching assignment year after year contributes to a sense of boredom that contributes to a sense of being stuck that eventually becomes a mindset against anything new or unknown. When you discover that has happened to you, Congratulations! You have just become an "Academic Jailbird!" The real danger is that the bars are invisible, but no less confining.

Every individual, organization or society must mature, but much depends on *how* this maturing takes place. Some continue to learn and grow. Others whose maturing process consists simply of acquiring more firmly established ways of doing things are well on their ways to becoming permanent inmates of self-constructed prisons.

Another building block in the prison wall is the tendency to become overly concerned with procedure and method. A concern for how a thing is done is good, for without it we would never know the peaks of human achievement. Yet, little by little, preoccupation with method, with technique, with procedure gains a subtle dominance over the whole process of goal seeking. *How* it is done

becomes more important than *whether* it is done. We become prisoners of our procedures.

Yet another reason for our progressive incarceration is that we become afraid to fail. Such fear is costly and is a powerful obstacle to our continued growth. Fear of failure assures the progressive narrowing of the personality and prevents exploration and experimentation. Fear of failure causes us to take the path of least resistance. Soon, the path becomes a well-worn rut. As long as we stay in that rut, all is easy. What works doesn't need fixing. Besides, what if we tried something new and failed? So, let's insure ourselves against failure by a staunch defense of the status quo! From last year's conference, you may recall James Boren's unique definition: "Status Quo is the epoxy that greases the wheels of progress!"<sup>2</sup> Fear of failure can indeed become more debilitating than failure itself.

Stress also provides ample mortar for our prison walls. We cannot exist without some stress in our lives. It is the spice that makes life worth living. It is the resolution of the harmonic tension and rhythmic drive that makes the music exciting. But persistent and unresolved tension in our lives leads to stress that leads to withdrawal that leads to stagnation that leads eventually to a condition known as 'burnout.'

What has all this to do with teaching? The answer, unfortunately, is . . . everything. The higher education profession is in the midst of some trying times. Given demographic projections of fewer students, decreased faculty mobility, fully tenured faculties, and advanced retirement age now permitted by law, serious problems face professors who are subject to increased pressures from administrators, students, and the public for greater accountability. Peer pressure seems to be mounting to perform above standards for promotion and tenure increase, available forms of rewards seem to be leveling off, if not declining—a "Catch-22" situation indeed.

There is an increasing amount of professional literature concerning obligations to keep fresh, to renew oneself, to keep alive that spark for yet another generation of young minds. Contrast that with current pressures in higher education that are forcing faculty at all stages of their careers into uncongenial and ungenerative roles. Furniss wrote,

"For the older faculty member, there may seem no longer to be a suitable role . . . he (or she) is too expensive and should be moved out as quickly as bribes or the law will allow . . . For the mid-season faculty member, a time of exploration is denied . . . or narrowed to repetitions of courses or an overburden of the unexciting students who show up everywhere. For the young, the competition is now not only with peers . . . but also with the middle-aged and older faculty."<sup>3</sup>

Young faculty members soon learn that their duties involve teaching, advising, committee service, and expectations that they continue to develop profes-

sionally. The *rewards* involve scholarly development—how many publications and where have they been published?—or in the arts, performance—where and how frequently have you performed in public, guest conducted, served as a clinician or adjudicator, exhibited artworks? But *teaching* is what one does, day in, day out, year in, year out. Faculty often are left to their own devices with little guidance regarding the development of teaching skills and improvement of instruction.

With such 'mixed signals,' it is not difficult to see why some faculty members retire on the job. Brookes has identified three psychological outcomes of a faculty career. Some faculty exhibit characteristics of generativity and continue to be active and inquisitive teacher-scholars all their professional lives; others show increasing signs of self-absorption and 'stuckness.' Brookes refers to these individuals as 'insulated' faculty, who withdraw from active involvement on the campus or in professional activities, but who continue to perform at acceptable levels in the classroom and in their disciplines.<sup>4</sup>

Sudano has provided a tongue-in-cheek view of several stages of the withdrawal process:

"After the fifth year: You begin to regard student evaluations of your teaching with less terror and more humor. After the tenth year: You stop assigning 10–15 page papers . . . You give up writing new course proposals. You keep your mouth shut during faculty meetings. After the fifteenth year: You figure out a way to get out of attending graduation ceremonies. After the twentieth year: You keep your smile to yourself when bright young instructors come up with 'new' . . . ideas."<sup>5</sup>

The third psychological outcome of a faculty career has been described as burnout, a state of mind that afflicts people who work with other people. Melendez has defined burnout in academe as ". . . the result of negatively perceived, work-related events or conditions that produce a level of persistent stress resulting in chronic frustration, tiredness or exhaustion, adverse behavior, and inefficiency and/or dysfunction in one's work."<sup>6</sup> The signs of faculty burnout are many: lack of significance in one's work . . . lack of control over one's environment . . . the feeling of being locked into a job routine . . . decreasing resources and the prospects of more such bad news in the years ahead.

Stress exists in all individuals, and if used in constructive ways, can spur us on to great achievements. But unrelieved stress—the tension without resolution—is a destructive force that can render helpless even the strongest of individuals, organizations or societies.

Research on the sources of stress among college faculty, although limited in nature and scope, suggests that work stress is the result of dissatisfaction prompted by academic retrenchment, inflation, unemployment, and shifts in the composition of student bodies. Factors inducing stress most frequently cited in one study include lack of faculty participation in decision making, the increase

in underprepared students, students' expectations of high grades, apathetic peers, and low salaries. The admission of a fear of sameness, of there being nothing more in our profession to achieve except that which we have reached, the mere accumulative process—one more recital, one more article, one more review—these all are powerful inhibitors of continual growth and development. We withdraw from the source of stress as a self-protective measure.

Business and industry have concentrated on the development of human resources for many years, because a vital workforce was considered essential to the overall health of the organization. It was assumed that the professions would continue to be self-renewing and that resources for faculty regeneration and enrichment were readily available. However, during the past decade, drastic changes in higher education have demonstrated clearly that such assumptions were erroneous.

In a 1985 report on faculty vitality, Rice wrote:

“The problems confronting college and university faculty presently are not merely the occupational dilemmas of individuals caught in the swift currents of change. A dispirited faculty, a faculty that lacks vitality, is an institutional problem of major proportions. Academic institutions depend directly on a vital, dynamic staff to accomplish their educational missions. The faculty represents the key resource that colleges and universities have for adapting or responding proactively to the profound changes projected for the years ahead. Institutional vitality and the maintenance of a vital faculty are inexorably linked.”<sup>7</sup>

Faculty renewal must be broadly defined and a range of professional growth efforts must be rewarded. Yet, some rewards systems themselves have become academic jailbirds. On many campuses, tenure and advancement policies that monitor and reward faculty development have become rigid sets of rules that tend to stifle rather than enhance growth. *Where* and *how much* have become more important than *whether* one engages in continual professional development. We must realize that there is no one best way to maintain a growing, dynamic faculty, and that as the faculty job market becomes more static, the academic reward system must become more flexible and encouraging.

William Nelsen's extensive research on faculty renewal contains the following message:

“At the heart of professional development is scholarship. But scholarship must not be viewed too narrowly. Often it is perceived as meaning only research and publication . . . But a lively mind can also be maintained in other ways—scholarly study related directly to course preparation, presenting ideas and formal papers to colleagues either on-campus or in professional meetings, taking leadership in professional associations, thinking creatively as a consultant for public groups or agencies. Moreover, professional development takes on different forms depending on one's discipline; for some writing is the chief manifestation of scholarly renewal, but for others it is painting, sculpturing, musical performance, theatrical production, speaking and debating, or placing a well-coached team on the field. Scholarship in essence means

continuing to develop your own abilities and at some point placing your work, your preparation, your results in public view for others to see and evaluate.”<sup>8</sup>

The need for broadly defined programs to encourage professional growth is supported by many authors. The development of successful faculty renewal programs will require the best efforts of faculties and institutions in the years ahead. We do not need simply ‘more professional development,’ but must re-examine the nature and structure of faculty careers and what it means to be a professional. We must move toward a multi-dimensional understanding of the academic career, and must find positive and productive ways to encourage genuine growth and development among our colleagues.

Given the current climate in higher education, there is much concern among faculty about whether development programs offered by the institution are for purposes of personal and professional growth or are simply smoke screens masking preparations for retrenchment. For any program to succeed, faculty must be involved with program development from the outset, and there must be clear signals from the institution that faculty development is not a remedial process. Lacey stated that successful faculty development programs should focus on what politicians call *coalition building*—identifying important common interests that can best be met by working with others on the broadest levels.

“A politically astute program acknowledges, respects, and plays to faculty strengths and should not be perceived as looking for weaknesses to overcome or errors to rid itself of. It assumes that faculty see themselves as concerned, effective teachers and seeks to build support groups based on that foundation.”<sup>9</sup>

We should not pretend that the task of renewal will be easy. The ruts are deep, the walls are strong, and those imaginary bars, for some, have become real. Academic jailbirds have developed stubborn defenses against change or new ideas. Blake has described such defenses as ‘mind forged manacles.’ But the ‘cockeyed optimist’ in me believes that renewal *is* possible, and people *will* change with the right kind of encouragement. Here are a few examples of successful faculty renewal programs that were supported by grants from the Northwest Area Foundation:

One program was designed to broaden the expertise of faculty who were teaching lighter loads because of declining enrollments. Plans were to reduce numbers of part-time faculty as full-time faculty became competent to take over new areas of teaching.

Another college developed a program to retrain faculty to teach adult learners. The institution sought to develop curriculum, alter instructional methodologies, and modify institutional services to attract adults to supplement a declining college-age student body.

A multi-institutional grant funded a project to support faculty and administrator career transitions to non-academic employment. The program was de-

signed to assist in three primary areas: exploration of career opportunities in non-academic settings; preparation for the transition into retirement; and attention to personal development changes as they affect life and career planning.

One state board of education designed and conducted a series of five faculty development seminars for locally selected faculty from every institution of higher education in the state. The goal of the seminar was to stimulate faculty to reconsider the nature, purpose, content, and methodology of higher education and the role of each discipline.

On many campuses, those professional development programs in existence are the more traditional ones—sabbatical leaves, research grants, attendance at professional meetings. Certainly these must be sustained. However, such programs must not be the *only* avenues to faculty growth. It is clear that a number of options must be explored to encourage faculty vitality in the challenging years ahead. Colleges and universities must make significant investments in their human resources in order to maintain institutional vitality through the turn of the century.

If faculty at your institutions are typical, those most in need are least aware that renewal is necessary and that help is available. To awaken a faculty member who has fallen asleep years ago takes courage, determination, support, patience, credibility, kindness, firmness, threats, and persuasion (That was a multiple-choice questions, folks. The answer is—“all of the above”). To help get the message across, you may need to rely on a few Harold Hill techniques, so here’s a suggested format for a ‘commercial’;

Friends, do you feel trapped in your present teaching assignment? Do you end each day feeling exhausted by the rat race? Do you feel defeated by the quality of students in your classes? Have you given up revising your syllabi because there is nothing new to teach? Well if so, my friends, that clanging sound you just heard was the prison door, slamming shut behind you. Congratulations! You have just become an ‘Academic Jailbird.’ You have built quite an intricate fortress for yourself, so feather your nest and make yourself comfortable—you may be in there for quite awhile.

But must you stay? Unlike most prisons, our self-built ones also have self-imposed sentences and escape routes in the form of self-renewal.

The keys to escape from those self-built prisons are so deceptively simple that they need little elaboration, but they require a *lot* of practice: Know yourself and your capabilities, develop your talents and your strengths, love one another, do something you really care about, and believe that you will succeed.

To my fellow inmates, I would offer the following get-out-of-jail advice: if there is no established renewal program at your institution, form a committee of one and start an informal series of programs with your colleagues. Some

possibilities include research sharing seminars, student-faculty colloquia, a “last lecture” or “last recital” series. Why listen to those who tell you that it can’t be done? Many years of teaching have shown me that one should never tell a student that he can’t—the poor soul just might believe you! There really are *no* limitations. Consider the bumblebee—according to the principles of aerodynamics, the bee can’t fly! No one taught him that he couldn’t. If you’re assigned to teach the same courses year after year, throw away those yellowed and dog-eared class notes and re-design the course. Take a fresh look at yourself, the subject matter, and your students. Keep in mind that students change from year to year, even if the subject matter stays the same. Directing a band was always a new challenge to me each year because we performed different music with different people . . . and the mistakes always happened in different places!

Take on a new assignment—advise a new or different student group, design a new program or new courses, teach an introductory course to non-majors (now *there* is a real challenge!). Research a new topic and write that ‘one more’ paper, even if you don’t present it to anyone else but yourself, an understanding spouse, and the faithful family dog. In the end, it isn’t *what* or *how* you do, it is *whether* you do something that is most important.

Don’t be afraid to fail—and refuse to be defeated by failure. Every songwriter dreams of writing an all-time favorite like “White Christmas”. Irving Berlin’s hits are well known, but he had his share of misses, too.

When Berlin was working to create another holiday song in 1933, he wanted it to sound old-fashioned, but he just couldn’t write anything that had a genuine old-fashioned ring to it. Berlin looked through his files and pulled out a song he had written in 1917. It was called “Smile and Show Your Dimple” and had been a complete flop. He gave it new words and a new title, “Easter Parade”. We’ve all been singing it ever since, because he refused to be defeated by failure.

We must renew ourselves *for* ourselves, and to serve as examples for the next generation. Gardner wrote:

“Young people do not assimilate the values of their group by learning the words . . . and their definitions. They learn attitudes, habits and ways of judging. They learn these in intensely personal transactions with their immediate family or associates. They learn them in the routines and crises of living, but they also learn them through songs, stories, drama and games. They do not learn ethical principles; they emulate ethical people. They do not analyze or list the attributes they wish to develop; they identify with people who seem to them to have these attributes. That is why young people need models, both in their imaginative life and their environment, models of what man at his best can be.”<sup>10</sup>

We must remember that we are not like machines that are created at some point in time and then maintained with a minimum of effort. We must realize that renewal is an endless process. We grow, or we die—it’s as simple as that.



## FOOTNOTES

<sup>1</sup>Gardner, John W, *Self-Renewal: The Individual and the Innovative Society*, New York: Harper and Row, 1964.

<sup>2</sup>Boren, James, *Address to the Association*, 1984 NASM Annual Meeting, Washington, D.C.

<sup>3</sup>Furniss, W. T. "Reshaping Faculty Careers," *Change* 13 (October 1981), p. 85.

<sup>4</sup>Brookes, Michael C. T. and German, Catherine L., *Meeting the Challenges: Developing Faculty Careers*, ASHE-ERIC High Education Research Report No. 3, Washington, D.C.: Association for the Study of Higher Education, 1983.

<sup>5</sup>Sudano, Gary R. "Teaching: The First 25 Years Are the Hardest." *Chronicle of Higher Education*, September 2, 1982, p. 72.

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# THE MUSIC EXECUTIVE AS CATALYST FOR FACULTY RENEWAL

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Faculty renewal—or “development” if you prefer—is an elusive matter. There are nearly as many variations on the theme as there are themes themselves. On some campuses the phrase is not mentioned, or is ignored. On others it receives lip service. On a few it is an item of high priority.

Recently, the Educational Testing Service conducted a survey to find how effective faculty renewal programs were. Just over half of the 2600 degree-granting institutions in the U.S. provide some kind of staff development. Of this group, 756 responded to the ETS survey. It was found that first or second year teachers were moderately involved in programs. Those with 15 or 20 years' experience were only slightly involved. Providing grants for teacher improvements was found common and rated both effective and popular. Another practice, not widely used but considered effective, was the growth contract. Respondents said one of the least effective practices was the annual teaching award. (*Education Recaps*, Vol. 17, No. 4, Dec. 1977.)

Institutions of higher education face the harsh reality of decreased funding and declining enrollment. All the children who are potential college students of traditional age through 2004 are now born; it is easy to count these persons and cite a 25% decline in this population which began in 1980. It is interesting to note that the beginning of the 25% decline in the numbers of 18–22 year olds does not yet have a parallel in college attendance. Further factors are faculty mobility (immobility), demands for accountability from all sides, and the advancement of the retirement year. The fears that many expressed about raising the mandatory retirement age have not been realized. Many colleges have developed early retirement plans that are simply too good to pass up. In my department, five persons in the last three years have taken advantage of such a program. The question is: what do you do *with* or *for* that faculty member who is now 54 and has already retired, yet he or she is still on the faculty? The person may be with you for 16 years more. That is practically a generation! In student terms, it is four collegiate generations.

In the recent past efforts at faculty renewal or enrichment have been largely cosmetic in nature or based, at least in part, on faulty assumptions about the way in which faculty, as well as students, learn, change and grow.

Peter Seldin has written an interesting small book entitled *Teaching Professors to Teach*. It includes, among other things, case studies and methods of faculty renewal used in British universities.

One clear trend in British education, reports Seldin, is the active involvement of students. Independent learning schemes flourish and self-paced learning is very much in vogue.

Almost all institutions in Great Britain now offer some kind of staff training. In many cases this is limited to an induction course of two or three days for new faculty members. At other institutions both new and veteran academics are taking an active part in courses, conferences, workshops and seminars devoted to teaching/learning topics. Time at these meetings is spent exploring lecture method, small group teaching, project teaching, assessment of students and examination preparation.

At the time Seldin wrote the book, it was estimated that only 10–15 percent of British academics had taken part in the various faculty renewal opportunities. Critics say that if faculty are to be motivated to participate in and benefit from a training program, they must see it as challenging, relevant, and important to their own needs at that particular time. A further factor which might be anticipated is that the beliefs of teachers about the value of training courses, and their willingness to attend them, is the importance placed upon teaching and its improvement through the institution's reward system.

An interesting concept in British universities is that of staff development officer. This person has funds to expend on training activities for faculty. He can run workshops, invite in outside experts and train others in departmental units to assist new faculty members to become more effective teachers. They are people with whom faculty can easily identify. They generally have had training in psychology and/or management techniques. They work closely with faculty governing and advisory committees. And, most of all, they are and have been successful teachers.

In many institutions in Great Britain faculty contracts contain the point that good teaching—and demonstrated interest in becoming a better teacher through participation in training seminars and workshops—will be rewarded through promotion in rank.

The implications of the foregoing are many, I believe. One can only wonder at how music teaching in higher education in the United States might improve through structured experiences that were specifically geared to the many kinds of music instruction that occur.

Analysis of the ratings of overall teaching effectiveness for more than 8000 teachers with varying years of experience shows that those in their first year of teaching generally receive the poorest ratings (average 3.54 on a five-point scale [as reported by Centra and Creech, 1976]). Teachers with one or two years of experience and those with more than twelve years receive similar ratings, an average of 3.75. The highest-rated teachers are those in the three- to twelve-year experience range, with an average of 3.83. First-year teachers are usually

learning on the job; most of them have had little formal training in graduate school in the process of teaching.

The slight decline in rated effectiveness in the later years of a teaching career has implications for teaching improvement programs. Some teachers acquire substantial administrative or research responsibilities in their later years along with a decline in teaching involvement; others become bored and indifferent. Faculty renewal programs, therefore, need to be concerned with revitalizing older teachers as well as assisting those just entering the profession. Gilbert Highest points out that changes occur over time in the subject matter within a discipline, as do teachers' relationships with their students. He believes that many teachers in their later years assume too much knowledge on the part of the young, while their own grasp of the subject matter has become more automatic.

Here are nine ideas for you to consider as possible responses to the need for faculty renewal—some may be “old hat” to you or old ideas with a new twist; some may be ideas you have not considered before:

1. *Sabbatical Leaves*—A key question to be asked here is to what extent will this sabbatical improve my teaching effectiveness. How will my research, my travel, my visitation with other professionals during this period enrich my classroom activities and my ability to make a significant contribution to my department?

2. *Assignment Rotations*—Faculty should be encouraged to teach different courses and interact with different levels. A movement among lower division, upper division and graduate courses where appropriate can be extremely stimulating. The wisdom of having senior faculty working with incoming freshmen has been borne out time and again. A simple change of times of the day and days of the week in teaching assignment can even help a faculty member feel a sense of “newness.”

3. *Off-Campus Appearances*—The music executive can be very helpful in arranging for off-campus appearances for members of the faculty. It is an honor as well as a responsibility to make a presentation, play a recital, or conduct a clinic on a different campus. The challenge brings out the best in a teacher. Many teachers are unable or unwilling to promote themselves for such opportunities but the executive can do so more easily.

4. *Revolving Load Credit*—The department has four divisions with an average faculty load of twelve credit hours. The music executive develops a schedule whereby *three free load hours* are assigned to one division each semester. That means that each division will have three free hours once every two academic years. The faculty members in that division submit proposals to receive the three free hours, i.e., a net reduction of their teaching loads of three hours. The proposals speak to the question of how this is going to make him/her a

better teacher, more effective in the classroom, a more vital contributor to the department. A committee—and the executive, ultimately—decides which proposal is most imaginative, has the greatest potential for success, is most needed, and the decision is made. The professor then pursues the project with reduced load and jumps into the next semester with renewed enthusiasm, vigor, vitality, and excitement.

5. *Research Projects*—The academic year, with its January terms, inter-sessions, and summers, offers times for faculty to pursue research projects, field studies, and visitations to other campuses. The music executive frequently has access to information not available to faculty members and can be an effective catalyst in this regard.

6. *Campus Visitors*—It is hard to over-estimate the importance for faculty motivation of bringing an outside expert to the campus. If the teacher, author, clinician, researcher, conductor, performer, or artist is actually chosen by the faculty themselves, they will then have a stake in the productivity of the person's visit. There are many successful practitioners in higher education who have a great deal to offer *your* campus and they are eager to be asked. Persons from industry, business, labor, and the arts have much to offer both students and faculty in academe and can be an important catalyst for change.

7. *Conference Attendance*—Some faculty attend anything and everything that comes along. Others need to be pushed, shoved and even taken to professional meetings. Here again, the alert music executive can assist faculty to secure spots as "presenters" at professional meetings and can encourage the submission of papers or the presenting of musical programs or artistic exhibits.

8. *On-Campus Workshops*—Workshops which focus on improving instruction can be very useful. Some faculty have never considered teaching strategies other than the lecture approach. Some have never really considered the meaning of a lesson plan. Some have never developed objectives for a single class session, let alone goals for an entire year. Expert advice and guidance can be secured to help faculty become better, more effective and more thoughtful teachers through a variety of workshops.

9. *Teacher Exchanges*—This may be one of the most attractive ways to set the stage for change. There have been many successes in teacher exchange programs where faculty with parallel assignments have swapped jobs for a semester, a quarter, or a year. One department in a midwestern university set up a job exchange with the public school system in the city where the university is located. The department chairman worked with the school administration to lay the groundwork and secure the necessary approvals. Then he quietly lined up four colleagues who agreed to join him as "guinea pigs" in the experiment. The next step was to announce in a faculty meeting, "Professors A, B, C and D are going to join me in a one-week teacher exchange with the X County

Schools. Who would like to join us?" A total of nine persons from the university department participated in the project. Everyone returned to his original position with a new appreciation for the difficulty of teaching on the other side ("the *Far Side*.").

Some 2½ years ago a "National Faculty Exchange" got off the ground as a result of grants from Ford and Exxon. Located in Ft. Wayne, Indiana, this organization now has 130 institutional members: junior and senior colleges; master's and doctoral degree granting institutions; two federal government agencies and four professional associations. In 1984-85 they arranged twenty-seven exchanges, most of which were year-long. Over half went to full professors over the age of forty. They operate as a broker, working out exchanges between and among disciplines. Let's assume that your faculty member goes to an institution in the state of Maryland. The replacement for your department *may* come from that Maryland college or *may* come from one in Oregon. If you can really get along without that person for a semester or a year, your own institution may get a replacement, let us say, in Computer Science, if that is what is needed. Membership in this particular program is by institution not by individual.

Still another effort aimed at providing residences at a major research university was highlighted in an article in the *Chronicle of Higher Education* on June 26, 1985 entitled "Eleven Colleges Join New York U. in a Network for Revitalizing Faculty Members."

Other efforts in this area have been revealed by articles and notices in professional journals in recent years under such titles as: "Register Now For Teacher Job Exchange", "Ever Wish You Could Teach Somewhere Else For A Year?", "International Mini-Exchanges Planned For Next Summer", and "NEA Western Affiliates Will Try Out Exchange".

The price tag on these ideas varies. If you have zero dollars but willing colleagues, you can cover for each other to provide for sabbatical leaves. Assignments can be rotated. Teacher exchanges can be arranged. Revolving load credit can be planned and off-campus appearances can be encouraged. If you have between \$500 and \$1000, you can dream up ideas for research projects. You can pay partial expenses to a professional meeting. You can bring outstanding persons to the campus for performances, lectures, workshops, or short residencies. If you have more than \$1000 to expend for renewal of faculty members you can do *any* of the above to some degree.

Students are in undergraduate school only once. It goes without saying that they need to be stimulated, stretched, challenged and inspired, and it won't happen if our faculties stay put or slide backwards intellectually and musically.

The processes of change as they involve any person are subtle and ill-defined. A successful faculty renewal program will not necessarily answer *all* or even *most* of the problems of the department or the institution. If, however,

some positive changes can take place in attitudes, processes or structures, the effort will have been worthwhile. At its best a program of faculty renewal can contribute to the growth of the faculty member, can set the stage for improved learning, can improve faculty morale and can enhance the reputation of the institution.

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## WORKSHOP: THE MUSIC EXECUTIVE: TECHNIQUES FOR COMMUNITY LEADERSHIP

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### A COLLEGIATE "REACH OUT" IN ARTS ADVOCACY

JAMES E. BAKER  
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This report is a chronology of events and a sharing of approaches used by Mary Washington College in its attempt to reach out to the public school sector and to interact with them in the area of arts education at that level. Mary Washington College is currently involved internally with the problem of how to join with and have an impact on public education in the broadest sense. And when the publication, *Arts Education: Beyond Tradition And Advocacy*,<sup>1</sup> was received by the college's music department, it served as the catalyst for initiating contact with local public school districts and for opening discussion with them in arts education.

After consultation with the other arts disciplines of the college, a meeting date, time and place was selected and invitations were issued to public school superintendents, curriculum directors, and school board members. A copy of the brochure was included in the mailing which was sent to the home address of the intended participants. This method of contact, it was felt, would insure a thorough circulation as opposed to the indirect approach of sending materials to a single designee for distribution. The invitation requested a meeting with college representatives for an open discussion of the arts in public instruction. The request was directed to the indicated administrative and policy bodies because prior attempts to reach public school teaching staff had been unfruitful.

In attendance at the first meeting were the following: five college representatives consisting of a faculty member from the disciplines of art, dance, drama and music, who served the role as "experts in the field" in their respective disciplines, and a member of the education department, who served as moderator to insure equity of the arts areas indicated; two public school superintendents; four school curriculum directors; seven school board members; and one high school music teacher who represented all factions of her school district. In total five public school districts attended in addition to collegiate representation.

The initial meeting took place in May 1985 at lunch on the College's campus. During lunch all became more-or-less accustomed and acquainted with

one another and a semi-relaxed mood was established. After lunch there were brief introductions and discussions began.

Verbal interplay between the factions present took several forms. A display of pride in one's particular school system's support of the arts was presented and at times approached a quality that was immediately defensive and at times approached a quality that can be best described as bragging. An air of suspicion also prevailed as if to ask us, "what makes you [the college] feel that you can solve our problems [the public schools] better than we can?" A third posture was directed at the college that expressed the perspective: "you [the college] have problems too and what are you doing to solve them?" A final form was exemplified by the silent and passive observer who asked nothing nor offered anything.

The sharing of ideas and thoughts presented vacillated between general areas of concern and specific, identifiable instances. The general approach was originally anticipated and welcomed. The specific instances that were examined tended to create feelings of animosity and bore no fruit. Fortunately, most in attendance desired a more general discussion and "nitpicking" was held to a minimum.

This first meeting generated no firm decisions; however, a "clearing of the air" did occur and all in attendance felt that future meetings on a regular basis would be beneficial. Many loose ends were left hanging, but we did meet and would meet again.

As a direct result of the initial gathering, one school district contacted the college's music department and requested guidance in helping them initiate a new instrumental music program in strings in their school. The music department prepared a preliminary report providing information outlining the problems associated with such a venture. The report was submitted to the chairman of the school board, a school board member, and the school's curriculum director. Discussion of the document with those just designated and the music department person who prepared the report took place and lasted for over two hours. The document, along with the increased understanding of what it outlined due to the meeting with school officials, received favorable support from the entire school board when presented to them. A new instrumental music program in strings is anticipated with the beginning of the 1986-87 school year.

An offer by the college of continued assistance in organizing this new instrumental music program was made and accepted. The music department, assisted by students in the instrumental methods classes, is providing the following services to that school district: (1) specially arranged music for performance to help create awareness and interest in string instruments to be presented in school assembly programs sometime next spring, (2) a questionnaire as a tool for discovering who the interested students are, (3) a simple testing procedure

to determine the conceptual levels associated with pitch and rhythm of the interested students, and (4) a compilation of results to be presented to the school district who will in turn present those results to the new string teacher in the fall as a means of getting the program off to a good start. The college students will benefit by having a real "hands on" experience.

Another school district contacted the music department a short time before a second meeting was to take place and asked "how can you help us?" The superintendent of that school received a letter in reply indicating to him that a plan of assistance would be shared with all at the next meeting of those interested in the arts. The second meeting was held in November 1985.

The November 1985 meeting was attended by the same college staff and generally the same public school individuals who attended the first meeting. Although the number present was essentially the same there was some turnover. This is viewed as good, since the idea flow will reach a larger audience this way.

The speaker for this meeting was the curriculum director of the school district for whom the college music department is continuing to provide services in the area of initiating a string program. His presentation consisted of a briefing to the group about the new string program. The music department then followed with a proposal to assist school districts in curriculum design, a task they must undergo periodically for their accreditation agency.

The proposal is to use college music staff in an advisory role in assisting the public schools in developing curricula for their music offerings. Further, it is suggested that this be accomplished through a special course that will be taught by college staff to public school teachers using their schools as course models. The result would be a curricular reorganization and/or update that is associated with a specific school district by a committee from their staff. The school teachers who participate in the experience will receive college credit which can be applied toward their individual recertification needs.

The November meeting met with a great deal more success than the May meeting. Discussion centered on arts problems created by Virginia's new state standards of quality in education which feature mandates on student time through increased graduation requirements which affect student participation in elective areas which include the arts. This sharing session brought no concrete solutions but was generally helpful to all in gaining various perspectives of the problem and in discovering how individual school districts are trying to solve the problem.

Other topics examined at the November meeting included the following: (1) the possible sharing of arts teaching staff between school districts when less than a full staff position is needed, thereby satisfying the specific needs of particular schools without creating internal overstaffing and obvious budget problems; (2) the possibility of a consortium approach in making grant proposals,

which should have greater impact on those who make grant awards especially if the proposal included several school districts and the college as well; and (3) the inclusion of more school districts to the body that is currently meeting to discuss the arts.

This most recent meeting was most positive in mood and purpose and continued dialogue is almost guaranteed. The current plan is to meet as a large body that embraces all the arts areas twice each year and to meet in smaller groups, chiefly identified by specific arts disciplines, as the need arises. It is also felt that eventually the influence on the public school's administrative and policy arm will filter down to the teaching level in the near future.

To-date the college is involved in "reach out programs" primarily at the departmental level, where each of the arts disciplines previously mentioned is represented, and at the continuing education level through involvement by the college's education department. The college's graduate program is now showing interest in participating.

As the November meeting concluded, a third school district made overtures to the music department, to review recent administrative decisions made by them regarding their school's music program and to provide comment and guidance. Considering the time-span of involvement of Mary Washington College's "reach out for the arts in public instruction" and what has transpired, it is felt that we have a happy, healthy and productive beginning. Hopefully, sharing this experience with others is encouragement for them to participate similarly.

#### FOOTNOTE

<sup>1</sup>"Arts Education: Beyond Tradition and Advocacy," Reston, Virginia: Working Group on the Arts in Higher Education, 1984.



# THE MUSIC EXECUTIVE: TECHNIQUES FOR COMMUNITY LEADERSHIP

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A little over six years ago a very unique phenomenon happened in Utah. It had never occurred previously and, in all probability, would not happen again. Within a sixteen month period, four of the five four-year institutions of higher education replaced their music department heads or chairman. In that same year a common problem confronted the state institutions; a difficulty which had to be addressed. Community-type performance organizations were moving close to campuses and began siphoning off some majors and many non-majors from music department performance groups. They were attracting them in specialized tours and other glamour opportunities that are not always available to institutions dependent upon state funds. Perhaps it was because of inexperience and not knowing how to meet or cope with the situation on an individual basis that one department head called another to discuss the commonality of the situation. This led to the suggestion of involving the other heads in the state, and so a meeting of all five music department heads and our state music specialist was scheduled for Salt Lake; a move relatively new in the state.

In that meeting, we looked at the parameters of the problem, discussed the possible solutions, penned a letter, jointly signed it, set up a meeting and met with them. This united front so strengthened our posture that they made concessions, an important compromise ensued and a volatile situation was defused. So delighted were we with the success of our effort that we decided to meet quarterly to discuss shared problems with the hope of reaching solutions or at least of getting commiseration. Since 1980, we have been meeting three times a year as the Utah Association of Music Executives.

Our first agenda was long, involved and complicated. We realized that coping with the difficulties and solving many of the issues would make tomorrow better. This was not unlike the situation where the eleven year old boy was playing a little league game. The boy was standing in right field. His Dad came past on the way home from work and stopped to chat with him. What's the score? The boy said, "Eighteen to nothing." "Eighteen to nothing, you don't seem upset." The boy replied, "I'm not. We just haven't come up to bat yet." We set a course of action, developed a plan, decided on an approach, and found that together we could guide music education in the state.

We have tackled such onerous problems as the deterioration of high school vocal music programs, financial awards and recruitment practices, marching band issues (both at the high school and university level), problems in teacher education, festivals and invitationals, and even sought to lessen the burden on

all music education students by addressing the requirements placed upon them by the colleges of education. During this same time period there were several state financial emergencies in which budgets were either frozen or cut. This seriously affected the musical activities and public school music programs in the state. Coupled with a new factor introduced by one of our sister institutions; i.e. the requirement that all entering freshmen meet a language requirement which caused a ripple that turned to a tidal wave by the time it reached the ends of the state. High school programs were revamped so that language courses would be available to all of the student body.

This change was immediately felt in the arts. Students could not fit a language class and music class into their schedules and still meet other requirements. Major music programs in large school districts were beginning to lose enrollments. Some systems pushed music programs into extracurricular activity slots wherein they had to meet before or after school. Suddenly the arts programs were no longer viewed by public school administrators as having their previous importance.

Our Utah Association of Music Executives set forth a number of action plans—one of which was to educate the public as well as school superintendents and principals and to remind them of the importance that the arts, and music in particular, has in the lives of our young people. The plan was to create parent action groups, involve local PTA's, solicit the help of the news media with timely, informative articles and news feature. We considered sending a task force to visit superintendents throughout the state to present alternatives. This technique was not at all unlike the clergyman who wanted to drum up support for a new meeting house and so began visiting the members of his parish. He knocked at the door of one member of his church, but received no response. He was annoyed because he could hear footsteps and knew the mother of the family must be at home. Finally the clergyman left his calling card, writing on it Rev. 3:20. "Behold, I stand at the door and knock. If any man hear my voice and open the door, I will come into him." The next Sunday, as his church members filed out of the building, the woman who had refused to answer the door greeted the clergyman and handed him her card with Genesis 3:10 on it. He looked up the passage which said, "I heard thy voice in the garden and I was afraid because I was naked and I hid myself."

When NASM, as part of the Working Group on the Arts in Higher Education, developed the two booklets, "Higher Education and the Arts in the United States"<sup>1</sup> and "Arts Education: Beyond Tradition and Advocacy"<sup>2</sup> and made the membership aware of them, we were most delighted because we were organized, in place and ready to use those materials. Sufficient quantities were ordered and at our next meeting we divided the state into five areas according to where each institution had its greatest influence. One of the five members of our music executive association is not an NASM member, but anxiously became involved

in this program. Our state music specialist prepared a list of all school board presidents and school boards. With the help of our new word processors, an individualized letter, written along the NASM guidelines and the appropriate booklet, went from each of us to our area legislators, school boards, presidents, superintendents, state school board members, influential government officials and the state opinion makers. Within a two month period we blanketed the state with the documents.

During the year many letters have been received thanking us individually for sharing the information and insights contained in the booklets. While it is too early to assess the total impact of that new information, we have noted that there is less resistance to the new state plan of requiring all students to have music experiences in the public schools. With the support of the Utah Music Educators Association, the Utah Music Executives, our state music specialist has been able to push through these music requirements. Shortly they will be adopted throughout the state.

As music executives we have become firm believers in the Wrigley Gum Company's motto, "Tell them quick and tell them often." The Working Group booklets have helped us to do this.

#### FOOTNOTES

<sup>1</sup>"Higher Education and the Arts in the United States," Reston, Virginia: Working Group on the Arts in Higher Education, July, 1984.

<sup>2</sup>"Arts Education: Beyond Tradition and Advocacy," Reston, Virginia: Working Group on the Arts in Higher Education, July, 1984.

In undergraduate theory courses there are three myths which continue to hinder progress in this synthesis.

The first of these myths is that *theory is dull*. Or that *theorists make theory classes dull*. How many times have we seen a bright-eyed, eager freshman with obvious talent become bored with 16th century modal music and single line folk melodies? In the mind of the student, the material is distant from the student's musical experience. In addition, another distance that the theorists have had to contend with is that they are regarded, along with music historians and others, as the non-practitioners of the art while composers and performers are the practitioners.

One can look far and wide and yet never discover an academic whipping boy like a collegiate music theorist. Custodian of all that is traditional in the science of music and, at the same time, an advocate of all that speaks to the future of the artform, the theorist most of all is to bring into close proximity with musical literacy a rather diffuse collection of would-be practitioners in a variety of subdisciplines in the artform. This task has never been one touched with élan and class; theorists teach generally what is required and rarely what is pleasant.<sup>1</sup>

For two years, students sit in theory classes, most of them having little idea how this might be relevant to their musical life—and no one bothers to show them. If something that is perceived as being dull could be shown as having relevancy, the something may take on “meaning”. Intimidation occurs when the theory class merely demonstrates that the student has been and probably will continue to be musically inadequate; encouragement is what the student experiences when theory is perceived as a means to improving the student's musicianship.

The second myth is this—*since theory relates primarily to the symbols of the written page, it can offer little of value beyond notational structure*. But music is a non-verbal art—even the written page is only an approximation of what music is; theory and theorists of music go beyond the symbol. To support this myth, the musical score has taken on too much significance—so much so that many think of the notational symbols as the actual music.<sup>2</sup> Students get the idea that to listen properly to music means that one can identify pitch and chord relationships. The actual phenomenon of music (the shapes, color, qualities of motion and texture) is stifled by such an emphasis on mechanical entities.<sup>3</sup> In addition, the importance of notation is strengthened by our insistence that musicians learn to read music before they learn to play music. In labeling, graphing, manipulating pitch class sets and writing Schenkerian pitch summaries, theorists give the illusion that music is explained by sight rather than by sound, when in fact the latter is the relevant substance of the note. To direct the theorist into the area of relevancy is not to take away the proprieties of speculation or the rational journey into the understanding of a note; it is exactly this speculation of the note as sound and the endless possibilities of its nature in the event that

is called music that leads the theorist into practice. It is organic mediation that makes it essential for the practitioners of the art to speculate intelligently and articulately in performance and, to complete the circle, for these practitioners to have the theoretical basis and acumen to do so.

The third myth is that, *when a performer has the technical skills in place, the music takes care of itself; music theory study therefore does not really make any difference.* In undergraduate theory courses, it is important for students to learn to talk about music with a technical vocabulary, using precise labels and terminologies in the tradition of analysis. These “regularities” of music are found in classroom analysis that treats music as sample entities to be dissected, so that music proves the theoretical idea. But the concept that music exists beyond the symbol, that it has meaning, expresses emotion, and communicates human/cultural values like other works of art is perceived by the young student as being unimportant to the theorist. For their model, young students look to the performing musician. This myth is further strengthened by the fact that these performers, even in major symphony orchestras, have often become anesthetized emotionally and intellectually from the substance of music, their goal being to simply play what is written.

Much of what has been said about these myths has to do with false expectations of the student, a classroom emphasis on methodology, and a cultural phenomenon that tends to separate music as process from everyday life, diminishing music’s ability to nurture creativity and understanding. These myths can be countered!

First, in the theory classroom we must do more to integrate the active making of music as process (not just playing recordings)—using as materials for analysis the actual pieces that students are practicing and performing. Students, having written compositions for assignments, gain much from hearing their music performed in class and hearing what other students have written.

Second, we must make more use of improvisation as an important teaching tool in the classroom—not just an understanding of the principal as related to the world of jazz, but in “classical” style as well. More and more contemporary music requires improvisational skills on the part of the musician, and our students need to experience both the discipline and freedom of improvisation with whatever instrument they use to make music. Undergraduate theory curricula are beginning to require more work in keyboard and fretted instruments, in improvisational skills and work in musical languages other than the notation of European classical tradition. Small class sizes, using the lecture-laboratory model, work best for development of these compositional and improvisational experiences.

Thirdly, musicians who have skills in composition and improvisation are a priori in this theory teaching/learning model. In training musicians who are to

teach theory, let us consider strengthening the performance requirement in the Masters and Doctorate level programs. It is my belief that the theory Ph.D. program should emphasize the training of undergraduate theory teachers by requiring more coursework in the pedagogy of theory and a required emphasis in composition for all students. Theorists who compose and perform music themselves are stronger candidates for positions these days for several reasons: a) in smaller schools of music, they can assume teaching duties in areas other than theory and contribute actively to the musical life of the community; b) they are better able to create a behavior example which links theory with practice in and out of the classroom—relevancy as a component of the substance of a note is supported by demonstrations of phrasing, supporting the tone, hearing the implications of 2/4 meter as opposed to 4/8 meter in a Beethoven sonata; and c) there is reason to believe that this kind of modeling, learning through observation and imitation, is one that beginning music theory students can relate to and enjoy, since it is consistent with the kinds of music learning that they have experienced up to that point.<sup>4</sup>

Lastly, music theory and theorists must do their part in leaving the monastery of classical 18th and 19th century music. American Music Week was celebrated Nov.2–9 this year. After attending the Minnesota Orchestra's subscription concert that week of new and recent contemporary music, the Minneapolis critic wrote that "in a saner musical world this concert of recently created orchestral music would not be untypical."<sup>5</sup> But unfortunately, in today's concert world, it is. There is a gulf that exists between composer and audience; there is also one that is between composer and performer. But the gulfs are narrowing and those who teach in our institutions can do much to narrow these distances. The freshman and sophomore theory classes must, by their very content and method, dispel the elitist notion that European masterworks of the 18th–19th centuries are the musical universe.

Can these ideas bring about a closer relationship between undergraduate theory courses and performance? Perhaps, but some new tasks present themselves:

The performer must learn to apply knowledge of the music's cultural context and compositional strategies in the transformation of the score into emotionally compelling and appropriate realizations. The theorist must develop analytical tools, must reconstruct syntactical frameworks, psychological strategies, and codes of structure that would allow us to understand exactly how patterns of sound can articulate meaning.<sup>6</sup>

And we must not conclude that once we have erected these theoretical frameworks the synthesis will be accomplished. It will remain that the most important link in the equation is the musician/teacher in front of the class, making music. We must never forget that the theory *follows* the proven and accepted musical examples of creative musical minds—artists who saw the new substance beyond the status quo.

At the beginning of this paper, I mentioned my theory class twenty-five years ago and the emphasis on assignments in 18th century chorale style. Though the content, the musical examples, were much different perhaps than what one finds today in these classes, one must not set aside this course as either inadequate or uninspired. The two-year sequence of written theory and ear training/sight-singing, all taught by one person, was a constant inspiration to me and other students—an example of thorough, critical and disciplined musicianship, creative and organized use of classtime, and a beautiful sensitivity to the “substance” of music. The gleam that was in our eyes as beginning freshman music students was still there two years later—because we had shared in something that spoke to us as budding musicians. We had learned about Bach chorales and, in a generic way, much about other music as well. But, more importantly, we had to come to know, love and respect a wonderful human being and an exciting musician through an experience that was called “music theory.”

Perhaps someday the title for these courses will be changed to a more syntactical expression of music in the making, music being created, music being loved. Until then, let us continue to let the expression of theoretical inquiry move closer to sound and its meaning.

#### FOOTNOTES

<sup>1</sup>Preston Stedman, *Modeling for a Theory-Performance Synthesis*, Proceedings of the 1977 Meeting of the National Association of Schools of Music, p. 167.

<sup>2</sup>Susan McClary, *A Philosophy of Music Education for the 1980's*, paper presentation (printed for distribution) from October 1982 meeting of the Minnesota Council of Universities and Colleges of Music, p. 9.

<sup>3</sup>*Ibid.*

<sup>4</sup>Preston Stedman, *op. cit.*, p. 168.

<sup>5</sup>Michael Anthony, music critic review in the November 8, 1985 *Minneapolis Star and Tribune*.

<sup>6</sup>Susan McClary, *op. cit.*, p. 12.

# THE PREPARATION OF TEACHERS WHO CAN TEACH MUSICAL STRUCTURE AT THE MOST ELEMENTARY LEVEL

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The preparation of teachers who can teach the understanding of musical structure at the most elementary and at advanced levels as well, requires a particular kind of schooling and a particular kind of education. In this context, education is defined as the results from adaptive behavior in response to environmental pressure; schooling is formal, organized education.<sup>1</sup> Schooling is designed to complement education and is obviously concerned with giving the student something special which he needs but probably will not acquire outside the school walls.<sup>2</sup> This "something" is the curriculum, and derives from subjects offered and their content.<sup>3</sup>

In developing the content of subjects offered, it is advisable to ask the two following questions found in Robert House's *Administration in Music Education*:

1. Is the information or ability useful to all?
2. Is it something that would not be acquired outside the school?<sup>4</sup>

To that set of questions, it might be advisable to pose a third:

3. What is it that we are trying to impart to the student?

In considering these questions, it might be wise to deal with them in reverse order. In doing so, it will be possible to identify some of the problems currently facing the music community; to explore how an appropriate curriculum in music education at the elementary, secondary and post-secondary level can help in alleviating that set of problems; and to suggest some teaching and administrative strategies in achieving this curriculum.

It would seem that what we are trying to impart in the teaching of musical structure at the most elementary as well as at advanced levels is the essence of musicality. In his commentary, "The Faith of the Young Artist," Roger Rosenblatt states that art and music are created as a method of understanding. It is a different mode from science and logic but understanding nonetheless. Rosenblatt continues: "In some ways, all attempts at understanding the world are the same, each reducing and organizing experience to something manageable."<sup>5</sup> This "reducing and organizing experience" or the "essence" in music happens through a mental and physical ordering of time known as *form* or *musical structure*. Semantics aside, it is imperative that an audience be educated or schooled in the ability to decipher this ordering; to be able to assess its clarity or lack thereof. This recognition is central to the understanding and appreciation



of music. As such, the teaching of this “musical comprehension” should be the basis of all levels of music schooling if not music education. Can this be accomplished outside the school setting? Consider the following commentary about arts education in America by Robert House:

“The youth of America seem to maintain a familiarity with the current styles of popular music through purchase of recordings and listening to performances of well-known popular artists via radio, television, and local appearances. But very few can demonstrate any technical understanding of what they are hearing, nor can many read musical notation with ease. Some have learned by rote to sing a number of these songs, but the quality of performance is often barely admissible. Some ten million own guitars, but most of these have merely acquired the skill to fake a few basic harmonic progressions. Knowledge and understanding of musical history and style is only rudimentary in the vast majority of cases; their aesthetic judgment lacks the foundation of acquaintance with any significant body of literature from our vast musical heritage.

The simple fact is that most citizens react at a very low level of musical sensibility. They respond to rhythm and melody and dynamic contrast, as they are born to do. They like familiar tunes, especially those without great structural complexity. They often like to be surrounded by musical sound because it is distracting. But most do not often choose to attend formal concerts, unless they must transport their own children. Paradoxically, music occupies a big place in our lives, but largely on a natural, automatic basis; few individuals show the results of skillful training in the higher aspects of the art and these mostly comprise those who have explored the art as a vocation.”<sup>6</sup>

It is important to note that there is a huge, million dollar commercial industry that supports this form of education through environmental as well as peer pressure. In this regard, the Working Group on the Arts in Higher Education identified in the following three interrelated factors as root issues:

- “1. Overall, under current circumstances, the power of the electronic media to produce mass aesthetic values in non-curricular modes through concentrated exposure is greater than the power of curricular education.
2. Overall, the curricular education in the arts being given during school years does not reach enough of the population with sufficient intensity for significant periods of time to be effective in developing artistic ability and literacy.
3. Overall, the curricular basis of much study in the arts in the elementary and secondary years does not sufficiently emphasize the development of basic knowledge and skills in the arts disciplines.”<sup>7</sup>

The Working Group continues:

“These statements should not be read as indictments of individuals in any sector of the arts or education laboring daily to develop arts programs in the schools. There is no question that many arts education programs are extremely effective and productive. In a national sense, the question is not

whether effective programs exist but whether our programs are producing the level of literacy in the arts required for parity with other basic educational disciplines.’’<sup>8</sup>

It would seem then that there are two problems confronting the music community. One is that we have an educational system that is in conflict with the effort being made to school music beings. Secondly, the schooling effort is not sufficient in its intensity to have much of an impact on the population. As a result, the music community finds itself in an increasingly curious position. That position is one of producing sophisticated performances of complex musical structures to a functionally illiterate audience. The “essence of music,” i.e., structure, is not being recognized or understood. As a result, communication is not taking place. In his article, “The Question of Subsidy,” Donald Henahan writes:

“All the government subsidy in the world . . . will not hatch another Beethoven for us while the audience for live concerts and for recordings is a passive one, largely unschooled in the art or craft of music. It was not by accident “that the golden ages of Western music coincided with those times when people at all levels of society sang and played. The decline of musical creativity in this century has coincided fairly closely with the decline of musical literacy . . .”<sup>9</sup>

What can be done to help in alleviating this problem? For one, support can be given in terms of teacher training and administrative action to the following statement developed by the Working Group on the Arts in Higher Education: “A basic knowledge of language structure, method, and skills in their use, is essential for informed comprehension and work in any discipline. Therefore, it is especially crucial to develop such knowledge and skills in the arts during the school years.”<sup>10</sup> In short, curricula need to be designed to help all students at the elementary, secondary and post-secondary level to make music with ease; to help them understand through this “making” that music is indeed an aural phenomena; and finally, that musical understanding is rooted in *hearing* the ordered relationships that a composer and performer bring to the physical process of sound through time.

At the most elementary level, it might do well to return to the Pestlazzian principles applied to music education in Boston during the 1830’s by Lowell Mason. He urged teachers to do the following:

- “1. To teach sounds before signs and to make the child learn to sing before he learns the written notes or their names;
2. To lead him to observe by hearing and imitating sounds, their resemblances and differences, their agreeable and disagreeable effect, instead of explaining these things to him—in a word, to make active instead of passive in learning;
3. To teach but one thing at a time—rhythm, melody, and expression to be taught and practiced separately, before the child is called to the difficult task of attending to all at once;
4. In making him practice each step of each of these divisions, until he is master of it, before passing to the next;

5. In giving the principles and theory after the practice, and as induction from it;
6. In analyzing and practicing the elements of articulate sound in order to apply them to music, and
7. In having the names of the notes correspond to those used in instrumental music."<sup>11</sup>

At more advanced levels, it might be wise to encourage courses of study which help in the understanding of the social and institutional frameworks within which works are composed and to encourage courses of study which are concerned with the "dynamic aspects of music, such as the opening and closing of patterns, rather than its static aspects, such as the details of harmonic operation."<sup>12</sup>

In his article, "Learning Theory and Music Teaching," Louis Thorpe states:

"American music educators traditionally have been advocates of getting things done, be it vocal and instrumental instruction or just philosophizing about the objectives of music education. They have not, however, been equally alert to possible improvements in music instruction suggested by the findings of research in the psychology of learning. To an extent, the upshot of this situation has been an unintentional neglect of both important factual data and learning theory in favor of more or less traditional methods of instruction. As a consequence, the instructional program in many instances has lacked the direction which learning theory can provide. Theory and practice have not always been in agreement."<sup>13</sup>

As a result, it is critical to administratively advise, encourage and lobby for making the curriculum better as opposed to equally bad but different. Encourage faculty in post-secondary and secondary school settings to base research on the relationship between learning theory and effective teaching strategies as well as curriculum development. Lobby for the effective dissemination of this research and for government and foundation supported teaching seminars based upon the results of this research.

By doing this and by encouraging curricula reform for the effective, continued cyclical training of all students in music skills, structure and knowledge of language, it will be possible to create a system of intelligent communication in which the "beautiful in music," or "craft," can survive and prosper.

## FOOTNOTES

<sup>1</sup>Robert W. House, *Administration in Music Education*, Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1973, p. 4.

<sup>2</sup>Ibid, p. 5.

<sup>3</sup>Ibid, p. 5.

<sup>4</sup>Ibid, p. 5.

<sup>5</sup>Roger Rosenblatt, "Commentary: The Faith of the Young Artist," *Esquire*, December 1985, p. 160.

<sup>6</sup>Robert W. House, *Administration in Music Education*, Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1973, pp. 8-9.

<sup>7</sup>Working Group on the Arts in Higher Education, *Report on Arts Education: Beyond Tradition and Advocacy*, July, 1984, p. 9.

<sup>8</sup>Ibid, p. 9.

<sup>9</sup>Stephen Jay, "Faculty Policy Issues in the Professional School of Music," *Proceedings of the Fifty-Sixth Annual Meeting*, NASM, p. 101.

<sup>10</sup>Working Group on the Arts in Higher Education, Report on *Arts Education: Beyond Tradition and Advocacy*, p. 6.

<sup>11</sup>Stanley Schleuter, *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences*, Kent, Ohio: The Kent State University Press, 1984, pp. 16–17.

<sup>12</sup>"Major Trends in Research: 22 Scholars Report on Their Fields," *The Chronicle of Higher Education*, September 4, 1985, p. 13.

<sup>13</sup>Stanley Schleuter, *A Sound Approach to Teaching Instrumentalists*, p. 11.

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## **WORKSHOP: COMPUTER TECHNOLOGY**

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### **COMPUTER TECHNOLOGY AND COLLEGIATE MUSIC ADMINISTRATION**

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#### **BACKGROUND**

We are living in what has been called the "information age." To be sure, our lives and daily experiences are inextricably bound to technology. The prevalence of computers in our society is easily seen in even the simplest of our daily activity. Computers began to be used for administrative data processing in higher education and the public schools in the 1950s. These early applications included budget, accounting, payroll, student scheduling, grade reporting, and inventory listings. The advent of relatively inexpensive, yet powerful micro-computers and sophisticated business-oriented software has made possible the use of this technology at the departmental level for routine office functions and the more complex decision-making activities of the music executive.

Since 1967 with experiments at Stanford University, computer-assisted instruction has grown steadily. Considerable research is available on computer-assisted instruction in music. In fact, it is almost impossible to read a professional music education journal or attend a professional meeting without some reference to the computer within musical instruction. Yet while computers were introduced in academia to support administrative and research activities in the 1950's, it is only recently that this technology has begun to filter down to the departmental levels and little information has been available concerning its use or impact. Recent research by Dean (1983), Abernathy (1982), Masland (1982), Russell (1981) and Neigeisel (1979) has focused upon the effect of computers on the organizational operation, funding, and decision-making process of higher education at the institutional level.

Studies by Lenore Schmidt (1982) and Robert Cowden (1984) support the notion that the music unit is the most complex to administer within postsecondary education. This very complexity would seem to lend itself to the strength of computer technology. The present study seeks to identify those collegiate music departments utilizing administrative computing to determine the extent and nature of that use. The research process was guided by several questions:

1. What collegiate music units are currently utilizing computer applications in their daily administrative operations?
2. What are the institutional characteristics of those units using administrative computing?
3. What administrative functions are supported by computers?
4. What types of computer hardware are being used?
5. What types of computer software are used to support specific administrative functions?
6. What is the nature of financial support for administrative computing?
7. What is the extent of use and the level of access to administrative computing within departments?
8. What areas within the administrative operation and management of the departments have been most and least affected by the introduction of computer technology?
9. Are there trends and/or factors affecting the use of computer technology in music administration at NASM member institutions?

## PROCEDURES

The data were obtained through a two-step national survey of the full member institutions of the National Association of Schools of Music as listed in the 1984 *Directory*. The survey was mailed during the first two months of 1985. Specific responses were received from 261 of the 426 NASM member institutions representing a 61% response rate. The study identified 164 music units utilizing computers to assist daily administrative operations (Table I).

Administrative computing was found in all types and sizes of music departments as summarized in Table II. Almost twice as many public institutions have music departments utilizing administrative computing.

Music schools using administrative computing were found to be fairly evenly divided across the country in forty-four states with no more than seven per cent of institutions located in a single state (Table III).

**TABLE I**  
**ADMINISTRATIVE COMPUTING IN COLLEGIATE MUSIC**

	Number Responding	% of NASM Membership
Total Responses:	262	61%
Members Indicating Use:	163	38%
Members Indicating No Use	98	23%
Total Non-Response:	164	39%
Total NASM Full Members:	426	100%

**TABLE II**  
**GENERAL CHARACTERISTICS OF MUSIC UNITS UTILIZING**  
**ADMINISTRATIVE COMPUTING**

Characteristic:	Number of Responses	% of Total Responding
Private Institutions:	64	38%
Public Institutions:	101	62%
Highest Music Degree:		
Associate:	1	Less than 1%
Baccalaureate:	49	30%
Master's:	81	50%
Doctorate:	32	20%
Size of Department:		
0-50 Majors:	18	11%
51-100 Majors:	18	11%
101-200 Majors:	32	20%
201-400 Majors:	30	18%
Over 400 Majors:	11	7%
Not Indicated:	54	33%

In addition to identifying those institutions supporting departmental administrative computing, the study was interested in the specific functions or operations supported by the technology. To help in acquiring this descriptive data, part two of the survey divided administrative functions into six applicational areas as identified by Spuck and Atkinson (1983) and Talley (1983). These major computer software applications were: word processing, statistical analysis, data base or electronic filing, electronic spreadsheets or financial analysis, time and space management, and communication. Under each of these major application areas, several specific office procedures were listed. Table IV summarizes the specific functions currently supported by computers among respondents.

As might be expected, word processing (75%) and data base-electronic filing (74%) represented the most frequently identified functions. Somewhat unexpected was the relative low number of departments utilizing electronic spreadsheets (48%) and time and space management (35%), two of the most complex and time consuming tasks within the music unit. The lack of availability or awareness of suitable software seems to account for the lower levels of use. Communication systems were available in only fifty-seven departments (35%). The ability to access data from a number of separate sources is one of the primary advantages computers offer to those in decision-making positions. The most interactive systems were found in smaller institutions in which the music unit shared direct access to a centralized computer facility or in one of the six departments which had dedicated mini-computers. In several institutions, more

**TABLE III**  
**ADMINISTRATIVE COMPUTING IN COLLEGIATE MUSIC**  
**FREQUENCY BY STATE**

State	Number	% of Total	State	Number	% of Total
Alabama	6	4.0%	Montana	0	0.0%
Alaska	1	0.6%	Nebraska	1	0.6%
Arkansas	3	2.0%	Nevada	0	0.0%
Arizona	3	2.0%	New Hampshire	0	0.0%
California	12	7.0%	New Jersey	1	0.6%
Colorado	2	1.0%	New Mexico	2	1.0%
Connecticut	1	0.6%	New York	5	3.0%
Delaware	0	0.0%	North Carolina	5	3.0%
District of Columbia	0	0.0%	North Dakota	2	1.0%
Florida	2	1.0%	Ohio	10	6.0%
Georgia	4	2.0%	Oklahoma	3	2.0%
Hawaii	1	0.6%	Oregon	1	0.6%
Idaho	2	1.0%	Pennsylvania	10	6.0%
Illinois	8	5.0%	Rhode Island	0	0.0%
Indiana	6	4.0%	South Carolina	3	1.0%
Iowa	2	1.0%	South Dakota	2	1.0%
Kansas	2	1.0%	Tennessee	5	3.0%
Kentucky	7	4.0%	Texas	11	7.0%
Louisiana	5	3.0%	Utah	2	1.0%
Maine	1	0.6%	Vermont	1	0.6%
Maryland	0	0.0%	Virginia	5	3.0%
Massachusetts	1	0.6%	Washington	4	2.0%
Michigan	4	2.0%	West Virginia	1	0.6%
Minnesota	5	3.0%	Wisconsin	6	4.0%
Mississippi	1	0.6%	Wyoming	1	0.6%
Missouri	4	2.0%			
		<b>TOTALS:</b>	164	100.0%	



**TABLE IV**  
**ADMINISTRATIVE FUNCTIONS SUPPORTED BY COMPUTER**  
**TECHNOLOGY IN RANK ORDER**

Functions	Number of Applications	% of Total Responding
<b>WORD PROCESSING:</b>	123	75%
Correspondence:	117	72%
Reports/Article Generation:	86	53%
Classroom Materials:	74	45%
Other:	21	13%
<b>DATA BASE/ELECTRONIC FILING</b>	122	74%
Mailing Lists and Labels:	113	68%
Student Records:	82	49%
Student Recruiting and Audition Records:	69	42%
Equipment and Material Information:	63	38%
Alumni Records:	55	33%
Grade and Transcript Information:	46	27%
Faculty Records:	43	26%
Library Holdings:	36	22%
Funding Sources:	31	18%
Other:	10	6%
<b>ELECTRONIC SPREADSHEET/ FINANCIAL ANALYSIS:</b>	78	48%
General Ledger:	46	28%
Scholarship/Assistantships:	40	25%
Budget Forecasting:	33	20%
Accounts Receivable:	27	17%
Accounts Payable:	25	15%
Expense Accounts:	22	14%
Salary Schedule Analysis and Forecasting:	19	12%
Purchase Order Generation:	18	11%
Tax Information/W-2 Reports:	10	6%
Other:	6	4%
<b>TIME/SPACE MANAGEMENT:</b>	62	37%
Faculty Load/Schedules:	40	25%
Room Locations/Capacities:	33	20%
Registration:	33	20%
Student Load/Schedules:	30	19%
Room Assignments/Utilization:	30	18%
Project Planning/Evaluation:	18	9%
Other:	4	2%
<b>COMMUNICATION:</b>	60	36%
Registrar's Files:	43	25%
Graduate Records:	27	15%
Alumni/Developmental Records:	26	15%
Main Library Catalogue:	16	9%
General Budget Office:	15	9%
Other:	4	2%
<b>STATISTICAL ANALYSIS:</b>	38	23%

than one type of computer system was required to allow on-line access to special information such as budget records or registration information. Communications was limited to a great degree by the diversity of operating systems and equipment standards currently available on campuses. It was true that some departments have their entire administrative operations organized around their computer facilities and capabilities; however, the majority of units are utilizing administrative computing in a much more focused and task specific manner.

## **EQUIPMENT**

The study was interested in the type and nature of the administrative computer facilities available to the music unit and something of the nature and level of budgetary support for administrative computing (Table V).

Sixty-three per cent (63%) of the administrative computing was supported by personal or micro-computers; 28% through the use of time-sharing terminals connected to a central college main-frame computer; and four departments have their own dedicated mini-computer system.

The most common computer used was the Apple IIe found in 48 (30%) of the institutions, followed by the IBM PC. It should be noted that if all Apple computer models are considered they comprise 75% of the total. The explanation for this would seem to be two-fold. First, many departments indicated beginning computer-assisted instruction as a first use of computers in the department and Apple was a leader in providing educational equipment and software. Secondly, personal experiences with computers by the chairman or faculty members within the department in many cases lead to the departmental use to support administrative tasks. In many cases the equipment appears to have been acquired without specific software requirements or administrative needs being considered, often initially to support instructional programs and later adapted to administrative functions.

## **BUDGETARY SUPPORT**

Budgetary support for administrative computing was supported by the general institutional budgets in thirty-nine per cent of the departments. Administrative computing was supported through special institutional allocations in twenty-four per cent of the departments. Twenty-two per cent of the units generated internal funds to support this activity (Table VI).

The level of budgetary support for administrative computing in most departments (49%) was under one thousand dollars per year. In twenty-six institutions the annual budgetary support indicates the possibility of expansion of the computing capacity (Table VII).

**TABLE V**  
**TYPE OF COMPUTER EQUIPMENT USED**

Type and Model	Number	% of Total
<b>PERSONAL COMPUTER:</b>	112	63.0%
Apple IIe:	48	30.0%
IBM PC:	31	19.0%
Apple II+:	9	6.0%
IBM XT:	7	4.0%
Apple III:	4	2.0%
Commodore 64:	4	2.0%
MacIntosh:	4	2.0%
TRS-80:	4	2.0%
DEC Rainbow 100+:	4	2.0%
Apple IIc:	4	2.0%
KayPro II:	3	2.0%
Franklin ACE:	3	2.0%
Zenith:	3	2.0%
KayPro IV:	2	1.0%
Sanyo:	2	1.0%
Commodore 8032:	1	0.6%
COMPAQ:	1	0.6%
Fujitsu Micro 16S:	1	0.6%
Hewlett-Packard 100:	1	0.6%
IBM Portable:	1	0.6%
Osborne:	1	0.6%
PC Corona:	1	0.6%
R. S. Color:	1	0.6%
TI Professional:	1	0.6%
<b>TIME-SHARING TERMINALS</b> (connected to college main-frame computer):	46	28.0%
<b>DEDICATED MINI-COMPUTER SYSTEM:</b>	6	6.0%
<b>STAND-ALONE WORD PROCESSORS:</b>	25	15.0%
IBM Displaywriter:	5	3.0%
DecMate III:	4	3.0%
CPT 8525:	3	2.0%
Burroughs B-20:	1	0.6%
Canon AP-500:	1	0.6%
CPT 8510:	1	0.6%
Diabalo:	1	0.6%
Exxon OXY:	1	0.6%
Exxon Series 500:	1	0.6%
Fujitsu:	1	0.6%
NCR:	1	0.6%
Wang:	1	0.6%

**TABLE VI**  
**NATURE OF SUPPORT FOR ADMINISTRATIVE COMPUTING**

Type of Support	Frequency	% of Total Response
General Institutional Budget:	63	39.0%
Special Budget Allotment:	39	24.0%
Departmentally Generated Funds:	36	22.0%
External Grants:	9	6.0%
Other:	18	11.0%
Instructional Budget:	4	2.0%
Personal Equipment:	3	1.0%
Designated Gifts:	3	1.0%
Computer Science Budget:	1	0.6%
Athletic Budget:	1	0.6%
Supply Budget:	1	0.6%
Student Service Fees:	1	0.6%

**TABLE VII**  
**LEVEL OF ANNUAL BUDGET ALLOCATION FOR**  
**ADMINISTRATIVE COMPUTING IN DEPARTMENTS**

Range of Support	Number	% of Total Response
\$0-\$250:	45	28%
\$251-\$500:	19	12%
\$501-\$1000:	15	9%
\$1001-\$2500:	11	7%
\$2501-\$5000:	12	7%
\$5001-\$10,000:	5	3%
\$10,000+ :	3	2%
As Needed:	6	4%
Not Available:	47	28%
Total:	164	100%

### USAGE AND ACCESS

In order to understand the impact of computers on the administrative functions in the department, the extent of use and the number of individuals with regular access was sought. The vast majority of departments used administrative computing facilities between 11 and 40 hours per week. Those departments indicating more than 49 hours of use per week also indicated multiple staff and equipment (Table VIII).

While one department indicated that the entire music faculty and staff had regular access to its administrative computer facilities, the average for all departments was 4.7 individuals with regular access per department or unit (Table IX).

**TABLE VIII**  
**USE OF COMPUTER EQUIPMENT FOR ADMINISTRATIVE**  
**FUNCTIONS BY HOURS PER WEEK**

Hours Per Week	Frequency	% of Total Response
1-10 Hours:	32	20%
11-20 Hours:	40	25%
21-40 Hours:	47	29%
41-60 Hours:	6	4%
Over 60 Hours:	7	4%
Not Available:	31	19%
Total Responses:	164	100%

**TABLE IX**  
**NUMBER OF INDIVIDUALS WITH REGULAR ACCESS TO**  
**ADMINISTRATIVE COMPUTING FACILITIES**

Number of Individuals	Frequency	% of Total Response
1	7	4.0%
2	12	7.0%
3	30	11.0%
4	15	9.0%
5	20	12.0%
6	11	7.0%
7	3	2.0%
8	4	3.0%
9	1	0.6%
10	4	3.0%
15	2	1.0%
12	1	0.6%
20	2	1.0%
25	1	0.6%
Not Indicated:	46	28.0%
Total:	164	100.0%

### FORMAL TRAINING

Obtaining the greatest benefit from a computer system requires an understanding of both the capabilities and limitations of the specific equipment and software applications to be used. For this reason, the study was interested in the amount of formal training those faculty and staff members engaged in administrative computing had received. Sixty-two per cent of the departments indicated that less than 10 hours of formal training had been offered (Table X).

It should be noted that this corresponds to the sixty-three per cent of the departments using personal computers to support their administrative functions.

**TABLE X  
FORMAL TRAINING RECEIVED BY STAFF**

<b>Formal Training</b>	<b>Frequency</b>	<b>% of Total Response</b>
Under 10 Hours:	70	43%
10-20 Hours:	30	19%
21-50 Hours:	10	6%
Over 50 Hours:	7	4%
Not Indicated:	46	28%
Totals:	164	100%

It seemed that formal training was provided primarily in institutions which were utilizing time-sharing terminals or dedicated mini-computers and falls off dramatically as the departments relied upon micro-computers.

Music executives and staffs felt the most positively affected administrative areas to be: correspondence (31%), recruiting (22%), record keeping (20%), budget management (16%) and the maintenance of mailing lists (15%) (Table XI).

Administrative areas least affected by computer applications are listed in Table XII. It is interesting to note that budget management and forecasting are listed both in the most and least positively affected administrative areas.

The rapid and recent expansion of the use of computers at the departmental level in collegiate music is shown dramatically in Table XIII which indicates the year administrative computing was begun in the music units.

Sixty-four per cent of the departments began administrative computing since 1983. It should be noted that these figures reflect only two months of 1985.

### **FACTORS AFFECTING ADMINISTRATIVE COMPUTING**

The lack of equipment, funding, access, and system interfacing or communication were indicated as the major factors impeding the expansion of administrative computing. In addition, several executives expressed the need for specific software applications suited to the needs of music units especially related to the NASM annual reports and the time required to evaluate and learn new software applications (Table XIV).

### **SOFTWARE APPLICATIONS**

Throughout the research process the selection of appropriate software surfaced as a time consuming and difficult task for music executives. The rapid changes within the industry and the number of software and computer products made the matching of computer systems to specific departmental needs suited

**TABLE XI**  
**ADMINISTRATIVE AREAS MOST POSITIVELY AFFECTED BY THE**  
**INTRODUCTION OF COMPUTER TECHNOLOGY**

Areas Positively Affected	Frequency	% of Total Response
Correspondence:	50	31.0%
Recruiting:	35	22.0%
Record Keeping:	33	20.0%
Budget Management:	26	16.0%
Mailing Lists/Labels:	24	15.0%
Inventories:	10	6.0%
Schedules:	10	6.0%
Report Generation:	9	6.0%
Total Office Operation:	7	4.0%
Registration:	6	4.0%
Alumni Records:	4	2.0%
Public Relations:	4	2.0%
Space/Time Management:	4	2.0%
Student Advising:	3	2.0%
Band Management:	3	2.0%
Marketing	3	2.0%
Speed and Quality:	3	2.0%
Faculty Loads:	3	2.0%
Cost Analysis/Instruction:	2	1.0%
Admissions:	2	1.0%
Promotion:	1	0.6%
Payroll:	1	0.6%
Fund Raising:	1	0.6%
Job Applications:	1	0.6%
Transcripts	1	0.6%

to the experience of the staff somewhat frustrating. Because of requests received during the initial research process, a second survey was developed and distributed during the fall of 1985 to the individuals in each of the identified schools asking for information on the software used to support each of the major application areas. Sixty-seven schools provided information of software used to support word processing. Thirty-seven discrete software packages were identified as shown in Table XV.

Forty discrete data-base packages were identified (Table XVI).

While more separate packages were used to support database operations than word processing, there was a decided clustering around three applications: Appleworks, PFS: File and Ashton-Tate's dBASE series.

Electronic spreadsheet applications were supported by twenty-one (21) discrete packages. Again, there appears to be a clear consensus for three programs: Lotus 123, Appleworks and VisiCalc. VisiCalc has been credited with popular-

**TABLE XII**  
**ADMINISTRATIVE AREAS LEAST POSITIVELY AFFECTED BY**  
**THE INTRODUCTION OF COMPUTER TECHNOLOGY**

Areas Least Affected	Frequency	% of Total Response
Schedules:	14	9.0%
Budget Forecasting:	13	8.0%
Financial Management:	11	7.0%
Time Management:	7	4.0%
Personnel Records:	7	4.0%
Correspondence:	6	4.0%
Inventories:	5	3.0%
Reduction of Paper Work:	4	2.0%
Faculty Loads:	3	2.0%
Recruitment:	3	2.0%
Physical Plant Management:	2	1.0%
Applied Music:	2	1.0%
Communications:	2	1.0%
Funding Sources:	1	0.6%
Annual NASM Report:	1	0.6%
General Faculty Support:	1	0.6%
Enrollment Forecast:	1	0.6%

**TABLE XIII**  
**DATES MUSIC UNITS BEGAN USE OF ADMINISTRATIVE**  
**COMPUTING**

Year Use Began	Frequency	% of Total Response
1967	1	0.6%
1968	1	0.6%
1970	1	0.6%
1972	1	0.6%
1976	1	0.6%
1977	3	2.0%
1978	1	0.6%
1979	2	1.0%
1980	3	2.0%
1981	7	4.0%
1982	11	7.0%
1983	31	19.0%
1984	55	34.0%
1985	7	4.0%
Not indicated	35	22.0%



**TABLE XIV**  
**FACTORS AFFECTING THE USE OF COMPUTER TECHNOLOGY**  
**AND APPLICATIONS IN MUSIC ADMINISTRATION**

Rank	Factors Affecting Administrative Computing	Frequency
1.	Lack of Equipment and Funding.	14
2.	Lack of Time to Evaluate/Software Applications.	11
3.	Software Capabilities.	7
4.	Assess to Equipment and/or On-Line Terminals.	6
5.	Time Required for Data Entry.	1
6.	Lack of Interest	1

izing the use of spreadsheet applications with micro-computers. Table XVII summarizes these findings.

Table XVIII lists those programs identified as currently being used to support time and space management. While this area had the fewest available applications, it was the area most asked about during the survey process. The lack of usable commercial software would seem to explain the greater reliance upon personally developed applications.

Fourteen software applications were identified that support statistical analysis. Statistical analysis was the least-utilized administrative application. The major reason seems to be that music units receive regular statistical reports generated from the institution's centralized computer facilities and there has been little need to specialize to a great degree at the departmental level to date.

Finally, fourteen communication software packages were identified, as shown in Table XX. It should be noted that most of these applications required both software and hardware additions to enable intracampus and/or intercampus computer access. Communication between computers and computer systems often requires both a hardware linking device and software program to translate or mediate between two or more operational languages. In some institutions the communications is limited to several personal computers within the department. In other schools, the communication process connects the department's micro-computer to the institution's mainframe, and in others a separate terminal from the mainframe provides separate access to other sources of information.

### SUMMARY

Administrative computing has become a useful tool among the NASM member schools. While some departments are currently utilizing computers to

**TABLE XV**  
**SOFTWARE UTILIZED TO SUPPORT WORD PROCESSING IN**  
**RANK ORDER**

Software	Publisher/Developer	Frequency	% of Response
Word Star	Micropro	9	13%
Apple Writer II	Lotus/Apple, Inc.	8	12%
Apple Works	Apple, Inc.	7	10%
Word Juggler	Quark	4	6%
Word Perfect	Satellite Software	4	6%
Microsoft Word	Microsoft	2	3%
WPS-80	Digital Corp.	2	3%
Pascal Editor	Custom	2	3%
Cagel Editor	Custom (Mainframe Application)	2	3%
DEC Mate II	Digital Corp.	1	1%
DisplayWrite 3	IBM, Corp.	1	1%
Easy Pieces	HABA	1	1%
Easy Writer	IBM, Corp.	1	1%
EMACS	Prime Computer, Inc.	1	1%
EMail	Custom	1	1%
EST	Digital Corp.	1	1%
Friday	Ashton-Tate	1	1%
INFO	HENCO	1	1%
MacWrite	Apple, Inc.	1	1%
Multi Mate	Custom	1	1%
MUSE	HENCO	1	1%
Opus	Digital Corp.	1	1%
PC Write	Quicksoft	1	1%
PFS Proof	Software Publishing Corp.	1	1%
Poise	Poise Corp.	1	1%
Ready-Set-Go	Manhattan Graphics	1	1%
RND	Digital Corp.	1	1%
Script	HENCO	1	1%
Symphony	Lotus	1	1%
Waldo	HENCO	1	1%
Word	CPT Corp.	1	1%
Word Plus	Professional Software	1	1%
WSPPlus	Digital	1	1%
WRITEone	Convergent Technologies	1	1%
Wylbur	HENCO	1	1%
Wang Enhanced WP	Wang	1	1%
Wywrite II Plus	XYQuest	1	1%

support all administrative areas: word processing, data base management, spreadsheet and financial management, time and space management, statistical analysis and communication; most have a much more limited and concentrated use.

**TABLE XVI**  
**SOFTWARE UTILIZED TO SUPPORT DATA BASE/ELECTRONIC**  
**FILING IN RANK ORDER**

Software	Publisher/Developer	Frequency	% of Response
Appleworks	Apple, Inc.	7	11%
PFS:File, Report	Software Publishing, Inc.	6	10%
Quick File II	Apple, Inc.	5	8%
dBASE III	Ashton-Tate	4	6%
dBASE II	Ashton-Tate	3	5%
PC File III	Buttonware	3	5%
POISE	Poise Corp.	2	3%
Budget, Inventory	Electronic System	1	2%
Cactus Grade Book	Cactus	1	2%
Date Base	Custom-ETSU	1	2%
Date Ease	Software Solutions	1	2%
DEC Mate II	Digital Corp.	1	2%
Easy Pieces	HABA	1	2%
EMACS	Prime Computer, Inc.	1	2%
Executive Secretary	Software System, Inc.	1	2%
File	Microsoft	1	2%
File Cabinet		1	2%
HELIX	Odesta	1	2%
IMS	Custom-University of Michigan	1	2%
INFO	HENCO	1	2%
Instrument Inventory	Wenger Corp.	1	2%
MDM	Custom-Georgia State University	1	2%
Multiplan	Microsoft	1	2%
Music Library Manage	Wenger Corp.	1	2%
Open Access	Software Products Intn.	1	2%
OPUS	Digital	1	2%
Personal	William Harbinson	1	2%
R-Base 4000	Microrim	1	2%
School Inventory	Cactus	1	2%
SSI Data	Satellite Software Inc.	1	2%
Student Infor. System	Custom-Wheaton College	1	2%
Superfile	Tandy	1	2%
T/Maker	T/Maker Corp.	1	2%
Transaction Processor	Custom-ETSU	1	2%
Uniform Inventory	Wenger Corp.	1	2%
User-11	Userware	1	2%
Wang List Processing	Wang, Inc.	1	2%
WORD	CPT Corp.	1	2%
Word Perfect	Satellite Software	1	2%

**TABLE XVII**  
**SOFTWARE UTILIZED TO SUPPORT SPREADSHEET/FINANCIAL**  
**ANALYSIS IN RANK ORDER**

Software	Publisher/Developer	Frequency	% of Response
Lotus 123	Lotus Development	9	23%
Appleworks	Apple, Inc.	6	16%
VisiCalc	Software Arts Inc.	5	13%
Accounting Plus	Software Dimensions, Inc.	1	2%
Data Connection		1	2%
DeCalc	Digital	1	2%
Dollars and Sense	Monogram	1	2%
Easy Pieces	HABA	1	2%
Excell	Microsoft	1	2%
General Ledger Sym.	Software International	1	2%
INFO	HENCO	1	2%
MultiPlan	Microsoft	1	2%
MUSE	HENCO	1	2%
NyPlan	NyPlan	1	2%
Perfect Calc	Perfect Software	1	2%
SC3	SORCIM	1	2%
Quickfile	Apple, Inc.	1	2%
Open Access	Software Products Int'l	1	2%
Spreadsheet	Spinnaker Software	1	2%
Symphony	Lotus, Inc.	1	2%
Word	Microsoft	1	2%

The majority of the departments used micro or personal computers to support their administrative functions. The study identified six schools which were using mini-computers; multiple-users systems housed within the department.

Florida State University	IBM 5520 with 3 stations Cyber 177-1300 CDC DBM 5520
University of Maine	CPT 8520
University of Michigan	Wang OIS 100 mb with WangNet to the university's IBM 3220 mainframe
University of Minnesota	IBM 8100 Cyber 815 mainframe
Moorehead State University	Data General MV8000
The Cleveland Institute	Wang OIS

A great variety in the equipment used to support administrative functions was found with over forty types of computers identified. The data revealed over

**TABLE XVIII**  
**SOFTWARE UTILIZED TO SUPPORT TIME/SPACE MANAGEMENT**  
**IN RANK ORDER**

Software	Publisher/Developer	Frequency	% of Response
Concert Attendance	Custom-Georgia State Univ.	1	6.5%
EMACS	Prime Corp.	1	6.5%
File	Microsoft	1	6.5%
HELIX	Odesta	1	6.5%
INFO	HENCO	1	6.5%
Lotus 123	Lotus Development	1	6.5%
Open Access	Software Products Intern'l.	1	6.5%
OPUS	Digital	1	6.5%
Paper Clip	Batteries Included	1	6.5%
Personal	Cal. State Univ.-Long Beach	1	6.5%
Personal	J. F. Davidson-LSU	1	6.5%
Transaction Process	Custom-ETSU	1	6.5%
User-II	Userware	1	6.5%
VisiCalc	Software Arts Inc.	1	6.5%
Word	Microsoft	1	6.5%

**TABLE XIX**  
**SOFTWARE UTILIZED TO SUPPORT STATISTICAL ANALYSIS IN**  
**RANK ORDER**

Software	Publisher/Developer	Frequency	% of Response
SAS	IBM, Corp.	3	15%
SPSS	IBM, Corp.	2	10%
Applework	Apple, Inc.	2	10%
Lotus 123	Lotus Development	2	10%
VisiCalc	Software Arts	2	10%
BMDP	Stanford University/DEC	1	5%
dBASE II	Ashton-Tate	1	5%
Easy Pieces	HABA	1	5%
Friday	Ashton-Tate	1	5%
INFO	HENCO	1	5%
Minitab	Custom-University of Penn.	1	5%
PFS: File/Report	Software Publishing Corp.	1	5%
SC3	SORCIM	1	5%
TellaGraf	Visual Information Systems	1	5%

one hundred and twenty usable software packages available and being used to support daily administrative needs.

Collegiate departments of music have been using computers to support their administrative operation beginning in 1967. The data also showed a rapid ex-

**TABLE XX**  
**SOFTWARE UTILIZED TO SUPPORT COMMUNICATION IN RANK**  
**ORDER**

Software	Publisher/Developer	Frequency	% of Response
IBM Interface	IBM, Corp.	2	14%
ASYNC-AZPC2	IBM, Corp.	1	7%
Cagel Editor	East Texas S.U.	1	7%
DecMate II	Digital	1	7%
INFO	HENCO	1	7%
MacTerminal	Apple, Inc.	1	7%
MUSE	HENCO	1	7%
OPUS	Digital	1	7%
Open Access	Software Products	1	7%
PolyXFR	Digital	1	7%
PRIMOS	Prime Computer	1	7%
Transaction Process	ETSU-Mainframe	1	7%
Word	Microsoft	1	7%

pansion beginning in 1982, the year personal computing became financially accessible to the public.

While the data supported the notion that those individuals and departments currently utilizing computers in their administrative functions feel they have made a positive impact, the study also identified areas of under-utilization and confusion. The variety of equipment and software has resulted in departments often finding programs which will support a needed task, only to find that their equipment is not compatible or does not have the capacity to run the software. The difficulty of finding objective information on the capabilities of specific equipment and more importantly software applications has for the most part left each chair and department to discover the computer "wheel" anew.

Much like the experience in industry and business, music schools have discovered that individuals play an important part in the development of administrative computing. In many instances one or two faculty or staff members will become the departmental expert on administrative application, helping to spread the technology and use to others in the office and faculty. While this is a positive development, it has allowed planning for administrative computing to be approached in a somewhat piecemeal manner in many schools. Several departments moved into administrative computing after having worked with computer-assisted instruction. In many cases, computer equipment well-suited for educational users were gradually experimented with to help with administrative tasks. While several departments have successfully made this transition, there is little evidence of careful pre-planning before installing an administrative system in the majority of schools. Rather, the pattern seems to be a gradual increase in the use of specific applications based upon availability, familiarity and access. This pattern

of development may help to explain the lack of formal staff training reported in the study. Only 10% (18) of the departments provided over twenty hours of training for the staff on their computer applications. Yet despite difficulties, music executives and staffs indicated strongly that computer technology has greatly enhanced both the efficiency and effectiveness of the department's administration.

Successful and efficient use of administrative computing would seem to be dependent upon the following factors: (1) an understanding of the nature and scope of each administrative task to be supported by computer technology, (2) access to appropriate software and computer equipment, (3) staff training, experience, and willingness to work with the computer application, and (4) a desire to continually increase the efficiency of the department's administrative operations. It is hoped that this research will encourage communication among music units using or contemplating the use of computer technology within administrative operations.

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## APPENDIX A

### ADMINISTRATIVE COMPUTING IN COLLEGIATE MUSIC BY STATE AND INSTITUTION RESPONDENTS

#### ALABAMA

Auburn University  
Birmingham-Southern College  
Huntingdon College  
Samford University  
University of Alabama  
University of South Alabama

#### ALASKA

University of Alaska

#### ARIZONA

Arizona State University  
Northern Arizona University  
University of Arizona

#### ARKANSAS

University of Arkansas  
University of Arkansas-Little Rock  
University of Central Arkansas

#### CALIFORNIA

Biola University  
California Institute of the Arts  
California State Univ.-Fresno  
California State Univ.-Long Beach  
California State Univ.-Northridge  
California State Univ.-Sacramento  
Holy Names College  
San Diego State University  
San Francisco State University  
Sonoma State University  
University of Redlands  
University of the Pacific

#### COLORADO

Colorado College  
University of Northern Colorado

#### CONNECTICUT

University of Hartford

#### FLORIDA

Florida State University  
University of Central Florida

#### GEORGIA

Georgia Southern College  
Georgia State University  
Mercer University  
University of Georgia

#### HAWAII

University of Hawaii

#### IDAHO

Idaho State University  
University of Idaho

#### ILLINOIS

DePaul University  
Eastern Illinois University  
Illinois State University  
Illinois Wesleyan University  
Millikin University  
North Park College  
University of Illinois  
Wheaton College

**ADMINISTRATIVE COMPUTING IN COLLEGIATE MUSIC BY  
STATE AND INSTITUTION (*continued*)**

**INDIANA**

Ball State University  
Butler University  
Taylor University  
University of Evansville  
University of Notre Dame  
Valparaiso University

**IOWA**

Iowa State University  
University of Iowa

**KANSAS**

Emporia State University  
St. Mary of the Plain College

**KENTUCKY**

Cumberland College  
Eastern Kentucky University  
Morehead State University  
Murray State University  
University of Louisville  
Western Kentucky University  
University of Kentucky

**LOUISIANA**

Louisiana College  
Louisiana State University  
Loyola University  
Northeast Louisiana University  
Tulane University

**MAINE**

University of Maine

**MASSACHUSETTS**

University of Massachusetts

**MICHIGAN**

Hope College  
Northern Michigan University  
University of Michigan  
Wayne State University

**MINNESOTA**

Gustavus Adolphus College  
Moorehead State University  
St. Olaf College  
University of Minnesota-Duluth  
University of Minnesota-Minneapolis

**MISSOURI**

Central Missouri State University  
Northeast Missouri State University  
Stephens College  
University of Missouri

**MISSISSIPPI**

University of Southern Mississippi

**NEBRASKA**

Nebraska Wesleyan University

**NEW JERSEY**

Montclair State College

**NEW MEXICO**

Eastern New Mexico University  
New Mexico State University

**NEW YORK**

Eastman School of Music  
Houghton College  
Manhattan School of Music  
SUNY-Buffalo  
Syracuse University

**ADMINISTRATIVE COMPUTING IN COLLEGIATE MUSIC BY  
STATE AND INSTITUTION (continued)**

**NORTH CAROLINA**

Appalachian State University  
Brevard College  
East Carolina University  
Gardner-Webb College  
University of North Carolina-  
Greensboro

**NORTH DAKOTA**

Minot State College  
University of North Dakota

**OHIO**

Bluffton College  
Bowling Green State University  
Capital University  
Cleveland Institute of Music  
Kent State University  
Miami University  
Ohio State University  
University of Akron  
Wright State University  
Youngstown State University

**OKLAHOMA**

Oklahoma City University  
Phillips University  
University of Oklahoma

**OREGON**

Western Oregon University

**PENNSYLVANIA**

Carnegie-Mellon University  
Duquesne University  
Elizabethtown College  
Indiana University-Pennsylvania  
Lebanon Valley College

Pennsylvania State University  
Seton Hill College  
Susquehanna University  
Temple University  
Westminster College

**SOUTH CAROLINA**

Anderson College  
Converse College  
Winthrop College

**SOUTH DAKOTA**

Augustana College  
South Dakota State University

**TENNESSEE**

Belmont College  
Carson-Newman College  
Rhodes College  
Southern College  
Tennessee Tech University

**TEXAS**

Baylor University  
Corpus Christi State University  
East Texas State University  
Hardin-Simmons University  
North Texas State University  
Sam Houston State University  
Southwestern Baptist Theological  
Seminary  
Southwest Texas State University  
Texas Tech University  
Texas Woman's University  
University of Texas-San Antonio

**UTAH**

Brigham Young University  
University of Utah

**ADMINISTRATIVE COMPUTING IN COLLEGIATE MUSIC BY  
STATE AND INSTITUTION (*continued*)**

**VERMONT**

University of Vermont

University of Washington  
Washington State University

**VIRGINIA**

James Madison University  
Old Dominion University  
Mary Washington College  
Norfolk State University  
Radford University

**WEST VIRGINIA**

West Virginia University

**WASHINGTON**

Central Washington University  
University of Puget Sound

**WISCONSIN**

Alverno College  
University of Wisconsin-Eau Claire  
University of Wisconsin-Oshkosh  
University of Wisconsin-Madison  
University of Wisconsin-Milwaukee  
Viterbo College

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**INTEREST GROUP SESSION:  
BUILDING MUSIC FACILITIES:  
PRINCIPLES FOR ARCHITECTS AND  
MUSIC EXECUTIVES**

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**BUILDING MUSIC FACILITIES: PRINCIPLES  
FOR ARCHITECTS AND MUSIC EXECUTIVES**

DAVID SWANZY  
*Loyola University*  
MICHAEL HOWARD  
*The Mathes Group*

**INTRODUCTION**

Activities, including establishing space-need priorities and studying the feasibility of a capital campaign, were initiated in 1977 and culminated in the completed construction of a new music building for Loyola University, New Orleans in December, 1985. Most of the hard work and difficult decisions came prior to groundbreaking, and the professional relationship between the architect and the music executive was critical to the success of the project.

As Dean of the Loyola University College of Music, David Swanzy was involved in the development of initial justifications and planning of the facility. Three years later, "The Mathes Group" was selected as architects for the project with Michael Howard as designer and principal-in-charge. The information in this paper is based on the principles used to bring the project to its successful conclusion.

These principles are presented in groups according to their function. In addition, they are presented chronologically as much as possible.

**JUSTIFYING THE NEED OF A NEW MUSIC FACILITY**

*Principle #1: Planning by the music executive must be within the confines of the university's structure.*

Each institution has its own administrative structure, with its president, chief academic officer, senior administrator in charge of business and finance, and senior development officer being the critical positions which most universities have in common. Other than the music executive, the music faculty, and

the architect, this project included seven other specific governing or advisory bodies.

For fundraising, an outside consulting team studied the feasibility of a capital fund drive, and a capital campaign office was established. The academic vice president had a standing committee for academic planning, to which two task forces reported (at two different times over the eight years) regarding academic space needs of the university. The other two bodies were appointed by the president—a facilities planning committee to advise on the space needs and priorities for the entire university (not just academic needs), and an architectural advisory group appointed once the building project was allowed to proceed.

*Principle #2: Facility needs must be justified in a realistic way and must take into account the broad profile of the university.*

It is because of this principle that an entity such as a facilities planning committee exists. Wild guesses and casual projections of needs and growth must be replaced by documentation and logical calculations. Disinterested parties from within the academic community should function with music representatives in these advisory groups, and efforts at “empire building” should be identified and eliminated.

Much research by the music executive is needed to present a logical case for his unit. Certainly, the ability to speak persuasively to one’s colleagues and superiors is important also, but factual information such as an appropriate square footage for a practice room is an example of solid documentation.

The source of the documentation is equally important. Specialized books on the subject and examples from other successful but comparable institutions are better tools for argument than, for example, a faculty committee pronouncement that every faculty office should contain 400 square feet.

*Principle #3: After establishing a high priority for music facilities based on need, the music executive should be prepared to defend that position until (and even after) groundbreaking.*

This principle is presented as a word of caution. Since the time span from justifying the need for construction to occupying the building is long (eight years in our case), needs can change, and power struggles may get in the way of careful academic planning. Even after a building is constructed, use may be made of it in ways not originally conceived.

## FINANCING THE FACILITY

*Principle #4: If formal fundraising is necessary, the university should ensure that it is ready to embark on a capital campaign and has a reasonable chance for success at the magnitude needed.*

It is probable that the primary reason for endless delays in planning and constructing new academic facilities is that adequate financial support has not

been identified. Even the strongest of justifications will be insufficient to initiate a building project without funding sources. Specialists are needed not only to set up and direct a capital campaign but initially to study the feasibility of whether or not one may be successful. If, indeed, the situation is not right for such a venture, how to change that fact must be determined.

*Principle #5: The music unit should be reaching its peak in academic and musical excellence and should focus on community awareness as its major contributions to the capital campaign.*

Nothing draws more support than excellence, and it is generally felt by academic benefactors that excellence in programs and students is related to excellence in facilities. However, care should be exercised in this regard, since it could be said that the music school does not need improved facilities if its image is already an excellent one. Regardless of this dichotomy, gifts are much more easily obtainable if the cause has an image of success rather than one of weakness.

*Principle #6: The music unit should contribute to the efforts of the capital campaign by high visibility, by seeking ways of creating a positive attitude, and by building strong ties with the cultural community.*

Most music teachers, students, and executives are not fundraisers. However, seeing the product is important to the buyer, and benefactors are, in fact, buying into the academic world. The community must have an awareness of what is happening in the university, and the power of music is uniquely strong to showcase the positive presence of the entire institution as well as its own quality. Fortunately, the nature of music and its educational process involves public performance, making the role of the music unit in capital campaigns a rather natural one.

## **ARCHITECTURAL PRE-PLANNING**

*Principle #7: Credibility with the university administration must be established by both the architect and the music executive.*

For the music executive, credibility comes from an established track record based on effectiveness in the position without making unreasonable requests. The music dean or chairperson should not develop a reputation as a chronic complainer but should reserve serious appeals for those situations which are critical to the welfare of the music unit.

Having a respectable program in spite of poor facilities adds to that credibility when dealing with space needs. While it is the music executive's responsibility to be an effective spokesman for the needs of his unit, his image must be that of one who sees music's needs in context with the entire institution's needs and resources. However, extremely poor music facilities must be consid-

ered critical to the welfare of the music unit, a situation requiring all of the resourcefulness of the music executive to establish a strong but defensible position.

Credibility of the architect needs to be established in a much shorter time. Certainly, being a member of a reputable firm helps. It is an accepted fact that he should be able to design and direct the construction of an appropriate facility. To be demonstrated in a few short months, however, is his effectiveness in dealing with fundraising needs, with groups delegated with some authority, with individuals displeased that their needs are not adequately recognized, and with music faculty who know what they want but fail to communicate the specifics of their desires.

For both the music executive and the architect, perhaps the most important ingredient in credibility is consistency. What is said to the music faculty must agree with what is said to the university president. Trying to please the group of the moment by saying only what it wants to hear will lead eventually to failure.

*Principle #8: At the first opportunity, the architect should identify the power structure within the institution.*

Much time may be wasted in dealing with individuals or groups, however well meaning, who have no influence on the outcome of the project. There must be one person, either the university president himself or his designate, to whom the architect is directly responsible. It is not uncommon for this person to be the vice president for business and finance, who may exercise his fiscal responsibility while recognizing the academic needs of the music unit. All other individuals and groups should be considered advisory in nature or not considered at all if they have no delegated or implied authority.

*Principle #9: The development of a campus master plan should precede the planning of a music facility.*

This principle is an important one whenever a campus master plan has not been previously developed. Even when it is in place, a review and possible revisions are appropriate prior to planning a multi-million dollar facility. Obviously, the master plan dictates the location of the facility, its general style, and describes the impact (for instance, availability of parking) on the campus as a result of the new building.

*Principle #10: The architect must identify the parameters fixed prior to the initial planning.*

When the architect enters into the project, many situations exist and certain decisions have already been made. The exact site may have already been chosen, and probably the type and size of departments to occupy the building are known. A maximum budget may be fixed, along with projections related to the campus



impact of the facility. All of these previously-defined factors provide the initial framework for the architect's planning; they must be clearly delineated for and understood by the architect.

*Principle #11: It is usual for the university administration to require total square footage and approximate cost prior to giving authority to the architect to prepare the preliminary project sketches.*

This requires that the architect meet with those individuals and groups in authority, as well as representatives of the occupants, to determine true needs as well as needs previously accepted by the administration as legitimate. Differences in opinions must be analyzed and a justifiable position must be taken by the architect. Perhaps this is one of the most difficult jobs for the architect, and for this his sensitivity is more important than his architectural abilities.

Once that job is accomplished, it is imperative that "ball park" cost figures be established. The senior administrative officer for business and finance must determine if the architect possesses sufficient experience to furnish cost estimate figures or if an independent estimator must be employed.

*Principle #12: A good amount of research, involving visiting other institutions, seeking similar architectural drawings, reading prime sources related to arts facilities, and discussing concepts with knowledgeable colleagues, is necessary.*

It is not common for a music executive to have the experience of being involved in the construction of a new facility as background to planning for yet another new facility. Similarly, the assigned architect may be involved in planning his first music building. The reality of this fact is that neither of these individuals knows nearly enough, without significant research, to complete the project successfully.

## THE PLANNING

*Principle #13: At all stages of the project, the architect should be sensitive to the opinions and desires of the individual occupants.*

One of the most often heard complaints about a completed music building is that the music faculty and students had only limited input in the planning process. It has been previously emphasized in this paper that the architect should deal only with individuals and groups with delegated or implied authority. The music faculty, then, should be considered as having an implied authority in regard to details and special needs. If their input is not requested by the architect because he was not specifically directed to do so, it is probable, nevertheless, that he will face criticism from the school administration.

Most administrators are concerned for the welfare of their faculty and students and respect their opinions. When this is not the case, it is usually because

financial concerns, fear of unreasonable requests, or avoidance of “empire building” overshadow functional details to the point that they are unknowingly neglected.

*Principle #14: The architect as a singular entity should have the responsibility as well as the desire to take the project from its initial planning to its functional occupancy and beyond.*

Releasing the architect after preparation of drawings and opting for a construction administrator may produce less than desirable results. The architect’s professional pride plays an important role in ensuring that the owners and occupants are satisfied with the results of the project. Indeed, the job description of the architect should indicate that he is the university’s agent; he should confirm for the institution that the general contractor meets his contractual obligations and commitments to the working documents.

*Principle #15: Programmatic planning should move from campus-wide orientation, to specific needs of subgroups within the music unit, to relationships among those elements.*

Programmatic planning involves the identification of the specific uses for the space being planned, the amount of space, and how each separate partition of space relates to the others. In this process, verbal concerns expressed by the owners and occupant must be translated eventually to documents for a general contractor. The general contractor is a specialist in his own right, but he has little interest or concern for thoughts, ideas, or wishes of the occupants or for why certain elements are present or absent. His job simply is to interpret accurately the written and drawn building instructions of the architect.

Music faculty and executives may begin to respect the value of the architect’s ability as they attempt to draw and interpret two-dimensional diagrams which convey their desires. However crudely prepared, these diagrams form a bridge for communication which is difficult to convey otherwise. The wise architect encourages the future occupants to become comfortable with such communication.

## **DEVELOPING THE DESIGN**

*Principle #16: The architect should approach the project with no pre-conceived plan.*

Most architects do not consciously introduce a plan developed before the problem is identified. What may happen, especially with architects experienced in building facilities for similar functions, is that they may subconsciously draw on their previous successful experience without giving full consideration to the uniqueness of the new project. This problem is difficult to identify but may be effectively avoided by an architect whose conscious practice is to approach each

new project rich in past experience but challenged by love of his art to be functionally creative.

*Principle #17: After parameters are established in meetings with the university administration, the architect should have a great deal of autonomy in dealing with the occupants and other special interest groups.*

There is a need for the owner of the facility, once complete information is presented to the architect and he has exhibited credibility, to pass on to the architect the responsibility for pulling together the details from all legitimate factions and to develop a well-conceived building design. He should be told that he should listen but not necessarily agree, to remain flexible but not change the basic framework, and to exercise the authority given to him because of his expertise.

At this point in the planning process, the future occupants convey information *directly to the architect* without administrative fear that things will get out of hand. In order for this to happen, complete confidence must be placed in the architect. He is truly in charge.

*Principle #18: A major role of the music executive is to act as a filter between individual future occupants and the architect.*

Screening suggestions from music faculty is a sensitive job. However, this principle is meant to suggest interpretation, refinement, and guidance regarding diverse points of view rather than simple rejection of some ideas. In addition, it is meant in a very positive way on behalf of the faculty. That is, the music executive has a responsibility to the faculty to pass information from them to the architect in a meaningful way. It would be unwise for the executive to attempt to make suggestions without previously determining faculty concerns. This is true because more likely than not he lacks "all the answers," and even if he thinks he has them, direct occupant involvement in the planning process is psychologically the best approach for eventual occupant satisfaction.

*Principle #19: Flexibility and tolerance for errors in projection are desirable, since the length of time from initial planning to implementation could be as much as ten years.*

There is a time when suggestions for changes are no longer welcomed. In the final analysis, this time comes whenever an approved change order causes an additional cost. Even then, the university chief executive may decide that the change is necessary, regardless of the cost involved.

Prior to the time when they become costly, changes become cumbersome, to say the least, after construction documents are in the hands of the general contractor and his sub-contractors. The time of pre-design and early planning should be a time when there is no penalty for revising need projections or for changing one's mind. Needs and opinions do change over a period of time

because of process as well as because the gaining of additional knowledge leads to change. Other causes of significant change include budgetary considerations and carelessness in long-term planning.

Most additions, as opposed to simple changes, increase the cost of the project unless there is a tradeoff involved. If the change involves a costly addition, it should be obvious that a great deal of administrative control must be exercised. This should not be the case if the suggested changes do not cause a cost increase or do not violate previously identified guidelines for the architect to follow.

## THE DESIGN

*Principle #20: While given parameters and programmatic factors dictate the specific ingredients of the building, it is the architect's responsibility, to his art as well as to his client, to design a building which is aesthetically pleasing.*

This principle needs little elaboration. Architecture is an art which has controls based on function. As artists, musicians should expect no less than a functional but highly pleasing artistic structure. The aesthetics of the building should suggest the nature of the activity within.

*Principle #21: The selection of the type of performance hall, its size, and its acoustical character, are complex issues which result in compromises (at least) or omissions (at worst) which are unavoidable except by building more than one hall.*

Should our hall be multi-purpose and should it include a proscenium, open, or modified open stage? What a question! Only one thing is certain; the eventual answer will be unsatisfactory to a significant number of people who have interest in the project.

Regardless of the dilemma which this question presents, it is the writers' opinion that it is best answered by attempting to answer several more specific questions.

What types of musical performances will occur in this new facility?

Will the university use it for lectures, movies, or other non-musical events?

Is the facility to be shared with drama or ballet?

To what extent is cost a factor in designing the hall?

What are the established performance strengths in the music unit?

What are the goals in performance yet to be met because of lack of appropriate facilities in the past?

What percentage of the use will be assigned to the various types of musical and non-musical activities?

What are the priorities (if any exist) in terms of value to the music unit and the university for types of musical performances and non-musical uses?

Are there other auditorium/theater facilities on campus or available for use off campus? What is their condition?

*Principle #22: The architect should have available on his planning team certain specialists and consultants.*

The architect is a specialist himself who should have an excellent working knowledge of acoustics, theater design, interior design, heat/air systems, security systems, rehearsal and practice spaces, and other specialized functions critical to a complex structure serving the needs of music instruction. He will need, however, consultants to advise him in those areas uniquely critical to music as well as in those areas in which he feels less competent.

As versatile as he might be, it would seem unwise to ask an architect to construct a performance hall or to design a rehearsal facility without engaging an acoustical consultant. Similarly, answering the question of what type of hall to construct might be made easier by seeking a consultant's advice. Because specialized consultants will add to the planning costs, these needs should be identified early and their value to the project should be weighed against their costs. In the final analysis, it should be the architect who decides if these specific expenditures are necessary (subject to the approval of proper university authorities, of course).

*Principle #23: Other special considerations include mill work, music and instrument storage, chalkboards, lighting, and the like.*

These are details which require accurate input and requests from the various users of the facility. To say that they are critical issues might place undue emphasis on their importance, but appropriate lighting, for instance, in a classroom or in the music library is quite important to their uses. For the most part, these types of considerations are commonplace for any architect who has had experience in planning educational facilities, and these considerations are not unusually complicated.

## IMPLEMENTATION

*Principle #24: Simultaneously with facilities planning, furnishings and equipment should be specified, priced, and ordered in time for delivery by opening.*

This principle is included as a reminder that needs such as furnishings and equipment, while their consideration may be postponed during the early stages of planning and design, should be addressed before the total budget for the project has been established. It is appropriate and a generally accepted practice to include these costs as a part of the project.

It is true that items such as musical instruments are part of an inventory and yearly budget that need not be duplicated in a new building's costs. But new facilities commonly have new types of areas and more of certain spaces that require additions to the normal yearly allotment. For instance, additional practice rooms require additional pianos, and areas such as a recording studio may not have been a part of the old building.

Even after the money is allotted, specific items must be identified and orders placed so that furnishings arrive in time for opening but not so early that they cause a storage problem. The work in identifying specific furnishings should not be taken lightly. Since it is not a yearly occurrence to order, for example, student desks, faculty side chairs, or reception area furniture, meeting faculty requests in these items will be more difficult than ordering a new tuba or buying the necessary music for the orchestra. There will be the desire on one hand to coordinate the furnishings; on the other hand, some faculty will have very specific furnishings in mind. Just as confusing, some individuals will indicate what they want only in very general terms but express concern later that furnishings which arrive are not what was expected.

Out of several suggestions that come to mind to deal with this problem, two seem particularly appropriate. First, have two types of lists for furnishings and equipment needs—a "wish list" which has no limits to its possibilities except that the items be of value to the success of the academic activities, and a "bare bones" list of items without which the music unit would be severely hampered. The second suggestion is to insist, by preparing an appropriate form to be given each faculty member and by reminding the faculty of its importance, that each person state his needs in the form of a written request.

*Principle #25: The instructional space needs of the occupants during the construction period must be considered.*

This principle is important whenever the new site selected requires the demolition or modification of the present facilities.

The problem it poses is too obvious to mention whenever the construction period exceeds the length of the summer months. This is almost always the case, with as much as two years being common.

There are two logical solutions, and in both cases inconveniences as well as additional budgetary considerations are possible. One, relocate in temporary quarters. Two, have a construction plan which is developed in phases, with the initial phase planned as the complete quarters for a period of time and located in such a way as to avoid demolition during the first phase of construction. Fortunately, many building projects do not require that the old space be demolished. This is usually the case whenever there is ample campus acreage or when the older facility is to be converted to other uses.

*Principle #26: A plan for executing the mechanics of the move must be prepared, scheduled, budgeted, and implemented.*

Moving a large music department is no easy task. It must be carefully planned and it can be expensive. Just as important, it should occur at a time when activities of the department may be curtailed for a few days. Even after the move is officially over, items are frequently out of place and therefore useless, some are damaged, and functions as simple and basic as electrical outlets may have been inconveniently located or faulty.

*Principle #27: Quality control is a key element in occupant satisfaction after the move.*

When one observes a lock, a door handle, or a switch, one usually assumes that it will function as intended. Unfortunately, this assumption is the result of the naive and trusting nature of most human beings. Careless craftsmanship is the source of many frustrations occupants face during their first year in the new facility.

The nature of quality control requires that some of it be done last. It is natural for the new occupant to want to move into the new facility as soon as possible. If this is unavoidable or is allowed to happen, the time for checking out the "punch list" is severely reduced or even eliminated. At best, it is done over a period of time after occupancy. The general contractor and the various sub-contractors do not usually worry about the tight schedule; they know that the new occupants will be less particular in this situation. So, some of the finishing work may be done carelessly, and sometimes attempts are made to place the blame of a malfunction on the occupant.

Occupants must expect a "shake-down" period. It is a necessity. However, frustrations may be reduced by considering three suggestions. First, the architect should build into his construction schedule times for checking quality of workmanship, and he should assign this as a specific responsibility. Second, the new occupants should not force occupancy before some degree of quality control has been exercised by the architect as well as by university officials. Finally, a simple and effective plan should be instituted on the first day of occupancy which provides for the efficient reporting and correction of problems which hamper the normal operation of the music unit.

## CONCLUSION

This list of 27 principles, along with comments about each, should be considered only as an introduction to the complex nature of a cooperative endeavor between music executive and architect. Giving the details and providing any degree of depth would be even more lengthy. However, the ability to think logically, to communicate effectively, and to relate with professionals in various

fields is much more important than any additional principles which may be stated.

The authors believe that their particular project was successful. It resulted in a functional music building, providing a pleasant atmosphere and a structure which is artistically pleasing. It is hoped that these experiences, conveyed to the reader as basic principles to be considered, will be helpful to others who face similar challenges.



# PRINCIPLES OF MUSIC SCHOOL RENOVATION

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In response to the remarks made at the annual meeting session on principles for building and renovating music facilities, I can make the following additional points.

It is my belief that smaller student bodies and dwindling funding sources will dictate more renovations than construction of new facilities in the years to come.

The impact on music education of electronics and the demographic shift back to urban areas will further effect the decision-making processes related to construction of facilities. The one thing that will never change is the need for quality music education and with it, the need for quality music facilities. Many architectural and construction firms have instituted formal quality control programs, and it is estimated by most experts that some type of quality control program will become a requirement for all major construction by 1990.

While I agree with many of the principles of new construction related by the session's initial presenters, David Swanzy and Michael Howard, I wish to add four new principles for renovation:

1. *Assess the Existing Building Objectively.* Consider the building's location on campus, its suitability for a music program, the cost of renovation, and the resultant image. A preliminary study addressing these considerations should be done by an architect and engineer.

2. *Hire an Acoustician.* An acoustician will advise you on the suitability of existing space for the proposed program functions; whether there is sufficient volume; and whether rooms can or should serve two diverse functions.

An acoustician can also review the air conditioning and air distribution systems regarding sound transfer and sound isolation, vis-a-vis structure-borne sound and air-borne sound, and can review construction details such as double walls and the sealing around back-to-back electrical wall outlets.

3. *Compare the Results of a Renovated Building with a New Building.* As in the first principle of renovation, consider the location, suitability, cost, and resultant image. Seek out effective forums to discuss the issues.

There is a good example of where a one-day forum was particularly effective in drawing out the viewpoints on a proposed library for a large West Coast university. All the potential users of the building had the opportunity to state their case, including the students, faculty, administration, and facilities planning

staff. An architect who specialized in library design was invited to attend as an outside consultant.

4. *Make a Decision.* Even a highly successful project needs continual re-iteration that the decision to renovate was the best decision. Maximize all the research and planning that went into the renovation by emphasizing “The Decision” so outsiders know there has been a conclusion and a clear path set on which the school is embarking. It will help clarify the original intent and expectations of the project. Also, the excitement will build as each stage is completed and new members join the bandwagon.

Examples of recently renovated music facilities are Brown University, Eastman School of Music, Princeton University, Kenyon College, Grand Rapids Community College, DePaul University, UCLA, and Ohio Wesleyan University.

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## **INTEREST GROUP SESSION: COMPACT DISCS AND OTHER TECHNOLOGIES FOR MUSIC LIBRARIES**

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### **COMPACT DISCS: AN EXCITING NEW EDUCATIONAL AID**

DON ROBERTS  
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Audio Compact Disc technology is one of the most important new developments in the history of recorded sound. Although Compact Discs (CDs) have been available for less than three years, they have already made a major impact on the record industry, the high fidelity component trade, and the record buying public. The rapidly increasing availability of Compact Discs and Compact Disc equipment will have important implications for music training institutions. As academic music instructors discover that CDs are an ideal format for classroom use, music administrators and music librarians will need to provide the funds and facilities to support Compact Disc collections, playback equipment, and—when they become available—Compact Disc recorders.

Since the invention of sound reproduction equipment in 1877, the basic format has been the stylus/groove phonograph record. Certainly, there have been changes over the years—electrically cut discs replacing acoustically gouged records in the 1920's, LP's and 45's in 1948, stereo in 1958, and quadraphonic in 1970—but all of these enhancements were linked to the stylus/groove disc. The Compact Disc utilizes entirely new concepts made possible by the technological advances of the late-twentieth century; the stylus has been replaced by a laser and the record groove has given way to digital data bits.

The Compact Disc is a laser-scanned, optically-recorded, digital disc format. The discs are twelve centimeters (4.72 inches) wide. One side resembles an enlarged LP disc label; the other appears to be blank and looks like a mirror with a rainbow. However, the "blank" side contains the data bits which are stored as tiny (one two-hundred-fifty-thousandths of an inch deep, one one-hundred-twenty-five-thousandths of an inch wide, and two to six times as long as wide) etched pits on a reflective surface protected by a transparent plastic coating. When being played, the disc is read by a laser beam which follows the spiral track of pits from the center to the rim. The CDs rotate at a variable speed ranging from 500 rpm for the center tracks and gradually slowing to 200 rpm

at the outer edge. This produces a constant linear speed of 1.4 meters/second. The player is programmed to bridge small data imperfections or minor disc damage so these blemishes will not be audible. A CD can contain up to seventy-five minutes of programming. A larger format with a longer playing time could have been adopted but rumor has it the size was established when a record company executive declared he wanted a disc which would play the entire Beethoven *Symphony No. 9* without interruption. How one wishes his goal had been a non-stop *Das Rheingold!* Unfortunately, few CDs utilize their maximum time capabilities since most record companies duplicate the contents of an LP on a CD, thus depriving the listener of ten to thirty minutes of music.

When the Compact Disc format was first announced, there was suspicion that the CD would be an expensive disaster similar to the unsuccessful introduction of quadraphonic sound, or the long battle between cassettes and cartridges. Fortunately, this has not happened. Quadraphonic was doomed because six different—and incompatible—formats were marketed. A parallel debacle was in the making in the early 1970's when Sony and Philips were developing independent CD systems. However, in 1977 and 1978, the two companies compared their work and agreed on standards which were adopted by the industry and are now well protected by patents.

The classical music consumer, having been assured that all Compact Disc products were compatible, has rushed to purchase CD players and collect CDs. In 1983, 6,000,000 CDs containing classical music were sold. The figure increased to 19,000,000 in 1984 and 45,000,000 in 1985 with projection of 661,000,000 by 1990. Compact Discs now dominate the classical music sales of many record manufacturers. In 1985, CDs represented 48% of Polygram's (Deutsche Grammophon, Philips, and London/Decca) dollar volume with LPs claiming 31% and cassettes 21%. More than half of EMI/Angel's classical income is from CDs. A few companies, such as Delos, have dropped the LP format; others are concentrating on CDs, and some of the major labels, including Deutsche Grammophon, will, in 1986, limit certain releases to the CD format.

Clearly, the Compact Disc is here to stay. The premiere issue of the Schwann Compact Disc Catalog (Fall/Winter 1985) lists over 4,500 CDs, containing circa 8,000 titles. Unfortunately, the demand for CDs has exceeded the manufacturers' ability to produce discs. American suppliers have had to rely on the single U.S. factory—Digital Audio Disc Corporation in Terre Haute, Indiana, established jointly by CBS and Sony but now wholly owned by Sony—plus whatever they could beg from Europe and Japan. The situation will improve greatly in 1986 when the number of processing plants in Europe will increase to six and new facilities will open in the U.S. and Canada (The Canadian manufacturer hopes to reach a 25 million discs a year output level by mid-1987, a figure which exceeds the number of classical discs sold in 1984.) However, it may be some time before a proper supply/demand balance is attained since the rapidly ex-

panding popular music CD market will compete with classical CDs for production slots in overloaded processing plants.

Compact Discs represent an extremely important development for classroom music teachers. The advantages of the CD over the vinyl LP are substantial and numerous. CDs do not experience groove damage from repeated playings, worn styli, or misaligned tone arms. Since there are no grooves, a needle can not get stuck, and since there is no stylus, there are no replacement costs for new styli. The extraneous sounds found on vinyl discs—rumble, distortions, wow and flutter, and surface noises—are not problems on CDs. CDs do not warp nor are they as susceptible to scratching. Furthermore, CDs have a longer playing time, give a better stereo image, and produce a clean sound which emerges from silence. (Some critics claim that high quality turntables provide a noiseless background and indeed some do. However, since expensive turntables are rarely found in classrooms, music educators will be delighted with the absence of non-musical sounds on a CD.)

Perhaps the greatest advantage of the Compact Disc as a teaching aid is the ability to pre-program selections which can be instantly accessed. No longer will instructors and students be plagued by drop-the-needle, hunt-and-seek delays while looking for the right band or theme, by damaged eardrums—and vinyl discs—from styli scraped across the grooves, by embarrassing mis-droppings of the needle, etc. Most CDs have numerical cues which may coincide with the beginning of separate movements and compositions or with sections within a longer work—the first act of Solti's *Götterdämmerung* CD has twenty-two cue points. Cues may be randomly selected while the disc is playing or set to a pre-arranged sequence, making it possible to immediately jump to the next desired cue without wasting valuable time. Compact Disc players have illuminated time indicators which display the minutes and seconds elapsed on each band. If an instructor wishes to illustrate "theme B" as it appears in the exposition, four times in the development, and again in the recapitulation, this can be done by noting the timing for each entrance and then skipping ahead or back to the desired passage. On some machines it is possible to pre-program cues for specific timings; on others, a forward and backward search capability allows quick access to exact timings. The most sophisticated Compact Disc players can be cued by frames which represent 1/75 of a second, but it is unlikely that such precision is necessary in the classroom.

It is inevitable that equipment capable of recording CDs will eventually become available. Such a machine is being developed by Sony who hopes to have a demonstration model ready in 1986. If their efforts are successful, a CD recorder should reach the market in 1987, which would allow instructors to pre-record classroom examples that can be immediately accessed without changing discs or waiting, as is now necessary, for a tape to reach the required selection.

A number of excellent quality Compact Disc players are available for about four hundred dollars and as with any new electronic apparatus, prices will prob-

ably decline. Compact Disc Players can be added to the sound components in those classrooms with good security. For other facilities, it may be preferable to purchase small portable players, manufactured by Sony or Technics, which can be taken to the classroom, plugged into an existing amplifier during class, and then returned to a central repository for safekeeping.

It is recommended that music libraries acquire high quality CD players. Maintenance costs should be low since Compact Disc players have fewer moving parts than turntables. When acquiring new recordings, libraries are urged to select the CD format when it is available. Compact Discs are presently priced higher than their vinyl equivalents, but in the long run, CDs will be a better investment since they last longer than vinyl discs. Music and library administrators must prepare for the day when the Compact Disc is the desired format by providing sufficient funds to replace vinyl discs with CDs. Provisions must also be made for appropriate Compact Disc storage facilities, and in those libraries with "hands-on" listening equipment, security measures will be required to ensure that CDs will not mysteriously disappear.

Compact Discs represent a major technological advance, provide an improved quality of recorded sound, and offer exciting possibilities as teaching aids. All music administrators, music librarians, and music professors are urged to exploit the capabilities of this medium as quickly and as completely as possible.

# THE MERGING OF TECHNOLOGIES IN THE MUSIC LIBRARY

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The 1980's are seeing an increasing emphasis on technology in music libraries. While with this technology has come some inevitable chaos (most notably, lack of standardization in formats, such as with video cassettes), there is also a strong trend toward merging multiple technologies into one medium. For example, there are now receivers which are equally as versatile in processing video signals as they are in handling audio. Pioneer manufactures a machine which can play both video discs and compact audio discs (CD's). Of even more potential import will be units which can access video (analog images), audio (digital sound), and computer data all off of one disc. Combine this with the capability to at least make one-time recordings in addition to playback, and you have a variety of powerful media which offer some significant advantages over anything which heretofore has been commercially viable.

The availability of video cassettes and video discs featuring important musical performances has persuaded some music libraries to provide these for their patrons. With video cassettes, unfortunately, there are two strong, competing formats—Beta and VHS—which are incompatible, and yet a third recently has come on the market: 8mm. (This latter is particularly appropriate for portable video units which combine a player and a camera, and the video and audio fidelity is remarkable). In addition, machines offering enhanced audio capabilities equal to that of all but the best open reel audio tape machines are available in the form of Beta Hifi and VHS Hifi. Other machines offer enhanced video quality, although of the two formats, only Super Beta is, as of this writing, commercially available. (There is yet another incompatibility which should be noted: US and European television broadcasting standards differ sufficiently that a tape made on a Beta machine in the US will not playback on a Beta machine intended for European use, and vice versa.) All of this makes it difficult for libraries to decide which type of machine to purchase, and no doubt many go with video discs only, or with none at all, allowing their campus media centers to handle these formats. This approach does limit some potential uses of video cassettes: for example, the convenience of placing on reserve video tapes made in class of conducting students, or having in the library tapes of major stage productions or other special campus events. And, of course, there are a number of important commercially available video cassettes of music performances which cannot be had in any other way.

With RCA's retreat from the video disc field we have only one commercially viable format to contend with for video discs and that is Philips' optical laser discs. Each 12 inch video disc can contain approximately 54,000 images, and

these images can be equivalent to a frame from a film or individual pictures of pages from a book, score, manuscript, photograph, or whatever. Although the selection is not as wide as on video cassette, a number of programs are available of interest to musicians. One of these is "Horowitz in London,"<sup>1</sup> and this recording provides an interesting comparison of the relative acquisition rate by libraries of the various types of audio and video media. As of November 1985, a search of a national cataloging database (OCLC) showed that one library reported owning "Horowitz in London" in the Beta format, three in VHS, 13 in audio cassette, 14 in video disc, and 51 as an LP.

A potentially very important use of the laser disc technology used in video and compact audio discs is CD-ROM, which stands for Compact Disc-Read Only Memory. A standard 4¾ inch compact disc can hold 730 million bytes of information (or even over a billion characters using various data compression techniques). This is enough to hold the entire *Encyclopedia Britannica*, and, more importantly, to index every significant word in it for searching purposes. (If 12 inch video discs were used, the available storage would be in the billions of bytes.) Already developed is Grolier's *Academic American Encyclopedia* which in hard copy consists of 21 volumes or 9 million words, and which occupies 110 megabytes (110,000,000 bytes) on a compact disc. Two-word searches through every article in this encyclopedia (for example, looking for the occurrences of German and submarine) take less than 5 seconds. The music equivalent of this, of course, would be to have the *New Grove Dictionary of Music and Musicians* on a CD-ROM disc. Since there are slightly over twice as many words in the *New Grove* as there are in the *Academic American Encyclopedia*, presumably search time would be somewhat longer than 5 seconds, but the potential is still remarkable. Of even more use would be to have high resolution graphics of the 3000 plus illustrations, and while we are wishing, audio playback of all the musical examples. And, of course, there is no reason to limit CD-ROM to text. Why not CD-ROM discs containing the various Gesamtausgaben and Denkmaler. Searches in these could be for strings of pitches, either vertical or horizontal, through, say, the entire works of Beethoven or Josquin.<sup>2</sup>

The problem with doing all of this on the local level (in addition, to copyright) is that currently video discs and CD-ROM discs are read only: that is, one cannot rerecord or otherwise alter their contents. Technological developments which will allow recording (perhaps initially only once) are anticipated fairly shortly. And, of course, there is also the very real problem of the cost of inputting all of this data and then proving that there is a market for the materials which would justify such an investment by vendors.

One significant use of optical laser disc technology only now being partially realized is for the storage of large collections of data such as statistical databases, zip code and telephone directories, and library card catalogs. Many such databases are currently available to libraries online through various information



brokers. Two types of these bibliographic utilities can be distinguished: those that are the computerized indexing/abstracting or other reference tools, and those which are the equivalent of giant, on-line card catalogs.

Since the 1970's this latter type of database has radically changed how libraries catalog. When a new acquisition comes into a cataloging department, it is searched in one of these databases to see if another library has already cataloged it. If so, in most cases it is simply a matter of making a few modifications to reflect local practice, pressing a button, and within a few weeks a set of cards arrive ready to be filed. (Libraries that have computerized catalogs themselves follow a somewhat different procedure.) The database subscribed to by the largest number of libraries is in Ohio: OCLC, the Online Computer Library Center. This database adds more than 1 million bibliographic records per year, and the total already in the database is more than 12,000,000 books, scores, recordings, and other items. The coverage of music material is good, and will become better as music libraries retrospectively add cataloging information on older books, scores, and records in addition to new acquisitions. Another similar system is maintained by the Research Library Group (RLG) called RLIN: Research Libraries Information Network. A third, smaller system is the Western Library Network.

These databases are useful not only for cataloging, but also for doing pre-order searching (to verify a publisher, for example), maintaining acquisitions files, assisting in serials check-in, and, especially, facilitating inter-library loans. They are also proving very valuable for libraries that are computerizing their catalogs. Before a library can go "on-line," its catalog cards must be converted to machine readable form. Such a process is called retrospective conversion and is occurring in libraries all across the United States. When a library fails to find cataloging information already in a cataloging database, it inputs the information, thus adding to the coverage of the database. Additionally, a number of larger music libraries around the country are coordinating efforts in several projects to increase the retrospective music coverage in these bibliographic databases.

The other type of database offers access to many different types of information. In Music, the principal computerized index is *RILM*<sup>3</sup> (unfortunately, the *Music Index* is not available online). Online versions of hardcopy databases, such as *RILM*, generally offer more sophisticated subject searching ability than is possible using the sources in their printed forms. In the future, some music databases may be available only online—there will be no printed equivalent. (Or, as suggested above, libraries will purchase the database in CD-ROM and do all searching locally.) In any case, there are various charges associated with using databases which may make them unsuitable for a particular topic search. At most institutions, because of the limited number of music-oriented databases, searches are not done in the music library but rather in a department of the main library (or other appropriate unit, such as a business or science library).

The other type of computer activity now growing in libraries involves microcomputers. A number of music libraries are using microcomputers for maintaining order files, preparing accessions lists of new acquisitions, word-processing (including the preparation of newsletters, manuals, and other publications), local budgeting and accounting, and circulation/reserves, to name a few administrative functions. (Several libraries even are using dedicated word-processors, such as those made by Wang, to maintain order files and support other administrative needs.)

What is not nearly so often encountered yet is the provision of microcomputers for public use. When microcomputers are available, they can range anywhere from 1 or 2 systems (usually dedicated to music theory drill) to full-blown computer labs with dozens of microcomputers supporting various instructional and artistic endeavors. Music applications currently available on microcomputer are those supporting:

- 1) Music theory drill, including melodic, rhythmic, and harmonic dictation;
- 2) Music composition (however, the more sophisticated synthesis activities are usually left to the electronic studio or dedicated music composition labs);
- 3) Music copying and desktop music publishing (in its infancy, but showing considerable potential—even what can be done now with the Apple Macintosh, the Professional package,<sup>4</sup> and Apple's laser printer is remarkable);
- 4) Music history and other content instruction and drill, which may use computer-controlled devices including random-access tape recorders, slide projectors, and laser video disc players;
- 5) Other specifically musical applications (for example, programs teaching the fingering of wind instruments, acoustics programs, or aids in marching band drill charting);
- 6) Production related applications (that is, software equally suitable for operas, musicals, multi-media presentations, et cetera, which will facilitate the planning, budgeting, scheduling, set designing, movement blocking, publicizing, and ticketing of productions); and
- 7) General programs, such as graphics packages for producing recital programs and posters, statistical packages for analyzing data, and, of course, word processing for reports and theses.

The available applications certainly will continue to expand, with the area of artificial intelligence (as in, for example, expert systems emulating music reference librarians or figured base tutors) being perhaps the most promising. What is not so certain is whether these programs and the systems that run them should be in the music library proper, in a separately run, centralized microcomputer laboratory unconnected with the library, or dispersed as needed in various departmental offices. Reasons for placing microcomputers in the music library are:

1) libraries have established security systems which will be useful for protecting software and hardware; 2) many computer lab operations are similar to traditional library operations. The strongest argument against concentrating a music department's microcomputer resources in the library is the lack of computer knowledgeable library staff who can devote sufficient time to the hand-holding that most computer users—students and faculty—still require. Unless this staff is provided, you will have an exercise in frustration from both the computer user and the library's standpoints.

What may decide the location question in the future is the trend mentioned at the beginning of this paper, namely the merging and intermingling of various formats which will be collected in centralized locations. As instructional needs increasingly require using recordings, slides, and other types of library materials in conjunction with microcomputers; as more books (especially textbooks) are published with computer disks; as traditional library materials become available in CD-ROM and via online services, including the electronic publishing of periodicals and other print materials, the answer will already be decided: Place the computers where these other services and materials are. Those music libraries who have failed to keep up with the new technologies and have relinquished them to other campus units will hardly be an appropriate place for a microcomputer laboratory.<sup>5</sup>

#### FOOTNOTES

<sup>1</sup>Pioneer Artists Laser Disc PA-82-031, c1982

<sup>2</sup>The Center for Computer-Assisted Research in the Humanities (525 Middlefield Rd., Suite 120, Menlo Park, CA 94025) is in the process of compiling a database containing all of J.S. Bach's music in machine readable form.

<sup>3</sup>Répertoire International de Littérature Musicale. New York: International RILM Center, 1967- .

<sup>4</sup>Professional Composer (Mark of the Unicorn, 222 Third St. Cambridge, MA 02142). For a review of it and other music composition packages, see Christopher Yavelow, "Music software for the Apple Macintosh," *Computer Music Journal* IX, no.3 (Fall 1985), pp. 52-67.

<sup>5</sup>Although some good articles discussing the role of technology in libraries appear from time to time in non-library publications, such as the *Chronicle of Higher Education*, I highly recommend the following provocative piece for anyone interested in the subject: James Thompson, "The end of libraries," *The Electronic Library* I, no.4 (October 1983) pp. 245-255.

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## INTEREST GROUP SESSION: PSYCHOLOGICAL APPROACHES TO TENSION

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### PSYCHOLOGICAL APPROACHES TO THE MANAGEMENT OF TENSION IN PERFORMANCE

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For many reasons it is a great honor and privilege to be invited to address this meeting. One reason is that in a way, I come to speak about my family's business. My family is, in large part, made up of musicians and music teachers, several of whom, including my wife and parents, have devoted much of their professional energies to helping first themselves and then their students with problems of tension—either of emotional or physical origin. A centrally important aim of theirs has been to teach the piano in a way that is physically comfortable as well as artistically satisfying. At times, I think, they have felt that they were whistling in the dark, so to speak, with these concerns. The tension problems of musicians were simply not topics that could be openly discussed in the music education community. In the past few years, as I shall point out, this situation has changed dramatically. An equally important reason for my feeling honored by this invitation is that it gives me an opportunity to speak to some of the most influential music educators in the country about a topic that can best be dealt with in the *curriculum* of schools of music.

Anyone who chooses a career as a professional performing artist must know that the management of physical and emotional tension will occupy center stage during at least some phases of his or her professional career, and will always be a matter of some concern. The management of physical and emotional tension involves the mastery of skills, some of which are just as intricate as those involved in learning to play a Beethoven sonata. Some of these skills are, in fact, inextricably connected with learning a particular instrumental technique, while others can be taught relatively independently. Many musicians first systematically seek this knowledge after almost incapacitating bouts with tension-related problems, if their careers are not ended first because of these problems. The knowledge often comes from some of the handful of music pedagogues, with an interest in tension problems, or often from a few psychologists, physicians, "body therapists" and psychotherapists who have a special interest in musicians. Some of these individuals may prove helpful, others not, but all of them are relatively

difficult to find, and usually arrive too late to *prevent* the problems they eventually are called upon to treat. I therefore will argue that these skills should be taught as part of the professional training of all musicians, and that the learning of them should be systematically integrated into the curricula of schools of music—as, in fact, is beginning to happen in some prominent schools around the world.

Although the problem of tension in performance has been discussed throughout the ages, it only recently has become an issue for widespread systematic concern. Recent interdisciplinary conferences on the topic have been held in London, Princeton, New York, Denver, and Aspen, and have involved professionals from the fields of music performance and education, psychology, physiology, and medicine. Last summer three such conferences took place in the New York–New Jersey area within a single month. There is now an International Society for the Study of Tension in Performance, based in London. It holds yearly meetings and frequent workshops throughout the world, and it publishes a journal, the *Journal of the International Society for the Study of Tension in Performance*. A second journal on the subject will soon commence publication in this country, oriented primarily to physicians who treat musicians and their problems. Articles on the subject appear in increasing frequency in the music education journals, and even in the popular press.

### THE RELATIONSHIP BETWEEN ANXIETY, TENSION AND QUALITY OF PERFORMANCE

Tension and anxiety are not synonymous. Some tension is required in everything we do. Tension is activity. The opposite of tension is passivity. Tension is not, in any sense, “bad.” Without it playing any instrument would be impossible. Anxiety also is not always bad. As all performers know, anxiety can sometimes be helpful in performance. Some psychologists have made the distinction between “facilitatory” and “debilitating” anxiety (Alpert & Haber, 1960) i.e., anxiety that improves performance on tasks vs. anxiety that interferes with it. Anxiety *always* is accompanied by muscle tension. Excess muscle tension, along with excess anxiety, can severely impede performance, just as it can impair the performer. Although anxiety can be an important source of muscle tension, it is by no means the only source. Biologically based problems in muscular coordination and problems in instrumental technique can themselves produce isometric tension problems that are completely incapacitating. Similarly tension caused by poor instrumental technique can cause debilitating anxiety—especially when the “normal” anxiety produced by the public performance situation augments the technique-produced tension, thus causing errors and decreasing the quality of the performance. Often, if not usually, the several sources work in vicious synchrony with each other.

One of the best known psychological “laws” of behavior is the so-called “Yerkes-Dodson law,” which bears the name of the two psychologists who first

observed it during the 1920's. They found that moderately difficult tasks are performed best under conditions of moderate emotional or physiological arousal. Severe arousal or *insufficient arousal* impede performance. Experimental work on this law has suggested that this is true not only across different kinds of tasks—from swimming mazes to taking examinations—but across different kinds of arousal—including that resulting from anxiety, hunger, oxygen deprivation, sleep deprivation, etc.—and even across different kinds of organisms—from rats to humans. Steptoe (1983) recently reported some data showing that this function was specifically true for performance anxiety. He asked a group of young classical and operatic singers to rank both the amount of tension they experience and the quality of their performance in each of five situations: a lesson, a dress rehearsal, a public performance, an audition, and practice in private. The results almost exactly paralleled those described by Yerkes and Dodson. During performances, quality of performance was reported as highest and tension at a moderate level. Tension and quality were both reported low during private practice and during a lesson. Tension was rated relatively high and quality relatively low during dress rehearsals, while tension was reported highest and quality lowest during auditions.

Although some other recent research on music performance anxiety from one laboratory appears to call the Yerkes-Dodson law into question, I believe that this would be a misinterpretation of the results. I will describe this controversy as a way of illustrating some of the issues and difficulties involved in doing psychological research on this question. Some recent studies by Donald Hamann (1982; Hamann and Sobaje, 1983) have suggested that the longer a student has been studying an instrument, the more that anxiety *facilitates* performance rather than impairing it. Individuals who studied for six or more years tended to perform better in high-anxiety situations than in low-anxiety situations. The problems in interpreting these studies include the fact that the findings are just *averages*. What of the many individual musicians who experience very debilitating stage fright, despite years of experience as a performer? In addition it is a statistical truth that correlation does not imply causation. The fact that experience *covaries* with facilitative anxiety does not necessarily mean that it *makes* anxiety into a facilitative event. It is, for example, possible that those for whom anxiety was most debilitating simply *stopped* studying and performing, and they therefore did not appear in the data for experienced performers. Finally, this research was done entirely on children, and it is difficult to extrapolate these results even to the conservatory or collegiate level, let alone to the professional musician.

But it is difficult to imagine that experience in performing is *not* beneficial in reducing debilitating anxiety. Research on fears and phobias of all kinds (e.g., Marks, 1978; Mathews, Gelder, and Johnson, 1981) suggests that practicing confronting fearsome situations is the most powerful method of treatment available. But how does this translate into treatment of stage fright? Hamann (1985)

suggests that the critical anxiety-management ingredient in lengthy training is mastery of the task. He cites the theories of Spielberger and his coworkers (Spielberger, 1971; Heinrich & Spielberger, 1982) suggesting that individuals who are high in trait anxiety (i.e., who experience anxiety much of the time throughout the day, in *various* situations, including situations not related to performance) and individuals who have high task-mastery skills show improved performance when their anxiety increased, while individuals with low task-mastery skills and high trait anxiety tend not to benefit from high anxiety states.

## IMPLICATIONS FOR TREATMENT

If the above theory is correct, then the experience of giving many frequent performances in concert conditions should be an effective treatment for stage fright. It also suggests that, at least under some circumstances, decreasing stage fright among experienced performers may risk *worsening* the quality of performance. Although these things are possible, some data I will describe later indicate that the whole truth is more complicated than this. Although systematic experimental studies of the effects of opportunities for frequent performance on subsequent performance anxiety have not yet been carried out, there is ample evidence from treatment of other anxieties that this should be effective; and that, although there is always the eventual danger that over-familiarity with the situation may lead to a blasé attitude toward the performance, my talks with musicians indicate quite clearly that *too much* experience performing a program is rarely a real problem, whereas having insufficient opportunity to perform is faced almost universally. Data from other forms of anxiety also suggest that "massed practice" is helpful: i.e., that performance opportunities should best be massed together in time, preferably several times per week for a few months. Research suggests that widely spaced exposure to anxiety-provoking situations (e.g., once per week or less) may lead to an *exacerbation* of anxiety. This is known as the "incubation effect," and this phenomenon may account for the long-term persistence of stage fright in some individuals (McAllister & McAllister, 1967). Opportunities to perform several times per week are, for many musicians, difficult to obtain. The incubation effect also may be enhanced by the natural inclination to avoid doing things that produce anxiety. An individual suffering from stage fright may avoid performing because of the fear involved. A treatment regimen for managing stage fright should take this into account, and *require* frequent performance.

The requirement of frequent performance does not mean that stage frightened individuals must all be put on stage in Carnegie Hall three times per week until the fear goes away. Although such a scenario might, if it were possible, be beneficial for some, the most stage-fright stricken probably would simply drop out of any treatment that required it. An approach of successive approximations is therefore suggested in treating this problem, as in treating most other phobias. Individuals can begin by playing for just a few trusted friends in an

intimate and nonthreatening environment, and gradually increase the size and formidability of the audience, as well as the formality of the surroundings. The pace at which these advances are made should ideally be matched to the individual's comfort level. Some will be able to advance to formal concerts quickly and easily, while others will not. The skill of the teacher or therapist will be called upon to determine when the individual is ready to advance. Some people are known to be accurate observers and reporters of their own internal states. Others may minimize their discomfort in order to advance further, while still others may exaggerate it because of undue dread of a more severe anxiety reaction. Both these tendencies may lead to deleterious effects and must be dealt with explicitly. This technique of gradually exposing oneself to a feared situation is known in psychology by the term "in vivo desensitization." It is related to the older and widely used technique of "imaginal desensitization" (Wolpe, 1958), in which the individual only *imagines* a gradual approach to the feared situation. Although imaginal desensitization can be helpful, especially if frequent performance situations cannot be arranged, it is less effective by far than in vivo practice. A case study involving both imaginal desensitization and massed in vivo performance practice with a woman suffering from debilitating stage fright is described by Norton, MacLean, & Wachna (1978).

### **A MULTIFACETED APPROACH TO ANXIETY AND ITS TREATMENT**

Let me digress somewhat now to my own concept of what anxiety is. My research stems from a long tradition of work in behavioral psychology showing that anxiety may have several different forms, each of which might best be managed in a unique way. Lang (1971) has found that physiological, cognitive, and behavioral manifestations of anxiety often do not correlate highly with each other. When snake phobic subjects are placed in a long room with a caged snake at the end of it and are asked to pick it up and play with it, those individuals who *say* that they are the most anxious are not necessarily the ones who stay the farthest away from the snake, and neither of these are necessarily the individuals who show the greatest increases in heart rate or palmar sweating. Some subjects respond in only one of these ways, others in more than one.

In a recent review of the empirical treatment outcome literature, Lehrer and Woolfolk (1984) found evidence that the most powerful stress-reduction treatment for any individual is the one that most directly addresses the particular stress symptom the individual experiences: physiological approaches for physiological symptoms, cognitive approaches for cognitive symptoms, and behavioral approaches for behavioral symptoms. In vivo desensitization and "exposure therapy"—i.e., in which the individual is exposed to the most anxiety provoking situation (e.g., the Carnegie Hall recital) right from the beginning—are behavioral approaches. Their effects are greatest in helping the individual get to the



concert hall and perform. They are somewhat less effective, by themselves, in helping people manage the thoughts (e.g. self-devaluation, lack of confidence) and the physiological manifestations of anxiety that accompany performance anxiety. For that reason, *in vivo* desensitization and/or frequent performance practice usually are not adequate when used in isolation.

The importance of specificity of treatment for various aspects of performance anxiety is illustrated by two recent studies. I have heard innumerable music teachers, psychologists, and physicians all indicate that one method—usually *their* method—is sufficient to help individuals manage all forms of stage fright. Two techniques I have heard so touted are “learning the music better by analyzing it more thoroughly and practicing more” and beta blocker drugs, such as propranolol (ineral) which eliminate many of the physiological symptoms of anxiety. I will return later to evaluate these approaches in some detail, but, for now, notice how each produces specific effects on some of the symptoms of performance anxiety, but not on others. In a study of music students with stage fright, Appel (1976) found that special training in musical analysis tended to decrease the number of errors a performer made during a performance while imaginal desensitization did not. Desensitization, however, reduced self-reported anxiety during the performance more than did training in musical analysis. Similarly Brantigan et. al. (1979) found that the propranolol decreased tremors and other physiological accompaniments of stage fright, but had much more modest effects on self-reported feelings of anxiety. No one as yet has tried to study a combination of anti-anxiety techniques and performance coping training. This, from my theoretical perspective, should be the most effective approach.

We should, in this discussion, keep in mind that tension problems do not occur in a vacuum. Attached to every stage fright problem is a complicated human being. From my own experience teaching medical students and graduate students in clinical psychology and from my wife’s experience teaching music students, it is obvious that, in addition to various technical problems and problems related to stage fright, students regularly present us with all the problems of late adolescence. This is often a time of major emotional upheaval, around such issues as separation from family, loneliness, sexuality, marriage, career choice, financial problems, etc. The problems of a talented student who has stopped practicing a month before a senior recital because of a troubled love affair or inner conflict about a career as a performer are frequent dinner table conversations in our household. Stage fright often cannot be separated from these other issues. When these issues threaten to dominate one’s life, then referral for psychotherapy is quite appropriate. But, to some extent, they impinge themselves on the careers of almost all students, and they cannot be avoided by the observant and caring teacher, who often assumes a quasi-parental role.

I will turn now to discuss some of the physiological problems of musicians. No one needs to tell performers about symptoms of stage fright. Usually these

result from the normal "fight or flight" reflex. This reflex was not entirely designed with piano, voice, or cello performance in mind. Although the sharpening of thought processes and increased alertness that occur in the fight-flight reflex may be helpful, the dry mouth, stomach ache, headache, cold wet hands, and tight muscles often are not. The fight-flight reflex was designed for attacking or fleeing enemies and surviving in the wilderness. Wet hands help the individual to climb trees and to run faster, diminished blood flow to the periphery (which produces cold hands) and to the gastro-intestinal tract (which can lead to indigestion) allows a greater blood supply for the big muscles, which may tighten and produce a form of "body armor" that is both protective and mobilizing. The increase in alertness and pace of thought might help the individual find a quick hiding place. Although these responses may be useful for escaping bears and fighting invaders, cold and wet hands can have deleterious effects on keyboard dexterity, dry mouth on voice quality, isometric muscle tension on almost all forms of musical performance, and increased mental pace on concentration and control (cf. the previous discussion of the Yerkes-Dodson Law). Responses that help one escape from bears are not necessarily adaptive for performance at a skill that resides at the outer limit of human intellectual and motor ability.

Physiological symptoms of stress appear to be effectively and specifically treated by techniques of muscle relaxation, biofeedback, and self hypnosis (cf. Lehrer & Woolfolk, 1984). People can learn to detect very low-level muscle tension in their bodies and to relax muscles that are not needed in the performance of particular tasks. This technique is known as "differential relaxation," and is routinely taught by behavior therapists in the treatment of tension-related disorders. In piano technique my parents (S. Lehrer, 1983) give specific training to students in relaxing their thumb and fifth fingers while other fingers are playing on the keyboard. In some players these fingers actually stick out while playing, thus manifesting isometric tension, which, on some level, necessarily interferes with performance. They also teach students how to find spots in the music where they can release their muscles, how to sit, and hold their arms, legs, and fingers in such a way as to minimize isometric tension. Specific instruction about which muscles are necessary in the performance of particularly difficult passages is also done. Having a *number* of methods of controlling the musculature also is helpful. When isometric tension and some loss of control occur as part of the fight-flight reflex during an important performance, it is useful to have analyzed ones own muscle movements, to know which kinds of tensions are helpful and which are irrelevant to the task and therefore harmful, and to be able to exert conscious control over the isometric contractions that generally occur involuntarily when one is nervous—over and above the nonverbal, unconscious and nonintellectual kinesthetic skill by which muscular acts ordinarily are learned and maintained.

The skill of deliberate muscle relaxation during performance can be taught. Rita Fuszek (1984) of California State University at Fullerton has recently shown

me some data on measurement of muscle tension during the performance of a simple piano piece. She recorded electromyographic signals from the forearm extensor muscle during the performance, which was played to a metronome in order to standardize measurement procedures. Tense playing yielded high EMG levels *between* notes as well as while notes were being struck. Relaxed playing showed elevated tension while the finger was in motion, but relaxation between notes. In a similar vein, Irvine and LeVine (1981) and LeVine and Irvine (1984) recently reported studying a number of violinists and violists who, using the technique of biofeedback, were taught to play their instruments without tensing their left thumbs. Under the assumption that tension in that finger serves little or no purpose in playing the instrument, and that tension in it can spread to other fingers and interfere with finger dexterity, electrodes were attached to the muscles in the hand that control thumb movement, and were connected to a small machine that emits audible signals when the individual's muscle tension exceeds a pre-determined level. That level can be progressively decreased as the individual learns to relax. Individuals treated in this way reported greater freedom, improved dexterity, and greater ability to control musical expressiveness. Similar findings were obtained from a study of biofeedback-mediated relaxation of the forearm in violinists (Morasky, Reynolds, & Clarke, 1981) and clarinetists (Morasky, Reynolds, & Sowell, 1983); and relaxation of specific facial muscle tension in woodwind players (Levee, Cohen, & Rickles, 1976; Basmajian & Newton, 1974). Trumpet players also can learn to reduce facial muscle tension, but the effects on their playing have not been evaluated (Basmajian & White, 1973). Although the various relaxation methods do reduce muscle tension, they have not been found to reduce musical intensity of the performances (Reynolds & Morasky, 1981). Another approach to the problem of tension-related physical problems among musicians involves the use of new kinds of prosthetic hardware. The Australian surgeon, Hunter Fry (1985) noticed that almost all clarinetists eventually develop problems in the muscles and ligaments of the right thumb. Although these problems are often diagnosed as "carpal tunnel syndrome" or "tendinitis" or "tenosinovitis" they rarely do actually involve inflammation or malformation of the tendon. They appear to be an entirely different kind of disorder. They occur much more frequently among musicians than among the general population, and the conventional surgical treatment procedures usually do not work. Fry describes these problems as "overuse disorders," which are best treated by rest and by changes in technique that take the strain off the afflicted area. He invented a post for the clarinet and oboe, which attaches to the center of the instrument, and rests on the abdomen. These devices are now commercially available from Australia, and he claims, they produce dramatic improvement in the right hand problems of clarinetists.

Some forms of medication also may be helpful. As I mentioned before, one class of medication that now is discussed and used quite widely is the group of "beta blockers." These drugs are widely used in treatment of high blood

pressure and other cardiovascular disorders. They block some of the physiological concomitants of the fight-flight reflex: racing heart, sweaty palms, muscle tension, etc. Many take beta blockers for performances, and I have known some symphony orchestra performers who take them at every performance, often obtaining the medication from their stand-mates, without having spoken about it with their physicians. I would like to issue a word of caution about this practice. I have found no published studies on the long-term effects of taking beta blockers for performance anxiety. We know that some of the long-term physical and emotional side effects can be quite serious, and may, under some circumstances, impede performance as well as harm general health. The short term effects appear to be beneficial for some individuals, but only when they are given under strict medical supervision (Liden & Gottfries, 1974; James, Pearson, Griffith, & Newbury, 1977; Brantigan, Brantigan, & Joseph, 1979). Getting them from one's stand mate can cause serious illness or death. Individual musicians have recounted to me experiencing some of the well-known side effects: depression, muscle weakness, and short-term memory loss. I do not know if this was due to incorrect dosage or if it is an inherent problem with the drug for these people. A number of psychological techniques for overcoming physiological hyper-arousal also exist. Their effectiveness compared with beta blockers has not yet been tested. They certainly are less risky. They may be used in combination with blockers in some instances, although the interaction between psychological techniques and beta blockers has not yet been studied. These include progressive muscle relaxation (Jacobson, 1938) self hypnosis (Schultz & Luthe, 1969), and some aspects of the Feldenkrais (1972) and Alexander (Barlow, 1977) methods, as well as the Eastern disciplines of Yoga (Patel, 1984), and Tai Chi (Man-ching & Smith, 1967). Another anxiolytic drug, commonly known as valium, has been found to *interfere* with relaxation therapy for anxiety (Lavallée et al., 1977).

Cognitive factors known to raise anxiety levels include one's reaction to lack of control (e.g., over conditions in the hall, the reactions of others, the things one's body might do, etc.), demands for an impossible level of perfection, and the perception that the stakes are high and the probability of success low (Lazarus & Folkman, 1984). The performer's profession is almost *designed* to maximize these factors. During music performance the body is tested to the limits of its capacity for subtle neuromuscular and mental control. A minor indisposition or even some normal physiological events, such as the physiological accompaniments of the fight-flight reflex, can have a major effect on performance. If an individual perceives his or her body to be out of control, anxiety is increased. This may then exacerbate the very symptoms that produced the anxiety in the first place—cold hands, palpitations, dry mouth, tremors, etc. Demands for perfection are particularly problematic for musicians or actors. Perfectionism almost always generates anxiety. Although neurotic perfectionistic tendencies can exaggerate the problem, there is some reality to the perceived need for perfection. At very least, all the notes or words should be played or

said in a perfectly correct sequence. Anything less will universally be judged as a fault in the performance. In addition, most human beings have a tendency to judge their own performances in comparison to the performances of others. Nowadays, musicians can even compare their own live performances with recorded performances by the greatest artists—performances which may have been dubbed and redubbed numerous times, yielding a standard of perfection that rarely is possible for anyone in a live performance. Many musicians, including some very prominent ones, have avoided performing because they fear they could not achieve this standard. Also, the stakes *are* high in many performances, and the probability of success in a career as a performer certainly is low. I sometimes think it mind-boggling that people train for twenty years to play an instrument professionally, often in full knowledge of the fact that only a small percentage of conservatory graduates will ever be able to earn a living as performers. In such a buyers' market for talent, performers *can* lose a steady job or a chance for a concert tour because of a single bungled performance. This cannot help but raise anxiety; and even if the risk is rarely *catastrophic* to one's personal being or even to one's career, it becomes quite easy for some individuals to *make* a catastrophe of it in their minds—a common cognitive distortion among ordinarily psychologically “normal” worry warts.

Other cognitive factors also create anxiety in the life of the performer. It is no paranoid delusion that colleagues and members of the audience do pass judgment on everything one does. Indeed one's musical shortcomings sometimes are written up in the next day's newspaper in uncomfortable detail by a hostile critic. It takes a thick skin and considerable psychological stability and training to remain oblivious to such social pressure. Also, the upbringing of some musicians may contribute to problems with self-image. Many musicians begin their training rather early in life, at a formative period for self image and self esteem. Self-image thus often becomes intertwined with the ability to perform, such that a child's sense of self-worth is enhanced by good performance and diminished by bad performance. Some individuals do not seem to grow out of this. Any threat to self-worth generates anxiety; and, it very obviously is irrational and emotionally self-defeating to depend on any one trait or skill to define one's value as a human being. But the upbringing of a performer nonetheless can foster this kind of neurotic bind. Many musicians I have examined have revealed that they do fear loss of love and self-esteem if they should perform badly. Treatments for severe manifestations of such problems can include counseling, psychotherapy and cognitive therapies that focus on helping people to recognize irrational and self-defeating patterns of thought. Formal discussions and rap sessions in dormitories on the subject might be useful for many students. Such worries might be considered an occupational hazard for musicians. Training should be provided for dealing with them.

The behavioral components of performance anxiety include technical problems that detract from performance; interpersonal problems with teachers, friends,

managers, and stage hands; as well as the tendency discussed above for people to avoid doing the things that make them anxious—including practicing difficult passages as well as creating performance opportunities for themselves. Workshops in “Assertive training” (Albert & Emmons, 1974) are widely available and helpful for many of these interpersonal problems. Workshops oriented specifically to the common interpersonal problems of musicians should be particularly useful. As I mentioned before, studies of phobias find that the most effective treatment for avoidance involves the individual’s exposing him or herself to the thing that produces anxiety.

Although cognitive, physiological, and behavioral aspects of anxiety *often* are as I have described, relatively independent of each other, there is one circumstance under which they often are all in synchrony with each other. Craske and Craig (1984), found desynchrony among the three aspects of anxiety among nonanxious pianists during a performance, but a great deal of synchrony among anxious pianists. This suggests that helping very highly anxious individuals, who respond in all three modalities, may require a much more coordinated and comprehensive program than helping less anxious individuals who may experience debilitating symptoms only in one modality. Consultation or involvement with a mental health professional may be useful for individuals who experience a large number of the emotional problems I have described.

Common to most anxiety-management methods is the provision of strategies for active coping through prior preparation for stressful situations. Such prior preparation usually involves thinking about the stressors that one will be confronting, and planning methods of coping with them. Thus some music teachers train their students to anticipate the various things that could go wrong—from memory slips and anxiety reactions to instrumental and interpersonal problems—and to develop a strategy for coping with each. There is a good deal of evidence that the so-called “work of worrying” (Janis, 1958) does help to lessen anxiety in critical situations. Such studies have not, as yet, been done among musicians. Studies of parachute jumpers—if you will bear with this rather far-fetched analogy—find that experienced jumpers, who show little anxiety during the jump itself, tend to show much greater anxiety several days prior to the jump than novices. Novices tend to show little *advance* worry but much more anxiety at the time of the jump (Epstein & Fenz, 1965). Some studies of preoperative medical patients, on the other hand, have found that those who tend to ask the *fewest* questions about their illness and who generally *avoid* thinking about the problems they are facing are the ones who show the quickest recovery (Cohen and Lazarus, 1973). At present we simply do not know for certain which of these strategies is optimal regarding performance anxiety. At the risk of sounding ludicrous, I will argue that performing on stage is more analogous to parachute jumping than to having an operation, because both require active coping, whereas having an operation is a passive experience. I therefore tend to side with those who hypothesize that active coping and thinking about anxiety is helpful. Not

all musicians seem to agree with this view, however. In a study I will soon describe in which I gave performers questionnaires asking them about their performance anxieties, I did receive some refusals to participate because individuals felt that they did not want to think of performance anxiety, in the belief that not thinking about it would ward it off. Among those who did complete it, however, I received several spontaneous comments indicating that some individuals found thinking about the specifics of their anxiety to be very useful in coping with it. No one claimed that completing the questionnaires made their anxieties worse.

I will describe preliminary results of a questionnaire study of 37 music students and professional musicians, in which we asked subjects to check the types of things that they worried about in advance of a concert, the things that they thought would be terrible or unprofessional to occur during a performance, and the possible problems for which they engaged in preparatory coping practice prior to the performance. They were asked to complete the 42-item questionnaire with reference to a recent performance that was important to their careers (an important audition, a reviewed concert, a senior recital, etc.). This is part of a larger study of over 200 individuals, including internationally renowned performers, debut performers, and faculty and student performers at several conservatories and university music departments in the United States and Britain. Results for the larger study are still being tabulated. The subjects' responses were submitted to a statistical procedure called a principal components analysis, with orthogonal varimax rotations. This procedure reveals the number of separable dimensions of performance anxiety that exist in the questionnaire—dimensions that are relatively independent of each other. Thirteen factors emerged, which reduced to five factors when second-order factors (factors of factors) were computed. The second-order factors along with the primary factors that contribute to each are summarized in Table 1.

These dimensions are relatively independent of each other. Thus for example, someone who has difficulties with distraction and memory is not necessarily the same individual who has concerns about performing abilities, who uses performance oriented coping strategies, who is judgmental about others and perceives others as being judgmental about him or her, or who experiences the well known phenomenon of "fear of fear." Only the worry about anxiety correlated significantly with self-rated anxiety at the performance. This factor and concern about performing abilities are the only two factors that correlate significantly with performing experience. Increased performing experience is associated with less fear of fear and a better conception of oneself as a performer—but not fewer problems with memory or distraction, fear of disapproval, or the use of performance-oriented coping. Remember, though, that, for reasons described above, one does not know if experience *causes* these salutary effects on anxiety or is just *associated* with them statistically for another reason. We do not as yet know how any of these factors relate to *quality* of performance, but

**Table 1**  
**Second Order Factors:**  
**Loadings of Primary Factors**

<b>Factor</b>	<b>Loading</b>
<b>Second order factor 1: Problems with memory or distraction</b>	
1. Problems with memory or distraction	.855
6. Problems with external distraction	.819
7. Doesn't play by memory, but worries about distracted audience	.731
9. Concern about planning how to cope with distraction.	.566
<b>Second order factor 2: Inexperience, anxiety, and worry about anxiety</b>	
12. Youth, inexperience, and lack of confidence	.802
2. Anxiety and worry about muscle tension	.750
10. Femininity, inexperience, admission of need to cope (vs. machismo, experience, and denial)	.688
13. Concern about losing physical control	.627
<b>Second order factor 3: Being judgmental and fearing social disapproval—(projection????)</b>	
4. fear of social disapproval	.821
5. Being judgmental about performance problems	.690
<b>Second order factor 4: Performance oriented coping</b>	
8. Coping with tension through muscle relaxation	.745
11. Planning to manage technical difficulties	.731
<b>Second order factor 5: Concern about performing abilities</b>	
3. Little performing experience and concern about abilities	.804
9. Concern about and planning how to cope with distraction	.541

we do suspect that each of the forms of performance anxiety might best be treated by a different method, (cf. the review of the compilation and evaluative review of stress-management strategies by Woolfolk & Lehrer, 1984). To speculate:

1. Problems with memory and distraction might best be treated by specific training in performing under distracting circumstances. Another strategy used by some teachers I interviewed is to train the student to use as many different brain processes as possible during a performance—aural, analytic, visual, kinesthetic processes, etc.—so that the individual is involved in processing the sound, the structure of the music, the sight



of the printed page, the feelings in the muscles, etc. This would allow more mental resources to fall back upon in the event that one should fail due to nervousness, distraction, etc. Some indirect support for this approach comes from data collected by Reubart (1984), who reported a study showing that musicians with absolute pitch have fewer memory problems than others—perhaps because they have additional mental pathways for “finding themselves” when they do have a mental lapse. Note that I am specifically *not* mentioning psychotherapy or anxiety-reduction methods as a treatment for this problem. I predict that such an approach would be less effective than the others I have mentioned, because its action would be more indirect.

2. Problems with fear of fear might best be treated by frequent performances, relaxation and desensitization techniques, techniques of differential relaxation and muscle control at the instrument. Also a deeper understanding of the fight-flight reflex and its effects on the mind and body might be helpful, as well as other cognitive techniques of anxiety reduction.
3. Problems of fearing disapproval from others might be helped by becoming less judgmental of others and of oneself. This involves learning to divest oneself of overly perfectionistic standards and to develop a healthy perspective on the role of each performance in the context of one's whole life. I spoke recently to a musician who told me that before the concert he kept reassuring himself, saying “It's ok, people will love me no matter how I do.” Such techniques of “positive self talk” have been proven helpful in treating various anxiety-related problems (Meichenbaum & Jeremko, 1983). Another said that she stopped having performance anxiety after having given birth to her two daughters. The real purpose of a performance is for the audience to have fun. Orienting to that—vs. to those who are sitting in judgment—is certainly a more adaptive strategy, and it is one that people can be trained to use.
4. Performance-oriented coping is obviously not a form of anxiety and it did not correlate well with amount of anxiety before, during, or after the performance. Perhaps this was so because people used these strategies for different reasons. Some individuals may have used coping skills because they experienced a high level of anxiety and needed to do so in order to cope with their problems, whereas others may have been taught to use them as part of their training, and may therefore have experienced less anxiety than they otherwise would have.
5. Concern about performing abilities are probably best treated by heeding the advice of the New York passerby, when asked about the way to Carnegie Hall: “Man, you gotta practice.” (I am being partly facetious here. Some individuals devalue *everything* they do. Personal counseling or psychotherapy may be helpful here.)

## IMPLICATIONS FOR CURRICULUM

None of these methods I have described is completely—or even to a large extent—the province of the psychologist or psychotherapist. Our data indicate that only roughly one third of the anxiety at a performance is explained by trait anxiety (i.e., the anxiety that people experience outside as well as in the performance situation). The rest is highly specific to performing, and as I have argued, I predict that specific problem-oriented inventions probably will prove to be more effective than psychotherapy for most of the specific manifestations of stage fright.

Deliberate instruction in stress management and the use of experts in this area as consultants are already being done at a number of institutions. For example, I have recently heard about a series of workshops given at the Mason Gross School for the Arts at Rutgers University by the pianist and teacher Carola Grindea, who has written much about the topic of tension in performance, and has edited a book on the subject (Grindea, 1982). The workshops were attended both by faculty and students, many of whom were willing and able to introduce some techniques of physical relaxation into their teaching and practice during the succeeding year. There are numerous such instrumental teachers around the world who are sensitive to these issues in teaching, and who can help to include these methods systematically in instrumental instruction and training in instrumental pedagogy. Similarly, special attention to the need to train numerous brain pathways simultaneously can be emphasized both in class and private teaching as a method for improving memory and concentration. Performance classes and workshops, which are offered at most music schools, can be used as a vehicle for frequent performance experience, although usually, this experience is not sufficiently frequent. Some structured mechanism whereby students can give performances several times weekly to other students and, if possible, faculty, can help to meet the need for “massed practice” in the management of performance anxiety. An academic course in psychology can emphasize the problems of tension and anxiety, and, either there or in special workshops, students can be taught such techniques as progressive relaxation (Jacobson, 1938) meditation (Carrington, 1984), and autogenic training; and can talk about some of the rational and irrational aspects of various performance-related fears. Some gestalt-oriented workshops about heightened experience and clarification of the performer’s ambivalences, irrational fears, and personal needs that interfere with performance have been offered and described by Robert Triplett (1983) and the late Eloise Ristad (1982). Similarly some of the interpersonal problems associated with a performance career can be helped both by faculty sensitive to the psychological needs of students and by informal rap sessions and workshops about various interpersonal problems commonly faced by performers. In short, since skills in managing tension and anxiety are necessary for successful functioning of all

performing artists, I believe that schools of music are well advised to include specific training on the subject in their curricula.

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**INTEREST GROUP SESSION:  
LIBERAL EDUCATION AND THE INTEGRITY OF  
PROFESSIONAL CURRICULA**

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**LIBERAL EDUCATION AND THE INTEGRITY OF  
PROFESSIONAL CURRICULA**

COLIN MURDOCH  
*Lawrence University*

Even though I accepted the invitation to participate in this interest session with enthusiasm, when I sat down to put thoughts on paper, I quickly developed a mental cramp. I began to feel not unlike William J. Bennett: should I give my son \$50,000 to start a business or to go to college? The seraph was whispering well-intended platitudes on one shoulder, and on the other shoulder, the little fellow with horns and tail was perverting these platitudes with considerable effect.

What is there to say about liberal education and/or the integrity of professional curricula that we have not all read, heard, and discussed before *ad nauseam*? Who could rationally argue against the assertion that musicians would better serve themselves and their profession—not to mention land, moon, and stars—if they were more literate and articulate, and if they possessed sharply defined intelligences other than musical? Who could possibly deny having had the dream of a world with artistic values positioned higher on the scale of priorities?

Allow me, for the moment, to test the seraph among us and our institutions. In this room, who would willingly trade off one—*any* one—of the required music courses in a professional degree program for a course outside the discipline? No doubt just last week the dean of the college of education called to say, “Your music education majors need to become more liberally educated; substitute History 101 for Methodology 101.” Do we, the NASM assemblage, earnestly strive to require of our students that they develop broadly construed understandings of civilization? The depictions of course catalogues and admission pieces suggest that our individual campuses are reincarnations of Oxford, Salamanca, and Juilliard all rolled into one, but on which of our campuses is there a general education requirement for liberal arts majors that requires more than two courses in the fine arts?

We educators currently find ourselves suffering from a discomfiture of national proportion. Washington, the state capitols, the education foundations,

and even the local press have left no segment of American education without at least an upset stomach. The prescribed elixir is curriculum—more specifically, curricular reform.

At first blush, the prescription appears simple, if not obvious: remedy a seemingly academic ailment with a readily available academic antidote. At second blush, perhaps we should all duck because the pendulum is swinging again.

In the 1950's and 1960's, while the students were seeking not to step on their blue-suede shoes, in the classroom they were the target of a scientific assault that succeeded Sputnik. In the late 1960's and well into the 1970's, while students were wallowing in the cross-cultural wash of Woodstock, in the classroom they engaged in a curricular free love that embraced the social tensions of that time. Now that punk rock has been immortalized on rock videos in the 1980's, in the classroom the students, it would seem, are about to become victims of primers contemporized by floppy disks. Reading, writing, arithmetic, and computers will lead us back to the educational promised land.

What we do not read in the headlines is whether enrollments in the classrooms are too large for meaningful discourse to occur between students and teachers. Whether the idealism of students with great expectations is so profound that the level of teacher salaries is immaterial. Whether the personnel policies of schools are at the mercy of rather in control of the marketplace. Whether the extracurriculum—other than basketball and football—provides for a balanced education. If we swallow the curricular elixir hook, line, and sinker, the nation truly is at risk.

To be sure, curricula need to be responsive to the world as it changes. And all of us appreciate the importance of strong curricula. But few institutions enjoy the distinctiveness of mission—and therefore curriculum—of a Berea College, a St. John's College, or a Curtis Institute. Most institutions serve a broader curricular constituency.

Curricular reform, as it relates to the Bachelor of Music degree in particular, is more aptly phrased, in my opinion, as curricular refinement. In the absence of a curriculum that beckons to be savaged and begun anew, which of our music units is capable of effecting genuine curricular reform? All internal considerations of mission, staffing, and departmental politics aside, by the time we superimpose upon the Bachelor of Music degree the standards of accreditation and certification established by state departments of public instruction, regional accreditation associations, NCATE, NASM, etc., little flexibility remains. Within the parameters established by these agencies, which do not share concentricity of purpose or effect, curricular refinement does enable a limited reorchestration of offerings, but it does not enable a retexturing of form and content. Virtually anyone who has led a curricular reorchestration of the Bachelor of Music degree will surely agree that, in the end, one gains something at the expense of something else.

The achievement is one of selective emphasis. Fundamental quality of curriculum—strong or otherwise, timely or untimely—is influenced by, more than anything else, the quality and orientation of instructors. Gifted teachers work wonders with any curricula; ungifted teachers even wreak havoc with force-fed syllabi.

“Liberal Education and the Integrity of Professional Curricula.” Given the pivotal position of integrity in this title, implicit is another version: “Liberal Education *versus* the Integrity of Professional Curricula.” In many of our dealings on individual campuses, not only is the latter version more perverse, I would argue that it is more exact.

How many times have you as music executives interviewed prospective faculty members who are unable to converse intelligently, civilization aside, about music? The brass players are so often limited to a lexicon of mouthpieces and bells. The pedagogy people would have us believe that their epiphany is greater than that of Plato. The conductors so often liken their batons to the amazing finger of E.T. The string players—yours truly has been a shining example—would have us believe that the string quartet manifests deeper spiritual implications than the Immaculate Conception.

What languages are these? Do these languages have intrinsic value for a university community? Do they have relevance at discussions in the civic and corporate board rooms? Do they communicate with populations uninitiated in the ways of the arts? Let us not underestimate or lack confidence in what we do do best: the arena in which we achieve *is* professional. The arena in which we are underachievers is political and sociological.

While the piano on the stage of Carnegie Hall sometimes speaks for itself on its own terms, even the preservation of Carnegie Hall was effected, in the final analysis, by political action. Portia sang, “Tell me where is fancy bred, Or in the heart or in the head?” Between the heart and the head is the mouth. Carnegie Hall—that sanctum sanctorum of musical truth, located in a city perceived at least by itself to be the cultural capital of the West—would have been lost to the wrecking crew were it not for expressions of sociological truth as well as musical truth.

Danny Ozark, manager of the Philadelphia Phillies some years back, is attributed with saying, “Half this game is 90% mental.” I believe that the liberal arts provide for the fine arts the means of entry into the political arena. We must recognize more fully the profound importance of the sounds and sights of the spoken and written word. Employed with precision, style, and force, verbal communication is capable of penetrating centers of influence in ways that the clef and staff are incapable. I also believe that we must nurture Bachelor of Music students to become responsibly active citizens, prepared for engagement with a society that is dependent upon such engagement for enlightened development.



Curricular and extracurricular questions I posit for our contemplation relate to these considerations of communication and advocacy. In my opinion, if there is a resolution, it will have to embrace the liberal arts. They provide the language, and, if only by virtue of its *raison d'être*, the liberal arts community provides a model of societal service worth emulating.

At this juncture, let me say that although I am an avid reader of the sports pages and Shakespeare, they are not the sources of these unbiased remarks. For more than seven years I have served as music executive at an institution comprised of two principal bodies, a liberal arts college and a conservatory of music. On my campus, debate over liberal arts and professional curricula has occurred for more than a century.

While the setting might be ideal for such debate, it is not idyllic. On occasion, the debate has raged rather than occurred. A few colleagues in the college would gladly see the conservatory's scalp hung atop the liberal arts totem pole. Over the years, a few colleagues in the conservatory have seemingly thought that the course catalogue was written in a foreign language. On balance, however, there is constructive dialogue between college and conservatory, and both Bachelor of Music and Bachelor of Arts students benefit from the creative tensions of this ongoing dialogue between musicians and academicians.

"Liberal Education and the Integrity of Professional Curricula." How much more comfortable I would feel if the title were "The Integrity of Liberal Education and Professional Curricula." In this rewording, integrity assumes primary rather than pivotal force. The shift of stress invites and, moreover, it invokes a common cause and concern.

Such an invocation for common purpose was issued by George Dennis O'Brien when he called for a "dialogue of world visions." The remarks I am about to read are from Dr. O'Brien's inaugural address, delivered upon the occasion of his installation last year as President of the University of Rochester:

Wisdom is a learning which reaches for the great unities of life. Can wisdom be taught? Well, can music be taught? Yes and No. We have always the paradox of music education and the muse. To be sure, without the teaching of technique and history, the muse will never be engaged, but it needs compassionate experience to yield present musical revelation. What we seek from music is such revelation.

If there is to be an education in wisdom our humanists, historians, artists, political and social thinkers need to follow the lead of our musical colleagues. We must state boldly that the aim of our studies is the revelation of world visions, not proficiency in the statistics, jargon, footnoting, and other doubling stoppings and roulades of the academic trade. If we are courageous enough to say straight off that the reason we pursue these studies is to create a dialogue of world visions, our students will leave us not only scientific and professional but perhaps—well, if not wholly wise—at least filled with that awe and wonder which lead on to wisdom.<sup>1</sup>

The music faculties need, as a beginning, to attend and then to become involved in meetings of their respective university faculties. If we are genuinely interested in seeing artistic values occupy a higher station in the overall scheme, we need to reject the attitude of artistes, removed from the fray. Forums of influence and decision are not and can never be beyond our ken and beneath our artistic dignity. After all, who is qualified better than we to become involved as advocates on behalf of the arts in the activity of local arts boards, school boards, city councils, and in writing to representatives in the various legislatures? Who will speak on our behalf if we do not? Who has ever spoken intelligently on our behalf in our absence?

A friend of mine revels in the telling of academic stories. One has to do with what the Harvard Business School allegedly does not teach its graduates. Two alumni are attending a reunion function. Felix has a nice job in a nice company and he leads a nice life. Oscar has owned his own company for many years and is a millionaire many times over. Felix asks Oscar, "How did you do it?" Oscar answers, "Well, it's really quite simple. My company deals in one product. We buy it for two dollars and we sell it for five dollars. It's amazing how fast the fortune grew with a markup of 3%."

As a holder of the dreaded MBA, Oscar is fluent in higher mathematics, but he is unable to compute simple percentages. Since he pays an accountant to do these calculations, to him what does it matter?

The daily fare of art is higher truths. Somewhere along the line we artists have passed off on the simple arithmetic of our truths, but we do not have an accountant to do this work for us. What does it matter to us? A lot.

My final contention is that—like Carnegie Hall—when our profession's perspective becomes wider than those of stage and studio, when we recognize that artistic truths need to be explicated as well as executed with suitably developed techniques, and when we ourselves become effective translators of our truths, greater support for the arts becomes possible. With such support, we can teach what the Harvard Business School does not. When that happy moment arrives, I am willing to bet that we will have no difficulty computing simple percentages.

#### FOOTNOTE

<sup>1</sup>George Dennis O'Brien, "Liberal Education in a Professional World," *Rochester Review*, Winter 1984–85, Rochester, New York: University of Rochester, page 2.

# LIBERAL EDUCATION AND THE INTEGRITY OF PROFESSIONAL CURRICULA

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As far back as I can remember virtually any paper bearing the terms "Professional Education" and "Liberal Education" in its title represented a defense of liberal education against the belief, whether real or not, that professional education was encroaching on the values and the content felt to be the exclusive property of liberal studies. This is a problem unique to the United States since considerable confusion exists as to the meaning of "higher education." "Even the U.S. Department of Education does not know what to include in this category; for good measure (or bad), it throws in not only universities and liberal arts colleges, but also junior and community colleges and miscellaneous professional and technical training schools,"<sup>1</sup> in other words, almost any postsecondary education, whether it be professional, technical, or liberal arts in orientation.

The college, as a designation of an educational institution, is unique to the United States, and while it serves our purposes well, it has not found a clear mission in the balancing of professionalism and liberal education.

There is at least some degree of consensus in the belief that a liberally educated college graduate should: "Be able to work with precision, rigor, and understanding in a chosen discipline, so as to understand not only something of its content, but also its premises, relationships, limitations, and significance."<sup>2</sup>

Having served for seven years as an academic dean in a medium size liberal arts college, I am well acquainted with the arguments used to defend liberal education against the inroads of professionalism. These range from an attempt to protect the less popular disciplines from declining enrollments to a sincere belief in the values of each of these disciplines in contributing to liberal education. However, a subtle but distinct dichotomy has arisen between the philosophical assumptions regarding the nature and purpose of liberal education and its actual operative values.

Within the past few years a rash of detailed studies have been compiled by such organizations as the National Institute of Education and the National Commission on Excellence in Education dealing with felt deficiencies in elementary and secondary education. These studies have directed their attention to a back-to-basics movement while at the same time introducing new basics into the curriculum such as computer literacy. In these studies the dichotomy between philosophical assumptions and actual operation of the curriculum has been largely ignored with the emphasis seeming to be placed upon a long list of required subject areas for study with the assumption that the end product will be a liberally educated student. As music educators we have responded to this condition in a

somewhat inadequate manner, and further, we have been guilty within the secondary schools in placing almost our entire emphasis upon musical organizations which are seen by the educational fraternity as being divorced from liberalizing education. Above all we need to demonstrate that music and the performing arts are important in the education of all students.

“The higher education music community needs to insist that the study of music be as liberalizing for students as any other subject, and this is the heart of the matter. We must continue to reinforce the idea that the acquisition and refinement of musical skills are not anti-liberalizing experiences and should proceed along with the intellectual study of music and the other liberal studies. We must guard against being entirely vocational in our emphasis, and at the same time maintain the study of music at the undergraduate level as professional rather than vocational. We can do this only so long as we insist that professional music study has a legitimate place in college and university curricula.”<sup>3</sup>

The greatest threat of the increased emphasis on a back-to-basics educational approach is the clear erosion in the quality of potential music majors entering higher education. If the demands of the high school curriculum are expanded, there is a serious threat to the future of music and the other arts in that curriculum, and if, as many are advocating, the music major college curriculum is extended to five years, plus the very real possibility of additional requirements for music education students, our profession faces some very severe problems. Chief among these, based upon increasingly inadequate preparation in the high school of potential music majors, will be the decline in excellence of our product with the necessity of introducing more and more remedial and preparatory courses into our music major programs.

I believe that we all subscribe to the concepts of liberal education as being desirable for all educated individuals, but I do not believe that these are the same for each individual, nor that they are unchanging. We have long since learned that the term “relevancy” so important in the sixties, is transient, and that segments of our educational experience can be considered as having lasting relevancy and other segments as being little more than addressing individual interests of the moment. While we wish to conserve the values of liberal education, I feel that this must not be done to the neglect of talent, of aptitudes, or of special interests. What we desire is the preparation of our students to use their intellects, and not to develop more intellectualism. The latter is a real concern as long as we consider the needs of liberal education to be met by the taking of a long assemblage of required courses, leaving the student to bring this assorted knowledge into a meaningful focus on his own. If we keep from our campus the professionally minded student we may very well develop an ideal liberal arts college, but one which would be more suited to ancient Greece than to the twentieth century world.

We have many students coming to every campus having no special interests, no professional or even vocational objective. We require from them a list of

courses referred to as a core curriculum. We also have a number of students who know their interests very well. They know the direction in which they wish to move, they know the profession which they intend to follow. Strangely enough, we require of them the same core curriculum. The needs of these two groups of students, not only for their profession but for their lives, cannot be the same. No magic number of hours in specific courses can guarantee a liberal education to any professionally minded student. This liberal education will come from individual faculty members with whom he or she studies, and from the association with his fellows from the total climate of the college. Specialized education in this environment, properly guided, will not remain confined, but will be an introduction to all related subjects and will find that all fields are related to it. It does not follow that study in depth means ignorance of all other areas. This depends upon how it is studied. Depth in universal study can lead to everything, particularly in music which is the living expression of mankind from the various periods of history, certainly not an abstract nor impersonal art.

Our music majors need adequate preparation in three distinct areas:

1. Music Theory, which is our grammar, our mathematics course.
2. Applied Performance, which is our laboratory.
3. Literature and History, which is our broad subject content necessary because no four year program of applied study can hope to adequately treat the vast expanse of the literature and history of music, or even bring validity to that applied performance.

In addition to the knowledge these areas provide, they demand skills quite distinct one from the other. Additionally, most of our majors require work to meet state certification, education requirements, and various pedagogy courses for the prospective studio teacher.

“Courses alone will not achieve liberal learning.— There is an alarming gap between the pretensions of the liberal arts and their performance,—The role of the humanities is not only to explore and experience all of its ambiguity and richness. It is also to interpret experience. Courses do not give coherence. Requirements do not lead to wisdom. We shall never help our students achieve the integration of understanding that we advocate by piling on more courses— We should put our trust not in courses but in people.”<sup>4</sup>

We face, then, not only one but two challenges. The first of these is to provide a liberalizing education for our music majors on a very personal basis, and here we have a distinct advantage in the extensive amount of individualized instruction which is part of our music programs, but secondly, and of greater importance, is the necessity to involve our music faculty in the liberal education of the general student body. Many professional schools of music, and indeed even music departments in liberal arts colleges, have tended to focus their efforts upon the music major, offering only a few courses in literature or appreciation for the general college student.

It is common in many schools that only music majors populate the performing organizations, and according to the Higher Education Arts Data Services summaries for 1983–84 the average percentage of credits earned by non-major students in our larger schools averages between eighteen and thirty percent of the total number of student credit hours generated. It is no wonder then that liberal arts faculty and college and university administrations tend to think of the music program as being essentially interested only in its own pre-professionals. Without entering into the mainstream of the total educational program of the college or the university we continue to make problems out of opportunities, and to foster competition between the various academic disciplines and our music programs, rather than to foster an integrated and cooperative approach which demonstrates the value of the performing arts to liberal education.

This integration, or cooperation to perhaps use a more effective term, presents important opportunities. For example, it is agreed that the ability to write clear and coherent prose is essential for any college graduate. This responsibility is assigned in most institutions to a freshman English course with literary content, but the subject matter of such a course need not be uniform. There are several institutions known to me where members of various faculties, including music, teach courses in English Composition, paying full attention to writing skills, but with the subject matter varied according to the major interest of the student. The concept that a general studies requirement can be based on the premise that there is a standard body of information necessary for a liberal education is no longer valid. It is neither possible nor desirable to prescribe courses that cover all material worth learning. This material of a factual nature should deal with various methods of inquiry and exposure to varying bodies of knowledge.

The report of the Association of American Colleges entitled "Integrity in the College Curriculum" spoke directly to our concerns by saying:

"the arts can no longer be denied access to the curriculum nor relegated to a peripheral position. They are therefore to be encouraged as providing access to realms of creativity, imagination, and feeling that explore and enlarge the meaning of what it is to be human. The languages of art, music, architecture, drama, and dance open up new worlds of human endeavor and communication, of truth and of representation. We find ourselves in that special environment—where sensibilities and sensitivities otherwise dormant within us are called forth,—Without knowledge of the language of the fine arts we see less and hear less. Without our experience in the performing arts we are denied the knowledge of discipline, creativity, and its meaning—. Trained eyes and ears enlarge the environment, join forces with reason, intuition, and a sense of history in recognizing the ways in which the Sistine Chapel, a Wagnerian Opera, a Japanese floral arrangement, a Rembrandt portrait, and breakdancing are expressions of both the exuberant individual creativity and of the culture that nurtured them. Once more we are led to a sense of the complexities and interrelationships of human society, a sense of values that inform artistic expression and performance.—We become less barbaric, more civilized, more fit to be the standard bearers of a vibrant, democratic society."<sup>5</sup>

This statement coming from an organization which has had as its primary purpose the furthering of liberal education is encouraging in speaking to the place of music in liberal studies. The Working Group on the Arts in Higher education provides further endorsement in stating

“Clearly, great works of art represent a fusion of the emotional, spiritual, intellectual, and physical realities of the human condition. Therefore, the artistic process and unique perspectives represented by works of art embody, as no other form of endeavor can, a summation of human experience. It follows, then, that the understanding of great works of art results in sharpened perception, sensitized emotion, and cultivated intellect. The development of individuals with these attributes is constantly referred to as *the goal of liberal education.*”<sup>6</sup>

The need for the various disciplines within the college and the university to work together becomes clearly apparent. This is not only a problem for the arts, but the isolation of the disciplines within the university, in particular is widespread, brought about largely as the result of foundation and government grants for specific and greatly limited research. Faculty evaluations, promotion and tenure, all have become closely related to published research and professional activity, and this in turn is directly dependent upon the interests of the government and industry who further their own ends, and understandably so, but the problem has infringed greatly upon the quality of undergraduate education, with the result that many of our students have little or no contact with senior faculty members in their university program of study. As a stepchild, undergraduate education, along with education in the arts, has not received the attention nor the financial support that is urgently needed. While the benefit of these external funds to graduate education has been great, this benefit has been counterbalanced by the deterioration of emphasis on undergraduate liberal education. This situation with regard to music is similar since these federal funds have never been available in any significant amount. Nevertheless, the quality of graduate education in music has continued to increase as a result of its being caught up in the research-oriented milieu of the university.

There is a clear opportunity for music to further the quality of its professional students, while at the same time contributing more effectively to the liberal education in the arts of the general student body. There are many routes to follow, but specifically we need to become more involved in the music programs of our secondary schools, both politically and professionally, and to relate them to the college programs in every way possible. This is *one* profession, not one in which there are separate unrelated categories for elementary, middle, secondary, and college level studies. An important step has been taken recently in the state of Montana where high school students who seek state supported scholarships or grants will be required to complete one year of performing or visual art study as part of a college preparatory program. This Regents policy in Montana needs to be brought to the attention of high school counselors, legislatures, and student support groups. Secondly, we need to make sure that our music majors

are liberally educated performers and teachers. They will be more effective in the profession, and to themselves. It has even been suggested at a 1983 conference at the Wye Plantation for the Aspen Institute for Humanistic Studies that

“Although many of the professional distresses and emotional discomforts experienced by classical musicians are common to all professions, classical musicians might be more vulnerable to them than practitioners of other professions because a) preparation for a classical music career does not emphasize the intellectual and social abilities that other professions inherently demand of their practitioners (hence practitioners of other professions are likely to be more socially mature, and emotionally resilient than aspiring musicians); b) aspiring musicians tend to have chosen their careers for the emotional satisfaction music affords them, with the result that they are more inclined than other professions to expect a career full of private elation, and may be less well-equipped than others to handle conflict and frustration; c) in the pursuit in the pleasures of music, aspiring musicians must impose a demanding and largely non-social discipline on their lives, thus depriving them of much normal socialization.”<sup>17</sup>

Further, we must become involved with other college and university departments, share their concerns and their objectives, ask for their assistance, offer ours, and join into the planning and implementation of the liberal studies program of the college or university in any way available.

Finally, we must become more visible, not just in the sense of advertising our public concerts, but making the value of what we do knowledgeable to the community, economically, recreationally, culturally, and educationally.

Music faculties, because of their interests and the time-consuming elements of our profession, often become isolated from the remainder of the campus. We must become more campus oriented, serve on campus committees, engage in projects relating to the entire university or college, make what we are doing apparent beyond our public performances. We must learn to know non-music faculty members socially.

Recently the Eugene Symphony Orchestra sold a series of dinners in various homes to the highest bidder as a fund-raising project. The chairman of the University English department won a dinner for six in my home. He selected two language colleagues and their wives and after they arrived the conversation seemed a bit awkward until, for some reason, it came out that I, at one time, had been a liberal arts dean for seven years. There was a visible sign of relief on the faces of our guests; but it was only at the end of the evening that one of them said they had some concerns about how the evening would progress, they wondered what they could possibly find to talk about with a musician! To those of us in this room, this is amusing, but the lack of understanding and rapport with our non-musician friends is real and a bit frightening.

In infusing our music curriculum with a broad cultural focus it is possible to require all music majors to take an oral examination or write a paper in which



each of them would tell of their profession and how it is of benefit and interest to society, what they hope to accomplish with their years of study and practice. This will at least cause them to think in broader terms than that of the studio, and help them to relate their profession to public interests.

A practicum in guided teaching experience should be required for all music majors, not just those in education. A studio teaching experience in its one-to-one contact reveals personalities, student fears, and interests and makes that instruction a part of the student's life. The effective teacher must deal with more than technical performance skills and repertoire, he must work with human beings, with all of their lives that relate to their mission as musicians and teachers.

With the continual growth in concert audiences for classical music, to say nothing of the jazz and pops field, with the encouragement of such reports as those from which I have quoted, and the challenge offered by others, it is clear that the opportunity for the music profession to make great gains is present, but we cannot isolate ourselves as the graduate sciences have done, into professional music enclaves, but rather we must enter into the mainstream of public and private education at all levels.

#### FOOTNOTES

<sup>1</sup>Henry Steele Commager, *The Measure of Higher Education*, *The Rotarian*, September 1983, p. 32.

<sup>2</sup>Frank H.T. Rhodes, *Reforming of Higher Education Will Take More Than Just Tinkering With The Curriculum*, *Chronicle of Higher Education*, volume LXXX, No. 12, May 22, 1985, p. 80.

<sup>3</sup>Thomas W. Miller, *Fanfare*, Northwestern University, *Opus* 13, No. 2, Fall/Winter 1984/85, p. 2.

<sup>4</sup>*Ibid*, Rhodes

<sup>5</sup>*Integrity in the College Curriculum*, Association of American Colleges, *Chronicle of Higher Education*, volume XXIX, No. 22, February 13, 1985, p. 21.

<sup>6</sup>*The Arts, Liberal Education, and the Undergraduate Curriculum*, Working Group on the Arts in Higher Education, Reston, Virginia, p. 6.

<sup>7</sup>*Developing the Musician of the Twenty-first Century*, Educational Aims, Professional Realities, conference conducted at the Aspen Institute for humanistic studies, Wye Plantation, Maryland, May 10-12, 1983, p. 7.

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**INTEREST GROUP SESSION:  
THE MASTER'S DEGREE:  
GRADUATE STUDY OF FIFTH-YEAR  
BACCALAUREATE**

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**THEY OFTEN SWALLOW A GOOD DEAL  
MORE THAN GOLDFISH!**

GERALD LLOYD  
*University of Lowell*

In an attempt to conduct a kind of "man in the street" research effort toward resolving the query posed by the topic of this interest group session, I casually asked three acquaintances what each considered to be the major difference between undergraduate and graduate education. The first shot back an immediate response. "Undergraduate was infinitely more interesting!" she exclaimed. The second person thought for a few moments and proclaimed with absolute conviction, "Each graduate student is worth twice the FTE and its resulting budget weight and each doctoral student five times!" One of these answers was given by a university administrator in what is often referred to as "central" administration. You can probably guess which answer belongs to the administrator. If you need any help on that one, I'd be happy to meet with you following the session and we'll discuss the matter and attempt to arrive at—what I believe they refer to as—the bottom line issue of weighted student credit hours in the ongoing saga of undergraduate versus graduate funding in the halls of numerous state legislatures.

A few days later still another person mused,

"All through my graduate school days I had this nagging feeling which remains to this day, along with a few other nags, that no one really cared about me or any other graduate student. There just wasn't any real evidence that faculty or administration seemed interested or even aware of the needs and concerns of the graduate student. It certainly didn't have anything to do with the fact that undergraduate students were obviously younger and less mature. We accepted that as a fact of life. What we had trouble with was the feeling that we didn't really exist in the priority of things. We were people who didn't fit with the undergraduates, but neither did we have our own identity. When a few upperclass students sat in classes with us in so-called double-listed courses, we were the ones required to do an extra paper at the end of the term. For awhile, the definition of graduate study for us was the requirement of an extra paper."

Well, I reflected, I wonder how many times a graduate music student has said those very same things over the past thirty or forty years? Perhaps these kinds of comments about graduate student days belong to the vast collection of academic folklore passed on from student to student. Maybe it's the kind of folk tale such as the one about the solfege teacher who for many years brought her Doberman with her on individual singing exam days and directed him to sit quietly under the piano as he salivated in the direction of the reciting student! (He was probably waiting for a wolf tone!) Or, perhaps it's another page in the same lore which somehow is passed on to the new undergraduate student that one waits twenty minutes for a Full Professor, fifteen for an Associate, ten for an Assistant, and none for an Instructor!

If it is so that in every truth there is a bit of lore—or is it in every lore there is a bit of truth—after several years as a music administrator, member of a graduate faculty, and former graduate student I have heard enough paraphrased versions of such comments from disgruntled graduate students to believe they often swallow a good deal more than goldfish during their days of initiation into the academy!

The recent publication by the Association, "The Assessment of Graduate Programs in Music"<sup>1</sup> consists of some six chapters plus two appendices posing numerous questions to assist institutions making assessments about graduate degree programs currently offered, under consideration as new programs, or for the purpose of assessing the improvement of current programs or the needs for new programs.

I intend to focus on some of the questions posed under the chapter entitled *Resources*.

The first paragraph in this chapter begins with a sentence which caught my attention and still does: "Resources are more than dollars or even what dollars buy."<sup>2</sup> Since most of us can readily understand all too well resources as dollars, let's look at resources from another point of view. Webster's *New World Dictionary of the American Language* defines resource as 'something that lies ready for use or can be drawn upon for aid.' As I often do with a word when seeking a key to unlock a new door on an old problem, I opened Roget and found some interesting and, depending upon their use in assessing graduate programs, downright inflammatory, accusatory, and lethal synonyms for the word *resource*. Here they are: *expedient; last resort; shift; makeshift; and stopgap*! I point out these rather lurid synonyms for the word *resource* not because I seriously believe anyone would deliberately apply in practice one or more of these synonyms in responding to questions posed for the assessors of graduate programs, but because *expedient, makeshift, or stopgap* measures all too often become not only synonyms but actual substitutes for *resources* readily available but simply unrecognized.

Our disillusioned former graduate student complained about a feeling of not really belonging, a sense of alienation from both fellow graduate and undergraduate students. If this person really believed that graduate study meant only an additional paper for a course, some attention to *resources* other than dollars was needed. Or, if the faculty of that institution or your institution views itself as tolerantly—or intolerantly—attempting to offset a declining undergraduate enrollment by having a few graduate students around the halls until the real business of attending to the undergraduate population once again can be the concern, I would urge that you and they begin the assessment of your graduate programs or plans for programs by first reading page 11, *Resources*.

Let's look at one of the questions on page 11 posed under the heading *The Intellectual Climate for Graduate Study*: "To what extent is there a 'community' of graduate students, and what effect does this have on the intellectual climate?"<sup>3</sup>

One might assume that a large enrollment of graduate students would form a "community." On the other hand, it seems logical that an institution with a modest total head count and only a handful of full-time graduate students would make the existence of a "community" unlikely. And yet, the idea of "community" is simply not answered by headcount or FTEs alone. Or, to coin a phrase, "one does not live by FTEs alone!" It is indeed possible to be a graduate student among many and have no idea that a so-called community exists. Likewise, it is possible to be a graduate student among few and have a sense of belonging to a group focused toward a common goal. So then, how do we interpret this word "community?" Does it refer to an esprit de corps coming from a "we're all in this together" feeling. Maybe it's a kind of Graduate Pride in reaction to what seems to be a "graduate school, love it or leave it" attitude of the faculty. Is this word "community" not primarily a reference to an identifiable intellectual community? In his summary of a forum, "The Graduate Education of College Music Teachers," sponsored by the Contemporary Music Project and Northwestern University in January 1973, Dean Thomas Miller concluded "In too many instances over-compartmentalization of faculty in the graduate schools leads to similar divisions among students. Professional segregation and over-compartmentalization are not just the result of individual preferences; they are also a product of schools which permit—even cultivate—a too narrow view of the discipline. Graduate faculties as a whole take pride in their narrow fields of specialization and therefore are highly resistant to change."<sup>4</sup>

It follows then that the identity of a graduate student community and its impact upon the intellectual climate is directly related to the graduate faculty—both individually and collectively—understanding clearly its missions, goals, and objectives of the various programs in which it teaches, researches, and advises. And yet, how many graduate faculties have ever dealt with this global issue of graduate music education? It takes great skill and persistence on the part of the music executive in accomplishing this kind of assessment, let alone,

bringing about changes which threaten the safe heavens of intellectual compartmentalization. It is just this compartmentalization which guarantees continued "ownership" of areas of the degree considered sacred and inviolable. The theory faculty "owns" all matters theoretical, the history faculty "owns" all matters historical, the music education faculty . . . you know the end of the story too well! Perhaps good fences do make good neighbors, but in graduate faculties, fences perpetuate ownership and turf arguments which can be a major impediment to an open assessment of the elements of the total program in our pursuit of a viable community of graduate students contributing in positive and focused ways to the intellectual climate of the graduate programs and the institution as a whole.

The chapter of the NASM document entitled *The Context for Planning and Evaluation* should be an excellent vehicle for any graduate faculty serious about assessing its programs. Arranged as it is, from the *macro* to the *micro*, its questions contribute to one's achieving a kind of cosmic sense of graduate programming disassociated from personalities and areas of expertise rather than driving conclusions toward them. This order of elements is as follows: Beyond the Institution; Institution: Music Unit; Missions of Graduate Music Programs; Goals and Objectives of Graduate Music Degree Programs; Goals and Objectives of Specific Curricula; Dissemination of Mission, Goals, and Objectives; and Evaluation of Mission, Goals, and Objectives. The resulting review of graduate programs from the context of forces beyond the institution and within the larger institution are of special value in not only fostering better understanding of economic, societal, and educational forces themselves but also their cause-and-effect relationship to all graduate programs.

One of our best *resources* should be the ability of the graduate faculty in the aggregate to create an environment and indeed an ambiance for graduate study resulting from communication across the barriers of compartmentalization through a clearly articulated definition of the characteristics of graduate study as they differ from undergraduate study. It should be unnecessary to state this rather obvious need, but sometimes in academe the obvious is far from being obvious. This *resource* of communication is not one of dollars, but one of high costs in human terms if not present in assessing graduate programs for, without it, the artistic and intellectual rigor of graduate study is victimized by the whims and polemics of those who fear most the artistic and intellectual examination they themselves frequently espouse. In other words "Do as I say, *not* as I do."

Let's return to a comment made by the third person who answered my question about what she considered the major difference between undergraduate and graduate education. "What we had trouble with was the feeling we didn't really exist in the priority of things." That comment comes freshly to mind when I read the first question posed under the heading *Facilities and Equipment* on page 15 of the publication. "To what extent do facilities for graduate study

contribute to the intellectual climate and professional orientation of each graduate music curriculum?"<sup>5</sup>

On the surface it seems that this question and section would be a *resource* that would relate to what dollars buy and yet, not exclusively so. One of the things which can give tangible evidence to the graduate student that he or she is important in the priority of things—or at least exists—is the way in which graduate programs are assigned classrooms and other spaces within the facility. If there are no seminar rooms or adequately equipped office spaces for graduate assistants where they have desks, chairs, good quality typewriters or word processors, and office supplies to enable them to accomplish assigned tasks in a professional manner, it's understandable how they might feel that their existence in the priority of things is doubtful. Many of us have a constant struggle with space allocation for programs, but crowding six or eight graduate assistants into a cubicle in the basement with no natural light, one desk to share, and no typewriter is far too reminiscent of the fraternity whose greatest achievement is the ability to wedge thirty-five people into a phone booth.

I realize these two rather simplistic matters of seminar rooms and graduate assistant space may seem to be petty considerations compared to all the many facets of graduate education we need to assess as we rapidly approach the final decade of this century, but I do so as a reminder that we sometimes pay little heed to our graduate students because we haven't taken the time or made the effort to listen to what they have to say about the graduate program in which they are enrolled.

It remains true that one of our best *resources*—readily available but sometimes overlooked—is the current graduate student and the recent graduate. An exit interview conducted through another unit of the university, such as the Graduate School as in my particular institution, can be extremely helpful in drawing our attention to matters involving registration, advising, or program which otherwise might not have surfaced until much later. Seeking out these student *resources* is important since it not only provides both information and helpful suggestions, but also demonstrates that graduate students do represent one of the unit's concerns in the priority of things. It also is one of the significant ways to prove that such words as *expedient*, *last resort*, *makeshift*, and *stopgap* are simply not part of your graduate program's vocabulary nor character!

## FOOTNOTES

<sup>1</sup>"The Assessment of Graduate Programs in Music," Reston, Virginia: National Association of Schools of Music, 1985.

<sup>2</sup>Ibid, page 11.

<sup>3</sup>Ibid, page 11.

<sup>4</sup>*College Music Symposium; Journal of the College Music Society*, Volume Thirteen. (Geneva: W. F. Humphrey Press, 1973) p. 85.

<sup>5</sup>"The Assessment of Graduate Programs in Music," page 15.

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# AN OPEN FORUM ON FACULTY EVALUATION

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## ON FACULTY EVALUATION

JULIUS ERLNBACH  
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As we begin this open forum, I would like to pose two questions which we probably ask ourselves, either consciously or subconsciously, as we address the issue of faculty evaluation. First, why do we evaluate faculty, and second, how do we do it?

In addressing the first question, it strikes me that there are two primary reasons for evaluating faculty. First is to provide the music administrator with appropriate information and data to support the various decision-making processes expected by the institution. Clearly, we must address the issues of reappointment, promotion, tenure, and merit salary adjustments, and we must have appropriate information to assist us in this process. What we are dealing with here is the administrative need for an assessment of faculty performance. I would also suggest that this is the primary reason most of us engage in the process.

The second reason for evaluating faculty, however, is to address the need for faculty development as part of the evaluation process. This is the process in which we take a look at the teacher-scholar or teacher-performer paradigm in its most ideal sense in order to provide formative growth for the faculty members in our unit. Both aspects of the paradigm must be given appropriate attention if we wish to have, and maintain, strong, highly committed, and successful faculty members. In my judgment, this developmental reason for evaluating faculty generally receives inadequate attention from most of us as we go about the process of faculty evaluation. I would like to suggest that it requires much more attention if we want to deal successfully with the growing concern of a highly tenured faculty and minimal faculty mobility.

Now let me address the second basic question that we probably ask ourselves as we deal with this issue of faculty evaluation. How do we evaluate faculty? Clearly, there are many ways that we can engage in the process, but I would like to suggest to you one, perhaps highly idealistic, model this afternoon. The model has basically four components and addresses the need for attention to both the assessorial and the developmental reasons for evaluation of faculty.

The first component deals with the issue of student perception of teaching. And, I hasten to add, I use the term "perception" advisedly. I really do not

believe that most of us truly receive from students when we ask for it, an evaluation of faculty teaching. Rather, as a consequence of the way questions are asked and forms structured, what we get is a “feeling” from students; a “perception” from students about what is taking place in the classroom, ensemble, rehearsal hall, or private lesson studio. Nevertheless, this perception is important for, if our clients perceive weakness in faculty instruction, we must address those weaknesses.

I would also like to suggest that it is important to establish an historical base of student perceptions for each faculty member. We should be careful not to leap to too early judgments of faculty teaching expertise on the basis of only one or two groups of students giving us their perceptions of faculty instruction. Rather, establishing a base of consistency over time provides us with a more accurate statement regarding students’ overall perception of a specific faculty member’s teaching.

The second point in this idealistic model for faculty evaluation deals with the issue of faculty self-appraisal. We often ask faculty members to provide information about their activities through a faculty activity report form. This provides us and the faculty member, with an opportunity, again over time, to determine the professional commitment and activities of the faculty member. Faculty self-appraisal can also be assisted by faculty members surveying student opinions about their teaching directly. This can be done by simply asking students to respond in writing to their perception of the quality of the work the faculty member is doing in the classroom, and with no intention of utilizing that information for any reason other than professional growth. The faculty member can also meet with the music administrator on an annual basis to develop specific goals to be achieved during the coming year. This provides the faculty member with an opportunity to assess his or her success in achieving those goals, and assists the music administrator in the process of establishing a foundation for evaluation.

The third component of my idealistic model involves peer review. I would suggest that a committee of senior faculty, acknowledged anecdotally as master teachers, serve as a board of visitors for all faculty members in the music unit. We are not talking here about having this board assess content within the classroom, ensemble, rehearsal, or private studio, but rather to determine the effectiveness of the *teaching process* through observation of techniques and student responses. I am also not suggesting that this board of visitors actually functions as a board in going through the observation process. Rather, I would suggest that individual members of this board visit each faculty member on a rotation basis so that the activities of a specific faculty member can be observed from many different points of view with the intent that these would be solidified through discussion among the members of the board. With this process we have the opportunity for providing a real possibility of formative growth among all



of our faculty. I will speak specifically to how this board of visitors can assist in that process a bit later.

We can use the peer review process to assist in evaluating performance through faculty attendance at faculty recitals, as well as through the selection of acknowledged experts in the specific performance medium reviewing tape recordings of faculty members' performances. Further, observation of student performances can give a fairly accurate sense, again over time, of the effectiveness of teaching taking place in specific faculty studios.

These outside experts can also assist us in the assessment of scholarly activity of faculty members in those appropriate fields. We might ask these experts outside of the institution to actually review papers, articles, or books as part of the assessorial and judgmental process of faculty evaluation. Likewise, we might ask specialists outside of the institution to provide letters attesting to the recognition which a particular faculty member has in his or her area of expertise. How well respected is this faculty member? What do people in the profession say about him/her? These can provide important perceptions as we assess faculty from both an evaluative and a developmental point of view.

Finally, as a fourth component of this highly idealistic model, I would suggest the establishment of a faculty development center on each of our campuses. I would suggest that this center be staffed by master teachers in order to assist faculty members in strengthening their teaching techniques and processes in order to enhance the ongoing activities in the classroom. Videotape critique sessions could be available such that faculty members and master teachers have an opportunity to interact and assess those teaching techniques or processes requiring adjustment. I would argue that this opportunity could be very useful for both tenured and nontenured faculty, but I also recognize that to persuade tenured faculty to engage in the process is significantly more difficult. Nevertheless, an institutional commitment to the concepts of assessorial and developmental faculty evaluation would increase the likelihood of tenured faculty members' participation in this process. Equally importantly, however, master teachers as part of this faculty development center, would be able to establish mentor relationships with new faculty members, thereby guiding them in the early years as they work their way toward a tenured position in the institution.

Another aspect of this faculty development center might be to focus on professional development activities and opportunities outside of the classroom. Again, here, it seems to me that the faculty members who exhibit strength in these arenas can provide assistance and expertise for faculty members interested in expanding and developing their professional activities. For example, a person in music education who has had limited success in applying for outside grant support might work with a faculty member who has developed successful proposal writing techniques, thereby assisting the former faculty member in a developmental or formative way.

In closing, let me state quite unequivocally that such an idealistic model for an assessorial and developmental faculty evaluation is not currently in place at Drake University. However, as Chair of the Faculty Excellence and Quality Task Force at Drake, I can tell you that we have been talking about such a model for about the past six months. It is my belief that such a model could very well be in place at Drake University as a means of addressing the administrative and developmental needs in faculty evaluation within the next two- or three-year period. This will be a reflection of our institutional commitment to excellence in teaching and scholarship or creative activity in our highly tenured faculty. I look forward to being able to visit with you again in two or three years to let you know how the situation has evolved.

# TOWARD INCREASED USE OF FORMATIVE FACULTY EVALUATION

MILBURN PRICE

*Southern Baptist Theological Seminary*

Apparently, the subject of faculty evaluation continues to be a highly important, and sometimes volatile, one for both administrators and faculty in higher education. Beginning with a flurry of activity in the early 1960's, there has been a continuing stream of journal articles, pamphlets, and monographs on the subject to appear in print since that time. One of the most informative and thought-provoking of recent contributions is Peter Seldin's *Changing Practices in Faculty Evaluation* published last year.<sup>1</sup>

My remarks today will not address either the need for evaluation (about which there is general agreement) or the mechanics and techniques of gathering data. Nor will I attempt to weigh the comparative merit of the varying types of data which may be used in the evaluative process. Rather, I would like to offer a few comments concerning the *focus* of evaluation—the principal emphasis which the culmination of the process provides.

Michael Scriven has suggested that there are basically two types of evaluation, summative evaluation and formative evaluation.<sup>2</sup> In summative evaluation, the emphasis is upon an end result; therefore, it might also be termed "judgmental evaluation." In the faculty evaluation process, summative evaluation occurs when decisions are made related to promotion, tenure, merit salary increases, and other related personnel matters. On the other hand, in formative evaluation, the evaluative data which is gathered is used to assist in guiding faculty development—presumably for the primary purpose of improving teaching—and thus, as its terminology suggests, concentrates upon the task of "forming" better teachers. There is broad consensus of agreement that somehow, in some way, by some means, the desired result of faculty evaluation is the improvement of teaching. In an extensive survey of faculty evaluation practices in NASM member institutions conducted by William Hipp during the 1978-79 academic year, thirty-five percent of the three hundred and thirty administrators responding to a question regarding the "single most important use of the results of faculty evaluation in music" indicated that it was "to improve teaching effectiveness."<sup>3</sup> (Parenthetically, it should be noted that in that same survey, the single most important criterion for promotions, tenure, and salary increases, from among sixteen criteria listed, was "teaching effectiveness."<sup>4</sup>) On the surface, it would appear that the major emphasis, therefore, was intended to be formative in nature. However, "to improve teaching effectiveness" is one of those ambiguous, innocuous phrases which can mean different things to different people. To one administrator it may have formative connotations—the guiding of faculty members in their professional development as a means of improving

the overall quality of teaching. To another administrator, however, it may simply mean the removal of the weaker links in the process in order that they may be replaced with stronger substitutes.

It is perhaps instructive that, following "to improve teaching effectiveness," four of the next five "most important uses" of the faculty evaluation process cited in Hipp's study related to summative objectives: to make decisions regarding tenure, retention, promotions, and merit increases in pay. It was not until seventh place, with only two percent of the responding administrators suggesting that it was the single most important use, that an objective was mentioned which is at the heart of the formative process—"to formulate individual faculty goals."<sup>5</sup> It is because of this prevailing order of priorities that Judith D. Aubrecht, administrator of the Center for Faculty Evaluation and Development at Kansas State University, has written that "very few institutions are making good use of their faculty evaluation systems for faculty development purposes."<sup>6</sup>

For academic administrators attempting to build strong, productive faculties, we are currently in a Dickens-like "best of times—worst of times" era. It is the "worst of times" in that reduced funding for higher education, inflation, and declining student population have combined to force staff reductions in many institutions. In some cases, these reductions have been severe and traumatic. In such a climate, there is necessarily a utilization of summative evaluation as a means of making those hard negative decisions concerning tenure and other forms of termination.

However, those same conditions make it the "best of times" for developing faculty strength and productivity. When it is possible to fill a vacancy, perhaps never before in the history of higher education has there been such an impressive, highly-qualified, highly-motivated pool of applicants from which to choose. The current prevailing pattern is for search committees to screen dozens, sometimes even hundreds, of resumes as they attempt to find "just the right person" to fill the vacancy that has been announced.

In such an environment, it seems opportune to begin placing increased emphasis upon the formative style of evaluation. To do so will require for some administrators a change in perspective concerning the evaluative process. Grayson L. Tucker, Jr., writing on the subject of faculty evaluation in the most recent issue of the journal, *Theological Education*, says: "We tend to think of evaluations as pointing out problems and faults. The caricature of negative judgment looms in the background. . . . Those recommendations which focus the spotlight on strengths and suggest patterns on which to build enhance the affirmation of the valuation as a whole."<sup>7</sup> For the sake of the professional development of those bright new faculty members joining our ranks, let me suggest that the formative approach to evaluation should assume a role *at least equal to* that of summative evaluation, so that we might maximize their contributions to our individual institutions as well as to our profession as a whole.

I have the pleasure of serving as administrator among a faculty of fifteen full-time members, all of whom I genuinely appreciate, respect, and even like. But even in such an idyllic situation, there emerge issues which must be addressed for the sake of individual faculty development and community productivity. Recognizing that there are a number of significant factors which are part of the faculty evaluation process, for this particular year the emphasis of that process at our institution will be upon teaching effectiveness. During the year I will have a personal conference with each member of the faculty. For that conference, I have asked each faculty member to reflect upon and come prepared to discuss three questions:

1. How effective has my teaching been during the past year?
  - a. What have been my major strengths?
  - b. Have there been any weaknesses?
2. What can I do during the next year to improve the effectiveness of my teaching?
3. What administrative support, if any, do I need to facilitate the improvement of my teaching?

Of course, I will be prepared to discuss candidly, but constructively, my perspective in response to their discussion of question number one. The agreements which are reached with each faculty member on question number two will form a major portion of the evaluative agenda for that person for the following year. And the degree to which I am able to provide realistic solutions to issues and problems which surface in discussions concerning question number three will form a major part of my self-evaluation of my own job performance the following year. For I strongly believe the truism that the primary task—the dominating task—of the academic administrator is to facilitate the process of teaching and learning. The acceptance of that maxim carries with it the responsibility of devoting a major share of administrative time, energy, and resources to the improvement of that process, including a responsible, constructive approach to faculty evaluation.

#### FOOTNOTES

<sup>1</sup>Peter Seldin, *Changing Practices in Faculty Evaluation* (San Francisco: Jossey-Bass Publishers, 1984).

<sup>2</sup>Michael Scriven, *The Methodology of Evaluation*. Publication Number 110 of the Social Science Education Consortium, Purdue University, 1966 (Revised).

<sup>3</sup>William Hipp, *Evaluating Music Faculty* (Princeton, NJ: Prestige Publications, 1983), p. 14.

<sup>4</sup>*Ibid.*, p. 13.

<sup>5</sup>*Ibid.*, p. 14.

<sup>6</sup>Seldin, p. 88.

<sup>7</sup>Grayson L. Tucker, Jr., "A Theological Analysis of Evaluation within Protestantism," *Theological Education*, Vol. 22, No. 1 (Autumn 1985), p. 64.

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## MEETING OF URBAN COLLEGES AND UNIVERSITIES

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### THE URBAN MUSIC UNIT AS ARTS PRESENTER: TURNING COMPETITION TO ADVANTAGE

ROY J. GUENTHER

*The George Washington University*

It is a given that, in any major urban area, the range of artistic presentations is broad and the sheer number of such presentations is often staggering. Where, one might ask, is the problem in contemplating this situation, one which our colleagues at institutions in smaller or more isolated locations would undoubtedly accept with pleasure?

Of course, to a great extent, having such opportunities virtually at one's doorstep is a great advantage to students and faculty alike. It saves the time, effort, and money required for a unit to run its own major concert series, such as might be necessary (or at least desirable) otherwise. Exposure to literature, performers, and performing styles aside, the very atmosphere of the active cultural life of a major urban area can have a very positive effect on students attending school there, both on music majors and on the general student population of the institution.

The concern that lead me to speak on this topic has to do with audiences and their relation to the music unit's role as a member of the cultural community, both inside and outside the confines of the institution itself.

Practically all arts presenters have numbers—audience numbers, as a major concern, whether as a financial factor or simply as a psychological one—for performer, audience, and presenter alike. With a choice of twenty-one different concerts to go to on a given evening, why should a person not otherwise connected with an urban music unit choose one of *its* concerts over the other twenty?

I doubt that I can supply any surefire answers to that question, given the many variables and some of the obvious factors involved (other presenters may have slicker advertising, bring bigger names, use better known houses, etc.). But one can face this competition head on, as I know many of you have, and can accept this challenge as a way of breaking from traditional concert/recital molds, re-thinking the fact of such competition from a positive viewpoint and using imagination to turn this inevitable competition to the music unit's distinct

advantage. Here are some ideas that have worked; more can and will, I hope, be added to the list at the end of my remarks.

First a question, regarding recitals by professional faculty performers (and it is that type of performance that I am primarily addressing here). What purpose should they serve? Faculty development and building faculty morale, to be sure; contributions to the institution's cultural life, of course; but, above all, to provide intellectual, artistic and inspirational benefit for students. I maintain that the traditional formal recital in an academic environment only accomplishes part of what it could and is, for some of us at least, in need of serious rethinking.

For example, why not have the performer discuss the music, not technically, perhaps, but on the layman's level: How did the music come to be written? What is unique about it historically? What are problems in preparing a performance of it? Is there something concrete the listener can expect to follow on first or second hearing? And, if it is a contemporary work, why not have it performed twice, even eliciting reactions from the audience between performances? If a particular performer is not so comfortable with speaking and performing in tandem (and that is certainly understandable), have another faculty member, perhaps a musicologist or composer, take the narrator's role. As yet another option, use printed program notes (undoubtedly many of you do anyway), but have them written by your musicology majors as a special exercise (e.g., for a bibliography course).

A logical parallel to this thinking is the encouraging of unique programming ideas: An evening of works by a faculty composer, performances of the same work or works on period and modern instruments back-to-back, ensemble performances by unusual combinations (clarinet, viola, piano?).

Word about unusual styles of musical presentation does get around, perhaps enough that you'll eventually notice a change in those numbers, perhaps not a drastic change, but a change nonetheless. And even if that does not occur, think how much you are doing for your students, for the audience that does come—and for your faculty performers, who may feel a new and exciting type of challenge and a new way of relating to their students. It also doesn't hurt to remember that the arts editor of the daily paper might be more inclined to give notice to less-than-usual types of recitals, too, so there's a contact to maintain in planning any changes.

In my own efforts in this regard, two further possibilities have been tried which, frankly, are not necessarily oriented around the urban situation, but which could be tailored to a variety of situations. First is the possibility of combining recitals with receptions for donors, alumni, scholarship winners and prospective students and their parents. The social aspect is good psychology, naturally, for increasing the base of support and interest in the unit as a whole, and the combination, with special invitations, will certainly draw a larger crowd. Alumni

associations and admissions officers can usually be attracted to the general institutional advantages of this thinking and might thus be willing to lend financial support.

The second idea has to do with making the concerts themselves more attractive logistically. Perhaps university parking authorities would allow audience members to park for a reduced rate (or for free)—hardly a minor point for an urban institution. A local restaurant might offer a pre-concert dinner for a discount: in by 6:00, out by 7:45, 10% off, or something like that. Both of these possibilities are easier if tickets are sold in advance, so that there is proof for parking or restaurant discounts. (A separate idea: If you do not currently charge for your faculty series, consider it. With adequate marketing, audience numbers will probably increase, if anything, and the unit stands to bring in several hundred or several thousand dollars per year for special needs.)

My department requires recital attendance of its majors, of course, but we also give credit for attendance at worthwhile off-campus events. We actively encourage this because tickets are often offered free or at reduced rates. Many of the finest programs in town are free to begin with. Often the National Symphony invites us to send a group of students to a dress rehearsal, and that provides all kinds of opportunities for advance preparation in a variety of classes.

Actually, I have just introduced the last part of my topic, which has to do less with what the music unit presents than what it does to take more-than-obvious advantage of the nearly constant local availability of renowned artists. One would be surprised, perhaps, at the number of artists who come to town for a recital or two, usually having perhaps one day off, and who would love *not* to be left alone. At least two or three times a year, I try to bring one of these artists to my campus to speak, hold a master class, or just sit down with students and faculty for a wine-and-cheese chat. They really seem to enjoy it, and the students are “in heaven.” Sometimes this can be done for free; sometimes there is a standard fee involved, but in my experience the total expenses have not been unduly large, simply because the artist is already there earning a big fee, and yours is just gravy. It simply takes a little time to read the paper and the brochures for the upcoming season and to make some phone calls to other local presenters, artists’ managers, etc. The results are well worth it, and the dimension you’ve added to your students’ educational experience is nearly immeasurable.

Undoubtedly I’ve listed here some ideas and concerns that are not new to many of you. Others will not work in all areas, of course. But if I have at least stimulated someone to re-examine the arts presentation part of his program, to see if some imagination can be put to good use, then I think this brief overview will have achieved its purpose.



# LIVING UNDER THE UMBRELLA OF A MAJOR SYMPHONY ORCHESTRA: BLESSINGS AND CURSES FOR THE URBAN MUSIC UNIT

ELAINE R. WALTER

*The Catholic University of America*

The development of professional and amateur orchestras in the United States since our official birth in 1776 has been most impressive. In the December 1983 annual directory issue of *Symphony Magazine*, the publication of the American Symphony Orchestra League, approximately 1500 orchestras were listed for the United States and Canada.<sup>1</sup> These included the following numbers and categories: 34 major orchestras with an annual budget of plus 3.25 million; 39 regional orchestras with an annual budget of \$900,000 to 3.25 million; 93 metropolitan orchestras with an annual budget of \$250,000 to \$900,000; and 93 urban orchestras with an annual budget of \$115,000 to \$250,000.<sup>2</sup> Although I do not have the breakdown, the 1984 figure for orchestras in the United States and Canada has increased to 1572.

In the early decades, our American orchestras were filled with European musicians. Gradually, the desire and need for native musicians had sufficient impact on our own emerging system of musical training. The long term goals and standards required by our native musical organizations gave rise to the establishment of specialized schools of music. In the 1860's, less than one hundred years from the birth of our country, the Peabody, Oberlin, New England and Cincinnati Conservatories were opened. The increase of specialized schools of music continued and one need only consult the *NASM Directory* to see how we have grown in numbers.

My topic involves the presence and proximity of these two organizations . . . the major symphony orchestra and the music unit . . . and asks if this presence and proximity is a blessing or a curse as viewed by the music unit. First, the needs and goals of both entities suggest a relationship of mutual benefit. Those of us involved in the training of instrumental performance majors hope and anticipate that these students will earn their living in music. Those 1572 orchestras will need replacements, and yet our programs which are designated as majors in orchestral instruments often times neglect the training of the ensemble or orchestral musician. How often do we presume that our institutional symphony orchestra will suffice for this training?

Much of our training today is still solo-oriented. By our omission of substantial direction and musical training in the preparation for professional orchestral work, do those in our charge receive a false message that after school, life in an orchestra is less good and less fulfilling than the elusive solo career?

Our attitudes frequently parallel those expressed over two centuries ago by a musician and famous pedagogue when he advised:

“Decide for yourself whether a good orchestra violinist be not superior, of far higher value than one who is purely a solo player. The latter can play everything according to his whim and arrange the style of performance as he wishes, or even for the convenience of his hand; while the former must possess the dexterity to understand and at once interpret rightly the taste of various composers, their thoughts and expressions.”<sup>3</sup>

Those words were written by Leopold Mozart in his introduction to *Method of Violin Playing*.

While we like to think that we are training the next generation of Perlman, Rostropovich, Galway and Tuckwell, the reality is that we cannot in terms of the market place and

“. . . too often “(our) graduating students find that in the headlong rush towards proficiency on their chosen instruments they have failed to prepare themselves, musically and psychologically, for the job that most likely awaits them: that of ensemble players in a symphony orchestra.”<sup>4</sup>

In city after city, we have our music institutions and our professional orchestras existing side by side. Collectively due to our unique needs and goals and the opportunity for association, I do suggest that “living under the umbrella of a major symphony orchestra” is a blessing. Clearly, it is good for the music school to have a major orchestra in its backyard.

- 1) Orchestra members can serve as faculty members in our institutions. Further, they can be important role models.
- 2) Orchestra conductors . . . both resident, associates and guests . . . can frequently open the doors to our students by allowing them the opportunity to study the literature and observe the rehearsals of our cities’ major orchestras.
- 3) Some professional orchestras allow students to “sub” or augment the orchestra when needed. Obviously, this opportunity provides students with invaluable experience in orchestral work within a professional setting. These experiences can increase our students’ prospects for future employment with professional orchestras.
- 4) The presence of major and secondary orchestras within our large cities usually indicates an active musicians’ union which offers membership to qualified students, thereby making them eligible for jobbing in professional orchestras which amplifies their experience . . . and their wallets as well.

Some of those blessings are treated in an interesting article entitled “From the Halls of Academia . . . To The Shores of Symphony” which appeared in the December ’83 *Symphony Magazine*.<sup>5</sup> The article explores the “intricate relationship between the developer (the music school) and the consumer (the

orchestra)"<sup>6</sup> It includes conversations with two former first chair players who became directors of prestigious music training centers. Both John de Lancie, former principal oboe with the Philadelphia Orchestra and former director of the Curtis Institute and Robert Pierce, former principal horn with the Baltimore Symphony and present director of the Peabody Institute of the Johns Hopkins University, spoke strongly of the advantages or "blessings" of a nearby major orchestra in terms of their student days and in terms of their institution's students.

While there are few formal relationships cited between urban schools and orchestras, several are noteworthy and suggest possibilities for those institutions where no such affiliation exists. For example, a number of Eastman students did perform with the Rochester Philharmonic under its former resident conductor, David Zinman. In addition, some string players from Eastman were involved in an internship program with the Rochester Philharmonic under the sponsorship of the National Endowment for the Arts. Some years ago, in a joint program again funded by the NEA, a creative project occurred between the Cleveland Institute and the Cleveland Orchestra. For one week, sixty orchestral members coached sixty outstanding students. All rehearsed together and performed two concerts.

These represent only a few of the examples of interaction between our urban schools and performing orchestras. Such collaborative and creative projects need to be encouraged and expanded. In capitalizing on opportunities available due to the presence and proximity of major orchestras, we as music administrators can actively provide our students with significant musical training and experience otherwise unavailable through our institutional parameters. We can provide a mechanism whereby our professional orchestras can ensure that as positions become available, they can be filled by well-trained and experienced orchestral musicians. By expanding or initiating relationships with our professional orchestras, we can assist them in remaining healthy and in turn, contribute towards tomorrow's placement of those we are training today. Given the advantages of a relationship that is casual at least and formal at best, I can only conclude that our geographic locations provide the music unit with distinct opportunities and that we should indeed "count our blessings."

#### FOOTNOTES

<sup>1</sup>"Index", *Symphony Magazine* 34 (December 1983): D46-49.

<sup>2</sup>*Ibid.*

<sup>3</sup>Leopold Mozart, *Method of Violin Playing*, quoted in Sorab K. Modi, "From the Halls of Academia . . . To The Shores of Symphony," *Symphony Magazine* (December 1983): 18-19.

<sup>4</sup>Modi, "From the Halls of Academia . . .", 84.

<sup>5</sup>*Ibid.* 18-22, 84.

<sup>6</sup>*Ibid.* 19.

# LIAISON WITH BUSINESS AND INDUSTRY FOR THE MUSIC UNIT

STEVEN WINICK  
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The purpose of this session is to emphasize the importance to urban (as well as non-urban) institutions of higher learning of developing mutually beneficial relationships with the businesses and industries in our communities. We are seeing an increased importance placed on our ability to adapt to changes in higher education which require us to locate new sources of support for our programs.

American business is one excellent source of such support. An organization established to promote this liaison is the Business Committee for the Arts, Inc. based in New York City. City and state offices have been set up throughout the United States patterned after this national organization.<sup>1</sup>

Business support to the arts is increasing as business discovers the contributions that the arts can make to people important to those businesses—their employees, stockholders, customers and clients. Businesses are realizing that the arts make communities better places in which to live, work, and conduct business. In 1969, American business provided an estimated \$22 million in support of the arts, and by 1982, this had increased to over \$500 million. By 1987, business support to the arts is expected to reach \$1 billion.<sup>2</sup>

Business leaders have developed rationales for supporting the arts based on a combination of philosophical issues and business objectives.

In terms of philosophy, businesses are concerned with their role and responsibility as good citizens of the communities in which they operate. Supporting the arts provides a visible means for business to show evidence of its concern and recognition of the importance of arts to the well-being of these communities. The arts are an important component of the quality of life in a community which will attract individuals to live, work and visit. In addition to selling its products and services, business believes it should be concerned with improving and investing in our society. Business often views the arts as the positive energy which sparks creativity, encourages novel ideas, comments on the issues and concerns of society, and stimulates economic growth.<sup>3</sup>

In terms of business objectives, the arts help create a positive image for business. Business has found that the arts are important to the people it needs to conduct business—customers and clients, shareholders and employees. These individuals often think more highly of businesses which support the arts than businesses which do not and often are inclined to purchase the products and services of these businesses.

The arts can help business reach certain target markets through liaisons in advertising, marketing and public relations efforts designed for a particular segment of the public or specific geographic area.

The arts improve employee relations. Business knows that the quality of the arts in a community is an important factor in attracting and retaining the individuals essential to their operation. Many businesses include the arts as part of the benefits they provide for employees during and after business hours.

Studies show that the arts foster economic development, help revitalize urban areas and improve the business climate. In most local economies, for every dollar spent on the arts, at least three more are generated in hotel, restaurant, retail sales, transportation and parking revenues. The arts also help increase employment, real estate development, tourism and attract new industry and business.<sup>4</sup>

Examples of ways business can support our programs are often so obvious they are overlooked. Businesses can support the arts by involving their people (employees, stockholders, and clients) in ways such as these:<sup>5</sup>

- Encourage executives to serve on the boards of directors and advisory boards of music organizations.
- Encourage employees to work with music groups volunteering their skills in accounting, advertising, law, marketing and public relations.
- Encourage employees to assist in a fundraising auction, phonathon, or gala event.
- Provide a staff writer and an artist to help write and design brochures, programs, and other publications.
- Invite the local music unit to give a performance for employees on company premises during lunchtime or after work hours.

Some businesses can provide support with specific or general grants of money. Some projects businesses might be persuaded to undertake include:

- Underwrite the design and printing of a poster for a music organization.
- Run a company advertisement saluting the arts in a theater, orchestra, or opera program.
- Host a luncheon or pre-performance dinner for business leaders to encourage their support for the music unit.
- Sponsor a performance, subscription brochure, or a souvenir program which includes a credit line for the company.
- Underwrite a performance for school children, senior citizens or disadvantaged persons.

- Organize and finance a conference to explore issues facing the arts such as improving marketing techniques, broadening funding opportunities and developing new audiences.

- Establish an ensemble-in-residence for company employees and the community.

- Sponsor a performing arts production on public television.

- Sponsor scholarships, competitions, or awards programs or commission the publication or performance of a work by a promising composer or musician.

The services and products a business uses to conduct business as well as the services and products business produces for sale are some of the most valuable contributions business can make to the music unit. Some ideas and ways in which businesses might help include these:

- Offer the music unit space frequented by customers to display and distribute its promotional materials and help print these on company equipment.

- Use a company lobby or auditorium for performing arts events open to employees and/or the public.

- Donate a company building for conversion into a performing center or preparatory school.

- When designing a new building, include a public space for exhibitions and performing events.

- Donate company products and services—airline tickets, limo service, antiques, designer fashions—to a fundraising event such as an auction or raffle which will benefit the music unit.

- Provide a music organization with samples of a new product that may be given to its patrons at a special performance or opening night party.

- Include information about concert subscription drives or performances in a mailing to customers.

- Plan a meeting with clients, suppliers, and customers in a performing arts facility to announce a new sales promotion or a new product.

- Hold an annual meeting in an arts facility.

It is likely that each of us can suggest additional ideas. Most of these become useful and successful when applied with sincerity, tact, intuition, and determination.

The successful matching of an institution's mission, research, and performing strengths, teaching and service philosophy and needs with the research and

development thrust, goals, and objectives of a particular business or business person is not only a science which requires the collection and study of detailed data and knowledge but also an art form in itself, which requires much skill, practice and imagination.

#### FOOTNOTES

<sup>1</sup>For example, the Georgia Business Community for the Arts, Inc. is a "not-for-profit organization of businesses, industries, professional firms and individuals committed to investing in the arts in the community where their business is located and to encouraging new and increased arts investment from businesses throughout Georgia."

<sup>2</sup>*Why Business Supports the Arts*, New York: Business Committee for the Arts, Inc., May, 1985, p. 7.

<sup>3</sup>Ibid, p. 4.

<sup>4</sup>Ibid, p. 5- 6.

<sup>5</sup>Adapted from *100 Ways Business Support the Arts*, New York: Business Committee for the Arts, Inc., 1983, pp. 4, 8-9, 14-15.

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## MEETING OF DOCTORAL DEGREE-GRANTING INSTITUTIONS

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### WORK AUTONOMY AND PERFORMERS, THEORISTS-HISTORIANS, AND MUSIC EDUCATORS

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In his well-known sociological study of the academic profession, Logan Wilson defined faculty in higher education as a heterogeneous lot of individuals who are engaged in diverse duties, but who have a common focus as employees of the university and as members of that broad occupational grouping known in our society as the professions.<sup>1</sup> Wilson's broad occupational grouping includes such professions as doctors, dentists, lawyers, and architects in addition to university professors. Persons engaged in these occupations are usually considered to be professionals because they have an expertise in a limited area that has been gained through an extensive and specialized education. Their reference group tends to be other professionals in their own area of expertise. In addition, these professionals expect and have a high degree of autonomy.<sup>2</sup>

University professors are slightly different from other professionals in that they are employed by a highly bureaucratic organization—an institution of higher education. While this does result in a loss of some independence, faculty still tend to be fairly autonomous. However, the variety of subjects taught on a university campus, the different teaching situations, as well as the different kinds of research supported and conducted can lead one to assume that not all university faculty have the same degree of autonomy. This idea is strongly supported by the research of Anthony Biglan.<sup>3</sup> His study of faculty in various disciplines indicated that the characteristics and output of faculty do differ according to subject areas. With the differences among faculty in a school of music, Biglan's research suggests that music faculty might also differ according to the various disciplines or areas of expertise within the field of music.

A music faculty is traditionally divided into three areas of specialization: performance, theory and history, and music education. Faculty in these areas seemingly demonstrate their abilities in different ways, stress different curricula, and have different workloads. They also teach in different teacher-student situations. In addition, the education of music faculty members tends to be obtained



in one of three different types of institutions: the conservatory, the research university and the normal school.

Because of these differences, music faculty predictably might have different degrees of autonomy on the university campus. The purpose of this research is to determine the amount of autonomy for each music faculty type. Autonomy was measured by comparing the actual time devoted to the various job related activities with the time each faculty type would like to devote to the activities. Hence, those faculty who devoted the greatest amount of time to the activities they most preferred were said to have the greatest amount of autonomy. For the purposes of this study, composers, who demonstrate their expertise through performance and creative activity, were considered to be performance faculty.

Numerous studies touch upon topics related to this research. Detailed descriptions of the university teaching profession have been written by Wilson,<sup>4</sup> Caplow and McGee,<sup>5</sup> Eble,<sup>6</sup> Medalia,<sup>7</sup> Millett,<sup>8</sup> Altbach,<sup>9</sup> and Mandell.<sup>10</sup> Additional works on the profession include those by Clark<sup>11</sup> and Adams.<sup>12</sup> The profession of university music teaching has been addressed by Bukofzer<sup>13</sup> and Griffel.<sup>14</sup>

The literature on actual and preferred time devoted to work activities includes a study of optometry professors and their workloads by Bleything.<sup>15</sup> Fry,<sup>16</sup> Shulman,<sup>17</sup> and the Carnegie Commission on Higher Education<sup>18</sup> have also addressed the issue of workloads and the time devoted to faculty duties. Essays on faculty work have been written by Long<sup>19</sup> and Ross.<sup>20</sup> Studies of the research productivity of college faculty have been done by Jauch, Glueck, and Osborn<sup>21</sup> and Orpen.<sup>22</sup> Music faculty members' preferences of particular activities have been examined by Carpenter,<sup>23</sup> and Bacon.<sup>24</sup>

The types of faculty in a school of music have been discussed in essays by John,<sup>25</sup> Finney,<sup>26</sup> Ackerman,<sup>27</sup> Filas,<sup>28</sup> Anderson and Weidensaul,<sup>29</sup> Kennedy,<sup>30</sup> Barresi,<sup>31</sup> Kohs,<sup>32</sup> and Perkins.<sup>33</sup> The differences in their educational backgrounds have been discussed by Schuller,<sup>34</sup> Clarke,<sup>35</sup> Bain,<sup>36</sup> and Hendrich.<sup>37</sup>

This research is somewhat similar to the Biglan research on university faculty<sup>38</sup> in that it will study the characteristics and output of different types of university faculty. Unlike the work of Biglan, this study will concentrate on faculty in different areas of expertise within one academic discipline.

## DATA COLLECTION PROCEDURES

In gathering the data for this paper, a questionnaire was sent to 207 full-time music faculty members in six state-supported university schools/departments of music. Geographically, these schools span the entire United States. All schools offer degrees up to the doctoral level.

Of the 207 questionnaires distributed, 113 usable responses were returned giving a response rate of 54.6%.

## RESULTS

The questionnaire for this study<sup>39</sup> contains a list of sixteen activities in which music faculty are commonly engaged.<sup>40</sup> Faculty indicated the number of hours per week they devoted to teaching, performance, and research activities. In addition, they indicated the time spent in activities related to their professional organizations, administration, student advising, and community. Differences were found in the number of hours dedicated to various teaching activities as well as performance, research, and administration.

Because it was assumed that faculty are not completely autonomous, data were also collected on each faculty member's preferred way of spending time. Subjects indicated whether they would rather spend more or less time in each of the job-related activities. The preferences differed throughout for the three types of faculty. Because the responses for these data are relative to the number of hours actually spent in each of the activities, the results for these two sets of data will be presented together.

## TEACHING

Table 1 presents the actual and preferred time devoted to teaching activities. Data on the actual number of hours spent per week as well as the time faculty preferred to spend in five different activities is displayed.

The actual time devoted to teaching—teaching courses and seminars, conducting ensembles, applied instruction, and the supervision of student teachers and dissertations—is listed in Table 1 and clearly distinguishes the three faculty types. Theorists, historians, and music educators, who devoted the greatest amount of time to teaching courses and seminars, spent 16.4 hours and 13.5 hours per week respectively in this activity. As one might expect, performers devoted the least amount of time to the teaching of classes and seminars (8.0 hours per week), and the largest number of hours to applied instruction (12.7 hours per week).

Performance faculty (which includes conductors) spent the most time conducting ensembles—5.9 hours per week. As with applied instruction, the other two types of faculty devoted only a small amount of time to this activity. Music educators devoted the greatest amount of time to the supervision of both student teachers and dissertations.

The faculty in this study seemed to prefer teaching. This is especially the case in the teaching of courses and seminars as a great majority of all three subgroups indicated that they would like to devote the same or more time to this activity (see Table 1). In the preferred time responses, 79.4% of the performers, 88.9% of the theorists and historians, and 94.8% if the music educators indicated

Table 1. Teaching Activities

	Actual Time Spent (Hours per Week)			Preferred Way of Spending Time		
	Mean by Faculty Type			Mean by Faculty Type		
	Performance	Theory- History	Music Education	Performance	Theory- History	Music Education
Teaching courses & seminars— Percentage who would like to spend:	8.0	16.4	13.5**			
More time				25.4%	16.7%	31.6%
About the same				54. %	72.2%	63.2%
Less time				15.9%	11.1%	5.2%
Not be involved				4.7%	0. %	0. %
Conducting ensembles— Percentage who would like to spend:**	5.9	1.8	2.2*			
More time				21.9%	12.4%	0. %
About the same				34.4%	31.3%	21.1%
Less time				17.1%	12.5%	10.6%
Not be involved				26.6%	43.8%	68.3%
Applied instruction—Percentage who would like to spend:**	12.7	1.9	.3**			
More time				29.8%	0. %	11.1%
About the same				40.6%	42.9%	16.6%
Less time				20.3%	0. %	5.6%
Not be involved				9.3%	57.1%	66.7%

Table 1. Continued

	Actual Time Spent (Hours per Week)			Preferred Way of Spending Time		
	Mean by Faculty Type			Mean by Faculty Type		
	Performance	Theory- History	Music Education	Performance	Theory- History	Music Education
Supervising student teachers— Percentage who would like to spend:*	1.1	.6	6.4**			
More time				3.3%	6.6%	15.8%
About the same				15. %	26.7%	26.3%
Less time				11.7%	0. %	31.6%
Not be involved				70. %	66.7%	26.3%
Supervising dissertations— Percentage who would like to spend:**	1.8	3.6	4.3**			
More time				20. %	27.8%	22.2%
About the same				30. %	50. %	55.6%
Less time				11.7%	22.2%	16.6%
Not be involved				38.3%	0. %	5.6%

\*Response differences are at the .01 level of statistical significance.

\*\*Response differences are at the .05 level of statistical significance.

that they would like to devote the same or more time to the teaching of courses and seminars.

Theorists, historians, and music educators, who demonstrate their expertise through scholarly research, tended to be very satisfied with the time they devoted to the supervision of dissertations. Approximately 77% of these two types were either satisfied with the amount of time they devoted to graduate student dissertations, or they would like to devote more time to this activity. While 50% of the performance faculty were satisfied with their dissertation supervisory work, 38.3% would rather not be involved in this activity.

As the performance area of expertise also includes conductors, over 55% of this group would like to devote the same or more time to conducting. Another 26.6% of the performers, however, would rather not be involved in conducting. Those who preferred not to be involved in conducting also include 43.8% of the theorists and historians and 68.3% of the music educators.

While over 80% of the performers seem to be satisfied with the time devoted to applied instruction, the theorists and historians seemed to be evenly split in their attitudes toward this activity. The theory and history faculty were either satisfied with the time spent in applied instruction or they would rather not be involved at all. The majority of music educators preferred not to be involved in this activity. Although a large proportion of the performance (40.6%) and theory-history (42.9%) faculty preferred to spend "about the same" amount of time on applied instruction, performers devoted 12.7 hours per week on this activity while theorists and historians only devoted 1.9 hours per week.

Music educators, who devoted the greatest amount of time to the supervision of student teachers, did not seem to have a strong desire to devote more time to this activity. In fact, 26.3% of this faculty type would rather not be involved in the supervision of student teachers. Over 65% of the other two faculty types also preferred not to be involved.

In comparing the actual number of hours devoted to the various teaching activities with the activities in which the faculty preferred to spend their time, the three types of faculty all appear to have a good amount of autonomy. They devoted the greatest amount of teaching time to the activity they most preferred. For the performers, this preferred activity was applied instruction. For the other two subgroups, this activity was the teaching of courses and seminars. In addition, the activity where the three groups devoted the least amount of time was the activity in which each group prefer to not be involved. For the performers and theorists-historians, this least preferred activity was student teacher supervision. For the music education faculty, this activity was applied instruction. Therefore, it appears that there is a good match for all three faculty types between the preferred teaching activities and the teaching activities where they devoted the greatest amount of time.

## DEMONSTRATION OF EXPERTISE

### *Performance*

Table 2 presents the findings on actual and preferred time devoted to performance activities.

Performance faculty (which include composers and conductors) predictably spent the greatest amount of time in performance activities. This is especially true in the preparation of solo recitals as they devoted an average of over seven hours per week to this activity. Faculty in the other two areas of expertise, who were only marginally involved in performance, devoted fewer than three hours per week to performance and composition. While theorists-historians concentrated their performance efforts in preparing for solo recitals, music educators devoted their performance time to faculty ensemble performances.

In the consideration of performance activities, performance faculty had the greatest autonomy. The data demonstrate that this type of faculty devoted the greatest amount of time to the activity they preferred the most. Over 50% of the performers would like to devote more time to the preparation of solo recitals. The data for the theory-history and music education faculty, however, hint at some dissatisfaction. While the faculty in these two subgroups were only slightly involved in performance, the majority of both groups would rather not be involved in performance at all.

### *Research*

Table 3 presents the actual time and preferred time devoted to research activities. Subjects provided information on their involvement in the reading of professional books and articles and on their involvement in research.

The members of the theory-history faculty, in spending 5.6 hours per week reading job-related books and articles and 8.3 hours per week in their own research, devoted the most time to research activities. Music educators, who dedicated less time than the theorists and historians to their own research (5.4 hours per week), devoted the same number of hours to reading professional books and articles. Performers devoted fewer than four hours per week to each of the research activities.

While performance activities seemed to be of particular interest to the performance faculty, research activities were of great interest to all three faculty types. Over 75% of each faculty type would like to devote the same or more time to research.

Although research activities are often thought to be the means by which theorists, historians, and music educators demonstrate their expertise, the data demonstrated that all three groups of faculty had a strong desire to devote more

Table 2. Performance Activities

Activity	Actual Time Spent (Hours per Week)			Preferred Way of Spending Time		
	Mean by Faculty Type			Mean by Faculty Type		
	Performance	Theory- History	Music Education	Performance	Theory- History	Music Education
Preparing for solo recital— percentage who would like to spend:*	7.1	1.5	.3**			
More time				54. %	14.2%	0. %
About the same				17.5%	21.4%	5.5%
Less time				1.5%	0. %	5.6%
Not be involved				27.0%	64.4%	88.9%
Preparing for faculty ensemble performances—percentage who would like to spend:*	3.5	.7	1.1**			
More time				29.5%	33.4%	5.6%
About the same				24.6%	13.2%	16.7%
Less time				22.9%	6.7%	0. %
Not be involved				23.0%	46.7%	77.7%
Composing—percentage who would like to spend:	2.1	.0	.3			
More time				28. %	7.1%	17.6%
About the same				14. %	14.3%	0. %
Less time				3.5%	7.1%	0. %
Not be involved				54.5%	71.5%	82.4%

\*Response differences are at the .01 level of statistical significance.

\*\*Response differences are at the .05 level of statistical significance.

Table 3. Research Activities

Activity	Actual Time Spent (Hours per Week)			Preferred Way of Spending Time		
	Mean by Faculty Type			Mean by Faculty Type		
	Performance	Theory- History	Music Education	Performance	Theory- History	Music Education
Reading books, articles— percentage who would like to spend:	3.8	5.6	5.6*			
More time				43.5%	66.6%	57.9%
About the same				35.5%	33.4%	31.5%
Less time				16.1%	0. %	10.6%
Not be involved				4.9%	0. %	0. %
Research—percentage who would like to spend:	3.7	8.3	5.4*			
More time				51.7%	72.2%	84.2%
About the same				26.7%	16.7%	10.5%
Less time				10.0%	11.1%	0. %
Not be involved				11.6%	0. %	5.3%

\*Response differences are at the .01 level of statistical significance.



time to these activities. Possible reasons for this preference might be that research is highly rewarded in the faculty members' schools of music or universities, or that a strong research reputation is perceived as being instrumental in achieving status. At any rate, this strong desire to devote more time to research might indicate a source of some dissatisfaction. It might also suggest an area in which faculty do not have as much autonomy as they would prefer.

## **PROFESSIONAL ORGANIZATION ACTIVITIES**

Table 4 presents the actual and preferred time devoted to professional organizations.

Music educators, who spent the greatest number of hours per week serving as an officer or committee member in their professional organizations, appeared to be content with the 3.9 hours per week devoted to that activity. Over 55% indicated that they would like to spend about the same amount of time. Theorists-historians also indicated that they would like to spend about the same amount of time even though they devoted the fewest number of hours per week (2.3 hours) to their professional organizations. Performers would rather not be involved at all in that activity.

## **ADMINISTRATION**

The data on administrative activities are displayed in Table 5. The activities included are the general activity of administration as well as music and university committee memberships.

Music educators spent by far the greatest amount of time in activities related to administration (8.4 hours per week). They also devoted the greatest number of hours to their school of music and university committees (5.4 hours per week). Generally they preferred to devote the same or less time. Over 60% of the music education subgroup indicated that they would like to devote about the same or less time to administrative/committee work.

The performers seem to be more in agreement with their responses. Approximately half of the performance faculty preferred to not be involved at all in any administrative work or in university committees.

## **OTHER ACTIVITIES**

Subjects also reported the number of hours spent in advising students and in job-related community activities. These data are shown in Table 6.

All three groups of faculty seem to be satisfied with the amount of time they devote to advising students. About 50% of the performers and music educators indicated this response. Although the same proportion of these two types

Table 4. Professional Organization Activities

Activity	Actual Time Spent (Hours per Week)			Preferred Way of Spending Time		
	Mean by Faculty Type			Mean by Faculty Type		
	Performance	Theory- History	Music Education	Performance	Theory- History	Music Education
Serving as officer or committee member in professional group— Percentage who would like to spend:	2.6	2.3	3.9*			
More time				13.1%	16.7%	0. %
About the same				31.1%	55.6%	57.9%
Less time				13.2%	5.6%	26.3%
Not be involved				42.6%	22.1%	15.8%

\*Response differences are at the .05 level of statistical significance.

Table 5. Administrative Activities

Activity	Actual Time Spent (Hours per Week)			Preferred Way of Spending Time		
	Mean by Faculty Type			Mean by Faculty Type		
	Performance	Theory- History	Mnsic Education	Performance	Theory- History	Music Education
General administrative duties— Percentage who would like to spend:	4.8	2.3	8.4*			
More time				3.3%	13.3%	22.2%
About the same				28.8%	33.3%	27.8%
Less time				20.4%	0. %	33.3%
Not be involved				47.5%	53.4%	19.7%
School of music committees— Percentage who would like to spend:	2.6	2.1	3.4			
More time				3.0%	11.0%	5.3%
About the same				41.5%	55.6%	36.8%
Less time				36.9%	11.2%	42.1%
Not be involved				18.6%	22.2%	15.8%
University committees— Percentage who would like to spend:*	1.0	1.7	2.0*			
More time				9.8%	11.8%	21.1%
About the same				24.6%	58.8%	36.8%
Less time				18.0%	23.5%	26.3%
Not be involved				47.6%	5.9%	15.8%

\*Response differences are at the .01 level of statistical significance.

Table 6. Other Activities

	Actual Time Spent (Hours per Week)			Preferred Way of Spending Time		
	Mean by Faculty Type			Mean by Faculty Type		
	Performance	Theory- History	Music Education	Performance	Theory- History	Music Education
Advising students—Percentage who would like to spend:	3.5*	2.6	6.3			
More time				7.8%	0. %	10.6%
About the same				53.1%	76.4%	52.6%
Less time				20.3%	11.8%	26.3%
Not be involved				18.8%	11.8%	10.5%
Community activities— Percentage who would like to spend:	4.4	2.2	3.9			
More time				6.7%	17.6%	5.6%
About the same				58.3%	52.9%	38.9%
Less time				21.7%	23.6%	44.4%
Not be involved				13.3%	5.9%	11.1%

\*Response differences are at the .05 level of statistical significance.

of faculty indicated the same degree of satisfaction, the performers devoted much less time to this activity than the music educators. Performers spent 3.5 hours per week advising students while music educators spent 6.3 hours per week. Of the theory-history subgroup, who devoted an average of only 2.6 hours per week, over 75% stated that they would like to devote about the same amount of time.

Although performers and theorists-historians devoted the greatest and least amount of time (4.4 hours and 2.2 hours respectively) to job-related community activities, both groups preferred to devote about the same amount of time to this duty.

### ACTIVITY TYPE SCORES

In order to examine the number of hours devoted to four general types of activities (teaching, performance, research, and administration), subtotal scores were determined for each activity type. Each score is a sum of the hours devoted to the activities in the respective categories. The teaching score represents a sum of the hours devoted to teaching classes and seminars, conducting ensembles, applied instruction, and the supervision of student teachers and dissertations. The performance score was determined by adding the time spent in solo recital preparation, faculty ensemble performances, and composition. The research score is a sum of the hours spent in reading and research. The hours devoted to administrative duties and committees were added to compute the administrative score.<sup>41</sup>

Table 7 shows the teaching, performance, research, and administration scores as well as the total number of hours each faculty type devoted to its job.

Although different teaching activities consumed a range of hours among the three faculty types, each group spent approximately the same total amount of time in teaching. The faculty in this sample devoted an average of 61.4 hours per week to their jobs. A large portion (44.4% or 27.3 hours) of that time was

**Table 7. Total and Subtotal Hours Per Week Devoted to Job**

	Actual Time Spent (Hours per Week)		
	Mean by Faculty Type		
	Performance	Theory-History	Music Education
Teaching Score	28.4	24.4	26.7
Performance Score	11.8	2.3	1.6*
Research Score	7.2	13.8	10.9*
Administrative Score	7.6	6.2	13.9*
Total Hours Per Week Devoted to Job	63.6	53.8	61.2*

\*Response differences are at the .01 level of statistical significance.

spent in teaching and related activities. This finding agrees with the Willie and Stecklin study of faculty that states, "teaching and activities related to teaching occupy the major portion of faculty members' time."<sup>42</sup>

This large proportion of time devoted to teaching does, however, contradict the results of two other studies about university faculty members. In its study of faculty and students, the Carnegie Commission found that fewer than 3% of university faculty members devoted more than 20 hours per week to teaching.<sup>43</sup> Fry's study, done at the University of Queensland, indicates that university faculty spend only about 25% of their time in teaching.<sup>44</sup> This discrepancy may be due to differences in the samples used for these studies. While this study included only music faculty members in its sample, the Carnegie Council and Fry studies used samples which included faculty from all academic disciplines.

The research of Biglan and Ladd and Lipset compares university faculty in different academic disciplines.<sup>45</sup> In their investigation of the different amounts of time devoted to teaching by faculty in different subject areas, their findings indicate that faculty in different academic disciplines do devote different amounts of time to teaching related duties. Therefore, it appears that faculty in the discipline of music devote more time to teaching than their colleagues in other academic areas.

Table 7 also presents the performance, research, and administrative subtotal scores. Performers spent the greatest amount of time in performance and devoted 11.8 hours per week to those activities.

Theorists and historians devoted the greatest amount of time to research activities (13.8 hours per week).

The music education faculty devoted the greatest number of hours per week to administrative duties.

The subjects of this study devoted an average of 61.4 hours per week to their jobs. Performers, who worked 63.6 hours per week, devoted the greatest amount of time to their occupation. Theorists and historians devoted the least amount of time and worked 53.8 hours per week.

Most faculty work about 55 hours per week according to research by Shulman.<sup>46</sup> Performers and music educators devoted much more time to their jobs. The theorists-historians, however, seem to be quite close to the average figure for university faculty. In examining the number of hours devoted to the various activities, faculty members in performance and music education devoted more time than the theorists-historians to teaching and administrative activities, to the advising of students, and to community activities. In addition, performers devoted much more time to performance activities.

## SUMMARY AND CONCLUSIONS

Differences do exist among the three types of faculty in the way they spend their time as well as in the way they prefer to spend their time. In addition, the faculty types do appear to have different degrees of autonomy.

All faculty devoted the majority of their time to teaching-related activities. While the performance faculty spent most of their teaching time in applied instruction and conducting, the theory-history and music education faculty devoted the majority of their teaching time to classroom instruction. Performance and theory-history faculty devoted the least teaching time to student teacher supervision. Music educators devoted the least amount of time to applied instruction.

The faculty seem to have considerable autonomy in their teaching duties. The teaching activity they most preferred is the teaching activity in which they spend the most time. In addition, the teaching activity they least preferred is the teaching activity to which they devote the fewest number of hours. This is true for all three types of faculty.

In the demonstration of expertise, data were gathered on performance and research activities. The performance faculty devoted the greatest number of hours to performance-related activities and they participated in the greatest number of performances. Faculty in the area of performance would like to devote more time to performance. The theory-history and music education faculty, who are only marginally involved in performance, would rather not be involved at all in this type of activity.

The faculty spent different amounts of time in research-oriented activities. The theory-history faculty devoted the most time per week to research. The performance faculty were least involved. While performance seemed to only be of interest to the performance faculty, research was of great interest to all three types of faculty. All three faculty types indicated a preference to devote more time to research-related activities.

In demonstration of expertise, the faculty did not appear to have as much autonomy as it would like. Performers were heavily involved in performance and the theorists-historians and music educators devoted the most time to research. In examining their time preferences, performers were the only faculty members who would like to devote more time to performance. Everyone, however, would like to devote more time to research.

Varying degrees of autonomy were seen in the actual and preferred time devoted to the other job-related activities. This is particularly true in the case of administrative duties. While music educators and performers devoted a great deal of time to both administrative and committee work, both faculty types indicated that they would rather not be as involved in activities of that nature.

The theory-history faculty were only marginally involved in administrative duties and seemed to like it that way.

In comparing the activities that occupy most of the faculty's time with their preferred activities, the theory-history faculty appeared to be the most autonomous. The activities where they devoted the most time are the activities that they most preferred. This was not true with the other two faculty types. Performers and music educators devoted considerable time to administrative duties. It seems that this time devoted to administration was at the expense of time that could be devoted to research or other preferred activities.

An examination of the total hours per week devoted to work reveals that the performers and music educators worked eight to ten hours more per week than their colleagues in theory and history. The performance and music education faculty devoted this extra time to teaching, advising students, administrative, and community activities.

This paper demonstrates that the three music types—performers, theorists-historians, and music educators—differ greatly in the amount of autonomy they have. In addition, they differ greatly in the hours they devoted to their job, and they differ in their work activities and in their work preferences. These differences among the faculty have strong management implications for music school administrators.

Because of limited budgets and resources, many departments are now held much more accountable for their faculty members' time. Music administrators are finding that they need to supply increasingly more detailed reports on faculty and their workloads. This study is unique in that it provides administrators and faculty with detailed data on music faculty's autonomy and workloads. This information can give an administrator additional insight to the faculty of a music school—insight which might prove useful in making administrative decisions.

#### FOOTNOTES

<sup>1</sup>Logan Wilson, *The Academic Man* (London: Oxford University Press, 1942), p. 113.

<sup>2</sup>See Peter M. Blau and W. Richard Scott, *Formal Organizations* (San Francisco: Chandler Publishing Co., 1962), pp. 60–62; and Wayne K. Hoy and Cecil G. Miskel, *Educational Administration* (New York: Random House, 1978), pp. 110–111.

<sup>3</sup>Anthony Biglan, "The Characteristics of Subject Matter in Different Academic Areas," *Journal of Applied Psychology* 57 (1973): 195–203; Idem, "Relationships Between Subject Matter Characteristics and the Structure and Output of University Departments," *Journal of Applied Psychology* 57 (1972): 204–213.

<sup>4</sup>Wilson, *The Academic Man*.

<sup>5</sup>Theodore Caplow and Reece J. McGee, *The Academic Marketplace* (Garden City, New York: Doubleday & Co., Inc., 1965).

<sup>6</sup>Kenneth E. Eble, *Professors As Teachers* (San Francisco: Jossey-Bass, Inc., 1972).

<sup>7</sup>N. Z. Medalia, *On Becoming a College Teacher*, Southern Regional Education Board Monograph Number 6 (Atlanta: Southern Regional Education Board, 1963).



- <sup>8</sup>Fred B. Millett, *Professor* (New York: The MacMillan Company, 1961).
- <sup>9</sup>Altbach, "Stark Realities: The Academic Profession in the 1980's," pp. 221-238.
- <sup>10</sup>Richard D. Mandell, *The Professor Game* (Garden City, New York: Doubleday & Co., Inc., 1977).
- <sup>11</sup>Burton R. Clark, "Faculty Culture," in *The Study of Campus Cultures*, ed. Terry F. Lunsford (Boulder, Colorado: Western Interstate Commission for Higher Education, 1963), pp. 39-54.
- <sup>12</sup>Hazard Adams, *The Academic Tribes* (New York: Liveright, 1976).
- <sup>13</sup>Manfred Bukofzer, *The Place of Musicology in American Institutions of Higher Education* (New York: The Liberal Arts Press, 1957).
- <sup>14</sup>L. Michael Griffel, "Teaching Music," in *Scholars Who Teach*, ed. Steven M. Cahn (Chicago: Nelson-Hall, 1978), pp. 193-216.
- <sup>15</sup>Willard B. Bleything, "On the Workload of Faculty. Part III: Faculty Load Formulas," *Journal of Optometric Education* 8 (1982): 18-22.
- <sup>16</sup>Neville H. Fry, "Academic Staff Work Loads in a University," *Journal of Educational Administration* 19 (1981): 93-105.
- <sup>17</sup>Carol Herrnstadt Shulman, "That Wonderful 12-Hour Work Week," *AGB Reports* 23 (1981): 15-19.
- <sup>18</sup>Martin Trow, ed., *Teachers and Students* (New York: McGraw-Hill Book Company, 1975).
- <sup>19</sup>Newell H. Long, "The Music Teacher in the Academic Community," *Music Journal* 21 (1963): 34, 65-66.
- <sup>20</sup>Ronald D. Ross, "Faculty Accountability and the Performing Arts," *College Music Symposium* 16 (1976): 123-132.
- <sup>21</sup>Lawrence R. Jauch, William F. Gluek, Richard N. Osborn, "Organizational Loyalty, Professional Commitment, and Academic Research Productivity," *Academy of Management Journal* 21 (1978): 84-92.
- <sup>22</sup>Christopher Orpen, "Tenure and Academic Productivity: Another Look," *Improving College and University Teaching* 30 (1982): 60-62.
- <sup>23</sup>Regan Carpenter, "A Study of Artists-in-Residence at American Colleges and Universities," *Contemporary Education* 43 (1972): 144-146.
- <sup>24</sup>Janet N. Bacon, "Conflict and Accord: The Artist and Humanist in the University" (Ed.D. dissertation, The Pennsylvania State University, 1979).
- <sup>25</sup>Robert W. John, "Degrees, Titles, and College Music Teaching," *Music Educators Journal* 66 (1979): 58-59.
- <sup>26</sup>Ross Lee Finney, "Employ the Composer," *American Music Teacher* 11 (1961): 8-9, 28-29.
- <sup>27</sup>James S. Ackerman, "The Arts in Higher Education," in *Content and Context*, ed. Carl Kaysen (New York: McGraw-Hill Book Company, 1973), pp. 219-266.
- <sup>28</sup>Thomas J. Filas, "Professional Musician vs. Music Educator," *Music Educators Journal* 48 (1962): 124-125.
- <sup>29</sup>Julia Anderson and Jane Weidensaul, "Artist on Campus," *Music Journal* 34 (1976): 10-11, 41.
- <sup>30</sup>James Paul Kennedy, "The Concert Artist in Education," *Music Journal* 25 (1967): 87-88.
- <sup>31</sup>Anthony Barresi, "The Artists and Educator Controversy," *Dialogue in Instrumental Music Education* 4 (1980): 48-59.
- <sup>32</sup>Ellis B. Kohs, "The Status of the Composer-Educator," *Musical America* 70 (1950): 29.
- <sup>33</sup>James A. Perkins, "The University and the Arts," *Music Educators Journal* 52 (1966): 49-51, 210-211.
- <sup>34</sup>Gunther Schuller, "What and Why is a Conservatory?" *Music Journal* 26 (1968):

<sup>35</sup>Eric Clarke, "Can Music Teachers Be Artists and Educators?" in Music Teachers National Association, *Proceedings, Thirty-Fourth Series* (Pittsburgh: Music Teachers National Association, 1940), pp. 24–30.

<sup>36</sup>"Music: A Major Force in American Universities—An Interview with Dr. Wilfred Bain, Dean of the Indiana University School of Music," *The Australian Journal of Music Education* 12 (1973): 11–15.

<sup>37</sup>Robin Myrer Hendrich, "The Future of Musical Performance Training: The Conservatory vs. the University" (Ed.D. dissertation, University of Massachusetts, 1978).

<sup>38</sup>Biglan, "The Characteristics of Subject Matter in Different Academic Areas," pp. 195–203; Biglan, "Relationships Between Subject Matter Characteristics and the Structure and Output of University Departments," pp. 204–213.

<sup>39</sup>This questionnaire is modeled after a questionnaire used by John W. Gustad in his study of college teachers. See John W. Gustad, *The Career Decisions of College Teachers*, Southern Regional Education Board Monograph Series Number 2 (Atlanta: Southern Regional Education Board, 1960).

<sup>40</sup>The activities were taken from a list of teaching load activities developed by the National Association of Schools of Music. See Timothy A. Rowe, *Music in Higher Education* (Reston, Virginia: National Association of Schools of Music, 1981), pp. 49–56.

<sup>41</sup>As each teaching score is a sum of the hours devoted to each teaching activity, scores were not determined for those subjects with three or more missing values. No missing values were allowed in the tabulation of the performance, research, or administrative scores.

<sup>42</sup>Willie and Stecklein, "A Three-Decade Comparison of College Faculty Characteristics," p. 16.

<sup>43</sup>Trow, ed., *Teachers and Students*, p. 48.

<sup>44</sup>Fry, "Academic Staff Work Loads in a University," p. 97.

<sup>45</sup>See Biglan, "Relationships Between Subject Matter Characteristics and the Structure and Output of University Departments," 204–213; and Ladd and Lipset, "How Professors Spend Their Time," p. 2.

<sup>46</sup>Shulman, "That Wonderful 12-Hour Work Week," p. 16.

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## MEETING OF REGION FOUR

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### MUSICAL SYNTAX, GRAMMAR AND DESIGN: PLACING TONAL STUDY IN PERSPECTIVE

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The required study of music theory by all undergraduate students who aspire towards professional careers as musicians has, as its single overriding purpose, the preparation of fine musicians who will be able to function effectively in the professional world. Although it clearly plays an essential role in helping students gain insight into the nature of music and can stimulate the intellectual curiosity of these young aspiring musicians (which are an integral part of the definition of "fine musician"), the fact remains that its principal concern is with the practical preparation of musicians.

If we accept the practical intent of the study of music theory as its primary *raison d'etre* in the undergraduate curriculum, and if we add to that our recognition of the widely varied opportunities that our present music students are likely to have upon completion of their formal study, then we may be required to view the content of our programs with a completely different perspective than may have prevailed over the past many decades. A broad array of questions cry out for attention when we bring this perspective to bear on our review of our theory offering. These include (but are certainly not limited to) questions such as:

I. The Common Practice:

- A. Is the study of Common Practice theory of *prime* importance in the training of today's musician?
- B. What level of skill is it appropriate for us to require in the manipulation of four part Bach chorale style or Baroque contrapuntal style? In what professional circumstances are either of these styles going to be of importance?
- C. To what extent can the study of Common Practice Theory be justified as a body of skills that will be of importance to the practicing musician?
- D. What musical situations are likely to require the mastery of species counterpoint (16th or 18th century)?
- E. Does the study of Common Practice theory have practical importance beyond its great historical significance?

## II. Other Practices and Aesthetic Values:

- A. Are there areas of theoretical study which presently are not part of our curricula but which have the potential of contributing in a significant way towards the practical training of the aspiring musician?
- B. Are there areas of theoretical music study which presently are not a part of our curricula but which may have a very high level of historical significance comparable to that of the Common Practice?

If we are honest with ourselves, it seems to me that we are obliged to do some very deep soul-searching as we consider the implications of these and other related questions. After I took a hard look at them, I found it very difficult to imagine returning to a "business as usual" approach to the teaching of music theory. The difficulty in providing simple answers to the questions which I have just presented is compounded significantly when we recognize the highly pluralistic society in which we are presently living. No longer can we ignore the powerful aesthetic forces (amongst others) external to the Western culture which are now readily available to all of us and which are frequently experienced in a variety of contexts. Instant communication on a global level is no longer simply a cliché, it is a powerfully influencing force on our own aesthetic growth and development and, ultimately, on the decisions we must make relative to the teaching of music.

However we may feel about it, the dramatic social, aesthetic, cultural and practical changes that have taken place and continue to surround us, will not go away and portend the rapid emergence of a musical world that may prove to be completely foreign to those that have come before. The first tentative steps to broaden our horizon beyond the narrowly focused study of Common Practice theory (frequently amplified by Palestrina-style counterpoint, often taught through the use of Fuch's species approach), began about twenty years ago, when the study of medieval and a broader perspective of Renaissance became a part of some undergraduate theory curricula. Through the efforts of the Comprehensive Musicianship Project and a variety of conferences over a period of years, experimentation with the teaching of music theory became reasonably widespread. Comprehensive musicianship became the vogue commitment in many institutions and a broad spectrum of models emerged that were designed to accomplish that goal. More recently, we have seen some tentative interest being expressed in the possibility of introducing non-Western music theory and theory of jazz into the required undergraduate curriculum. Of course, we must acknowledge the fact that a great many institutions also introduced varying degrees of contemporary music theory study into their undergraduate programs.

In spite of this encouraging array of diverse areas of theoretical study being introduced into some institutional settings, the simple fact remains that Common Practice theory is the prevailing and predominant force in undergraduate theory training and, in the great majority of instances, it is heavily geared toward

developing writing skills in the Bach chorale or contrapuntal styles. Of course these programs usually embody extensive study of the techniques of analysis normally primarily devoted to the tonal literature, and with increasing frequency, through the use of Schenkerian analytical techniques. Lest there be any misunderstanding, let me hasten to point out that I am neither opposed to the study of tonal theory nor do I underestimate its significance in the training of musicians, but since the practice of music in its many different forms today draws upon the compositional techniques and principles of Bach's chorale and contrapuntal style in, at best, a very indirect way and to a comparatively minimal degree, it is my opinion that the study in the vast majority of our institutions is disproportionate to its value in the training of future musicians or its relative position in a global view of music. It is nothing more than a very important segment in the continuum of the evolution of musical ideas in the narrow but very important context of Western civilization.

Having made some remarks which express a high level of disenchantment with the traditional teaching practices in the field of music theory, I fully recognize and accept the responsibility I have to offer alternative possibilities for consideration. But before I do, I feel compelled to question another myth. Since I may have already proven myself guilty of heresy in our profession, there seems little reason for me to be timid about expressing yet another viewpoint which may contribute to further discomfort as we view the general subject of this discussion. Once again, there is certainly no consistency of practice throughout the country but the most commonly used reference seems to be that we are teaching the "theory" of music. I find it difficult to believe that we are theorizing about music with undergraduates who are learning the most basic sounds, signs and rhythmic references. More accurately, we are teaching the language of music, its syntax, the technique of sound manipulation in the context of time, and its complex spectrum of rhythmic subdivisions. This should not be interpreted as excluding the processes and techniques of conceptualization or basic "theorizing" at the undergraduate level but, to theorize is to speculate on the basis of a substantial body of knowledge as to the potential opportunities and limitations of newly conceived or recognized musical constructs. It is an intellectual activity engaged in at the highest level of professional examination and discourse. To be consistent with our sister disciplines, it seems to me appropriate for us to use different terminology for our undergraduate programs and to reserve the term "theory" for the graduate level of study where it in fact belongs. It seems more appropriate to me at the undergraduate level to refer to the subject as "musical syntax and grammar" or the "principles of musical structure and design." But perhaps a more comfortable term will emerge as we explore alternative programs for the undergraduate "theory" course of study.

Several assumptions must be made in order that the outline and explication of an alternative program may be effectively accomplished. These assumptions are as follows:

## I. The Students:

- A. Students entering the program are freshman coming directly from high school;
- B. Students entering the program will be screened and expected to meet a minimum standard which includes the ability to read the treble and bass clefs, functional familiarity with the most common metrical patterns, and understanding of concepts and intervallic patterns of the most common scales and modes;
- C. Prospective students will be asked to demonstrate through audition, a respectable standard of performance capability on their principal performing medium (instrument or voice);
- D. Prospective students will be expected to have had some credible performing experience appropriate to their instrument or voice (e.g., the traditional high school chamber ensemble, orchestra, band, or chorus experience, solo recital appearances, or other equivalent activities including jazz or pop idioms that are deemed of suitable quality).

## II. The Faculty:

Further assumptions must be made relative to faculty who will teach a proposed program and the materials that may be used for that program.

- A. We must assume that few, if any, faculty members on the staff of colleges or universities today have been trained in a manner that will have prepared them for the type of program that will be proposed in the forthcoming remarks;
- B. We must accept the fact that the great majority of faculty who may be asked to assume responsibility for such a program also may be hostile to the idea of changing past practices (the factors of comfort with past teaching patterns, philosophical commitment to particular approaches, and the simple availability and familiarity of materials for prevailing approaches together work as a deterrent against the acceptance of a completely new approach).
- C. Recognizing the difficulties in making a dramatic change in approach to teaching a basic body of knowledge, faculty members involved will have to understand the impediments and the development nature of such a program and will have to, above all, be convinced of the philosophy of the new program and hold it as paramount in their minds as they mold and shape the new course structure.

## III. The Program:

We must also make some assumptions relative to the new program that we will consider and these would probably be applicable to any alternative that might be proposed. They include:

- A. Regardless of the care and effort in design, no new program will arrive without imperfections;
- B. The presentation of a new program, however carefully designed, will require imagination and initiative on the part of faculty members and will require gradual refinement as experience dictates;
- C. New materials will have to be developed or old materials modified to permit the effective presentation of such a program. Over a period of many decades, a large body of literature has been published and utilized for the training of undergraduate students in "theory" and these materials may be either unsuitable for a new approach to teaching theory or may have to be sharply modified for such an approach while new materials are being developed.

### **MUSICAL SYNTAX AND DESIGN: A NEW NAME AND APPROACH TO TEACHING UNDERGRADUATE MUSIC "THEORY"**

There are certain fundamentals and principles that prevail in the music of all times and of all cultures. Recognizing that the young musicians produced from our institutions must be prepared to face that diversity of music, and recognizing that the probability is that this diversity will become more pronounced and more predominant as a characteristic of the pluralistic musical culture of the future, it is quite apparent that we have the responsibility to design an educational training and experience that will prepare our students for these increasingly diverse emerging expectations of the professional world. In order to do so, it is my opinion that the most logical and potentially effective approach is to address music from references that are common to all musics and to identify the unique stylistic, cultural, historical and even individual characteristics that contribute to the richness of our cultural heritage.

Using these common musical references as our point of departure and accepting the principle that the music of any time, and geographical location, any cultural identity, and any aesthetic premise will be an appropriate resource at any point in the program, we are limited only by our individual wealth of knowledge of musical literature, its historical and cultural genesis, and by our skills in presenting it. At this point, it is essential that we identify what these common references are and how they may be employed to provide understanding of musical syntax, grammar and design.

Let me briefly identify those basic components which will serve as our point of departure and later come back to discuss each of them in greater detail. The elements to which I refer and from which the entire program will emerge are: the philosophical, cultural, social, political, spiritual, and personal environment for which the music emerged: time; contour; tension and resolve (simultaneous and linear); timbre; textural density; and finally, the acoustical properties of resonance and reverberation. It is quickly apparent and perhaps even disturbing

to some that I have not used the terminology that we normally expect to find in this undergraduate area of study. Such terms as harmony, melody, counterpoint, voice leading, and other such traditional tonal references have been replaced by terminology that attempts to allow for the music of any cultural background, any period, any syntactical or grammatical premises, and which requires that examples of diverse literature be an integral part of the undergraduate education. The content of possible sequences of courses will become clearer as I progress to discuss each of these focused areas of study. The capsule outline that follows is not intended to suggest a prioritized order of events or subjects, nor does it pretend to offer a comprehensive delineation of all topics that might be covered. Rather, it is presented here for the purpose of suggesting the nature of the proposed study and some of the materials that might be included.

The first topic heading that I suggested was the philosophical, ethical, spiritual, social and psychological phenomena in the study of musical syntax, grammar, and design. The questions related to aesthetics and values, and the many social issues that music is both credited with and accused of addressing are subject areas that have no home in the undergraduate music curriculum at the present time. This is, regrettably, true of most graduate programs as well where, as has already been suggested, these subjects should assume an important (central) role. Recognizing this dual educational design deficiency of the past and the significance of this subject matter, it is included in this undergraduate proposal while I continue to assert that it is of crucial importance in graduate studies. Individual instructors may introduce such subjects at times but rarely are they an integral part of the curriculum.

At the same time, throughout history, music has played a vital role in society, and it is, therefore, incumbent upon us to assure that these subjects are addressed. By doing so, not only will we produce finer and more knowledgeable musicians but will have educated more understanding and responsible artists. Since the great majority of us are not educated in this way ourselves, our first challenge clearly is to determine how such issues can be addressed in the context of the study of musical syntax, grammar, and design. Will an analytical study of the protest songs of the last several decades help us gain insight into their political germination? What do the harsh dissonances of Gesualdo juxtaposed against Palestrina's subtle (albeit austere) compositions tell us about the social environment from which this music emerged? How do the amorphous sounds of the Impressionists, which at times are as difficult to grasp as a smoke ring in one's hand, speak to and prophesize the changing attitudes of the century that they quietly heralded in? What does the music at the end of the thirteenth and the beginning of the fourteenth century tell us about the debate that was taking place between secularism and the Church? In what context is the pluralism about which we are all hearing so much being expressed in the music of our time?

These many different forms and periods of music should be able to be studied in a syntactical and structural way to help gain insight into the nature



of their message. Music may be the most abstract of art forms and perhaps the most abstract form of human communication, but this does not necessarily mean that it is not comprehensible in more tangible ways than the emotional responses that it is credited with generating. It is for us to gain that understanding to every extent possible in order that we may remove the mystique that surrounds music and thereby make it possible for it to become a more vital part of the lives of more people. In one way or another, a very large proportion of the students we graduate become teachers of music appreciation in whatever facet of music they may professionally function. If we cannot help them "appreciate" the content of music, how can we expect them to communicate with the broad populace? Music appreciation is not a process of dropping needles and memorizing dates. Rather, it is a process of gaining insight into the content of music, which, if understood, should provide us with a greater resource to understand and deal with life itself. Sometimes metaphorically, sometimes associatively, and sometimes quite directly, music does provide us with insights that can ease or enrich our lives significantly. Our challenge is to understand and articulate effectively these characteristics of music, the derivations, and the manner by which they may be understood and utilized. This is no small challenge, but meeting it may ultimately be more rewarding than being able to identify every member of a pitch class set in a serial symphony.

If we limit our consideration of "contour" to linear contour (for there are other possible interpretations of the term), then such sub-headings as the following could be included in the study. The gestural definition of line as it is practiced in a variety of musical styles would seem a logical and possibly even necessary point of departure. The variety of linear modes that are used in several different cultures, the raga principles which characterize Hindu music, the cheironomic neumes suggesting linear contour and subsequently followed by the square-note notation neumes, as well as the "licks" of the many forms of American jazz and of many folk traditions, suggest a broad area of study for the consideration of improvisatory line within the context of several different cultural sets of expectations. Certainly, the array of linear devices associated with the entire tonal period offer an extended area of study. Any discussion of linear structural units will require consideration of motivic devices, linear sequence, implicit harmonic content and its own inherent degrees of tension and repose, and the construction and utilization of phrases of broader architectural design. Additional areas of study such as Klangfarbenmelodie, the nature of contour in a twelve-tone context, the presence or absence of contour in a pointillistic musical setting, are some examples of sub-topics that would have to be included in this general area of study. Clearly, in a study of this kind, we will be obliged to consider music that is principally spontaneous in nature, i.e., improvisatory, as well as music having a variety of different kinds of prescribed and precisely calculated expectations. It will be necessary to span the entire history of known musical output as well as sample the different cultural aesthetic

premises that constitute the total world of music. By doing so, we will help our students gain a greater sense of freedom, and greater insight into the nature of contour as a compositional force, and will provide them with a rich resource of musical experience and understanding to draw upon in their own professional musical activities.

A third area of study which cannot be divorced from any music in any historical period is that of "time." All music exists in time and utilizes some form of equal and unequal distribution of sound and silence through time. The manner by which the spectrum of time dimensions from the most expansive to the most minute are employed contribute in very significant ways towards stylistic definition and the expression of aesthetic values. The degree to which time components are subjected to control as opposed to freedom of interpretation is equally as important in musical stylistic and cultural definition. The intricate, and to Western ears seemingly incomprehensible patterns of African tribal drumming (complex fabrics resulting from the interweaving of several comparatively simple patterns), the subtle raga improvisations that occur over the recurring talas of Hindu music, the "pushed beat" of the jazz idiom in an essentially symmetrical/metrical setting, the long sustained performance style of Tibetan chant, the free rhythmic flow of Gregorian chant, the commanding authority of the pulse in Baroque music, the fluid, rhythmic nature of the Impressionists, and the complex, asynchronous metrical patterns of many styles in twentieth-century Western music, are but a few examples that collectively reveal the diversity that can be found in the utilization and interpretation of time as a compositional and expressive vehicle in music.

It is possibly the single strongest force in musical expression for all other dimensions of music rely in one way or another and to one degree or another on the use of time, however brief or expansive it may be. Consequently, although it must be a separately identified component in the program concerned with syntax, grammar and design of music, we have no choice but to consider it an integral part of every other facet of this program. An understanding of time relationships at various levels will contribute to the students gaining a greater insight into the values and limitations of spontaneity or prescribed structure as modes of musical expression. Harmonic rhythm, at this juncture, has been recognized for a long time in Western music as an important force in the design of a composition. And we are certainly all aware of the note-to-note rhythmic impact of phrase and period, whether it is in a melodic, contrapuntal, or an harmonic context. Although they have not been commonly used, such references as timbral rhythm, textural rhythm, dynamic rhythm and the rhythm of metrical modulation are all dependent on time relationships and can help us gain greater insight into many types of music.

The fourth topic heading to which I referred in introducing this general subject was that of "tension and resolve." Obviously, those concepts can be

applied to just about every facet of music and to all musical cultures and time periods. However, there are those who would argue that some forms of music do not have as principles of their conception a sense of tension or resolve. This has been said by some about Gregorian chant; others have suggested that to try to apply these concepts to some Oriental music would be antithetical to the nature of that music. In terms of deliberate, calculated musical intent, there may well be validity to those arguments. However, I am of the opinion that whether or not consciously, music inherently embodies a sense of tension that requires movement to a state of resolve as soon as two pitches are sounded either in succession or simultaneously. Activity of some kind, i.e. "tension" is created and some form of resolution will be anticipated whether through additional sounded pitches or internalized in the auditor. To some extent this is a physical phenomena in that when any wave is set in motion there is immediately activity and when a second wave follows it, a tension exists between the two physical forces. The auditory mechanism of the listener is physically activated, which creates a psychological expectation, i.e. "tension" which in turn anticipates some form of resolution. These facts cannot be ignored and although it may be possible to demonstrate that one type of music is more dependent on the deliberate creation and resolution of tension than another, to assert that these forces do not exist is to defy physical and psychological reality. At the same time, it is quite reasonable to assume that some musical cultures may attach little significance to this phenomena. This should not be perceived as having any quality or value implications whatsoever attached to it—it is simply a characteristic of that music which may help us gain insights into the values of the culture from which it is spawned.

The concept of tension results from unfulfilled expectation. It can be extremely subtle or it can become a power that may verge on the painful. Of course, the entire spectrum between these two extremes is, to one degree or another, present in all music. Whole components of a composition may contribute to the perception of tension. It should be quite apparent without dwelling on the subject, that tension can be created individually or through interaction by rhythmic, melodic, harmonic, contrapuntal, textural, dynamic, and many other facets of musical composition. The expectations upon which tension is based may be brought to the hearing of a composition from earlier experience, or it may be established within the context of a particular composition. These observations are in themselves certainly not new or unique. The challenge, however, is understanding and teaching music with more global aesthetic references while establishing and maintaining a sense of perspective on the many different forms of music that must be examined and the social environment from whence they came.

Although, as noted, the principles of tension and resolve can be perceived and addressed in all facets of musical syntax and grammar, and their impact can be reinforced by the effective interaction of various components, there is un-

doubtedly one dimension especially pronounced in Western music (and largely unique to it) that offers a broader spectrum of expressive potential through both remarkably subtle and highly dramatic capabilities which extend beyond the capacity of other elements. I am speaking here, of course, of harmonic relationships (using the word "harmonic" in its functional though not exclusively tonal interpretation). That is, the term "harmony", as used here, refers to any series of multi-pitched simultaneities which, whether intentionally designed to do so or not, contribute to or provide a sense of direction and forward motion (goal orientation) that ultimately results in the creation of some degree of tension and some sense of resolution of that tension, however that is specifically defined or determined. Therefore, we must consider all facets of harmony as we have defined it herein throughout the evolution of Western music, whether that be modal, tonal, polytonal, atonal, serial, jazz, Dixieland, rock, and any other form of music wherein series of simultaneities play an integral part in the stylistic definition of the particular music. Of course, this study would have to incorporate the music of any non-Western cultures wherein the use of such simultaneities is also an integral part. These may be few and far between, for we recognize that the use of simultaneities as a part of the compositional design in music is especially pronounced in Western music and may in fact be unique to it. But, wherever they may be found, they should be examined and considered as a resource for this study.

Timbre has never been an integral part of undergraduate programs in music "theory", except in the context of a class in instrumentation or orchestration. At the same time, there are a good number of examples throughout the literature from earliest times that reflect an awareness of and an interest in the use of timbre as a compositional element. Whether it was coloristic juxtapositioning of paired imitation; in the occasional imitation of the sounds of nature; the spectrum of color choices that we've gradually added to the King of instruments, the organ, through its long evolution; or the specific coloristic instrumental (or vocal) choices made by composers from the beginning of formal scoring, it can be demonstrated that composers were cognizant of the compositional and expressive possibilities of timbral variety and juxtaposition. In the expansion of the orchestra as reflected in the scores of Richard Strauss and early Stravinsky, the spectrum of timbral expression grew enormously to encompass the most subtle differentiations on the one side to the most dramatic contrasts on the other. And in more recent years, with the advent and rapid increase and sophistication of electronically generated and manipulated sound, literally any possible timbral combination that the mind may conjure up can be produced. As a result, important new opportunities opened to composers for the use of this expressive element as an integral part of compositional conception and design. Recognizing these facts, it is difficult for me to imagine that the study of timbre would not be included as an integral part of the general study of musical syntax, grammar, and design. Timbre can be studied as an acoustical phenomenon, for any defined

timbre is simply a particular complex of partials having a prescribed relationship to each other, perceived with a particular envelope, and having a distinctive set of dynamic inter-relationships between the respective members of that collection of partials. Likewise, it is a psychological phenomenon which elicits responses such as "bright," "dark," "grating," "warm," "stark," and the many other such possible subjective references. These characteristics lend themselves ideally to the effective compositional use of this resource.

Another thread in the compositional fabric that has only recently begun to be recognized as a potential compositional force in its own right but which has always played a part, consciously or not, in compositional decisions and in the characterization of musical style, is that of textural density. A very basic form of textural density is witnessed in responsorial singing whether that of harvest songs or cantor/choral response in the chanting of a service. This mode of singing may have been motivated by extra-musical reasons, but nonetheless they reflect an awareness of the two different densities of texture resulting from the solo voice as compared with a number of voices singing in unison. We need not dwell at this time on the obvious fact that the entire spectrum of possibilities from the solo line to thirty, forty, fifty or more individual discreet sounds (e.g., Penderecki's *Threnody for the Victims of Hiroshima*) could be cited and used as effective examples to demonstrate the diversity of textural possibilities used as compositional elements. Likewise, one could speak of contrapuntal texture, harmonic texture, pointillistic texture, and others in their own infinite variety of possibilities to reveal the contribution that texture can make to the expressive context of a piece of music. The value of this component in a compositional structure becomes increasingly more apparent in the area of electronic music, where the composer has almost absolute control over the density of the texture as his or her composition unfolds.

In the past, a small degree of attention has been paid to acoustics in music "theory" classes. Its most common occurrence would be in the context of introducing the overtone series and possibly suggesting the relative proximity of tones in a scale to their fundamental. Or reference may have been made in the discussion of harmony or orchestration to the desirability of having wider spacing on the bottom, and closer spacing in the upper voices. In very recent decades, the dramatic advancements in audio technology, which are making us increasingly more conscious (and demanding) of our sound environment and its resonance and reverberation, require that we consider certain acoustical phenomena to have compositional and expressive potential which can be controlled and designed into the compositional fabric. Although a large proportion of our current faculties have little or no experience with the use of electronic equipment in the production of sound for performance, and although it is probable that only a small proportion of our colleagues will accept and recognize the idea of electronic manipulation as having compositional or expressive and stylistic implications, I am of the opinion that this may become an increasingly more important com-

positional tool and stylistic characteristic. Therefore, I am of the opinion that the increased study of acoustical phenomenon and the electronic means by which they can be controlled and created, can and must be part of the study of musical syntax, grammar and design.

## SUMMARY AND CONCLUSIONS

I am well aware that the proposals I have put forth here may be little more than a stroll through fantasyland. The achievement of such expansive goals, even if they are embraced as worthy and possible, may be perceived as being more difficult than achieving travel at the speed of light, but the Academy does not change by waving magic wands. One must begin with a dream and the willingness to share it, for only then can others study it, enrich it, and bring it a few steps closer to realization. It is a very slow process for we are dealing with human beings, we are dealing with an enormous industry that is slow to change, and we are dealing with our own need to gain a greater clarity of understanding before we can adopt and utilize such a program. We need an ideal toward which to strive and this program is presented as a point of departure toward the identification of such an ideal. No pretense is being suggested that a complete functional package is being put forth for adoption. In fact, little more is being put forth than a set of ideas for discussion and refinement as a point of departure for the possible development of a program such as the one suggested.

In summary, the following suggestions are offered for consideration:

1. The undergraduate program that is designed to develop oral comprehension and skill in the graphic manipulation of sound and silence should not be referred to as a "theory" program. Possible alternative designations might be "musical linguistics" or as used earlier "music syntax, grammar and design." The term "theory" should be reserved for the speculative studies that are the appropriate concern of graduate programs. The study of aesthetics, the sociology of music and musical analysis and criticism more appropriately fall under the umbrella heading of "music theory."
2. The program should be presented utilizing primarily oral, analytical, and performance procedures. Written exercises should be kept to a minimum and should be sharply focused. In the past, enormous amounts of time have been devoted to developing high levels of skills in the manipulation of notes on paper. Problem solving in voice leading, inversions, non-harmonic tones, doublings, alternative progressions, and effective phrase structuring consumed large amounts of time in the development of techniques that have no practical value to students in today's musical world. It is true that many valuable principles were revealed in such exercises, principles that can be applied to many forms of music, but it is my opinion that the end did not justify the very time-

consuming means. It is my opinion that our energies and talents could be far more productively used if we were to direct students towards the cultivation in two primary areas of concern—oral comprehension and the ability to produce the music studied in performance. Consequently, class activities should consist largely of score study and oral analyses of the works being considered followed by efforts at performance replication of the styles or techniques under discussion.

3. Assignments should spring from the work that was done in class. They should be designed to increase aural acuity as well as develop freedom and confidence with the instrument or voice in the replication of the music studied. However, it should also be expected that assignments include development of writing skills appropriate to the area of study, but these should not be designed for the purpose of developing composer-level skills in the manipulation of notes, but for the purpose of reinforcing conceptual understanding of the aural techniques and skills.
4. It is my belief that this study can be pursued in a variety of equally valid formats. An historical or reverse historical model might provide some advantages and feel comfortable to some faculty. Others may prefer to approach the subject on a topic-by-topic basis (e.g., time, contour simultaneities, and timbre). Still others may prefer to approach the subject by genre or by cultural derivations. All of these and others that might be offered provide equally valid possible approaches to the subject matter. The only cautionary comment that I feel compelled to offer is that the instructor must be careful not to become so involved in the particular approach that the primary topics outlined earlier become diluted and subservient to the special bias of that instructor.
5. The music of all historical periods, all cultural derivations, and all styles and genres, should be integrated into this course of study. If value judgments are to be made or even implied about any of this music, premises for the value determinations should be clearly explicated. Those dimensions which are shared by all music and can legitimately be referred to as universals should be identified and tested while those that distinguish one kind of music from another should be examined and understood for the unique and distinguishing contribution they make to that music.
6. In designing the program, the contribution and function of the music should be considered and, to the extent possible, should be incorporated in the analytical procedures used in the course of study. Aesthetic considerations, metaphorical implications, associative expectations, and other qualities that the music may possess should be routine topics for consideration. Since music does not exist without some form of social function and environment, it is difficult to imagine that effective understanding can be achieved without concern for any study of these factors.

Traditional music "theory" programs, whatever description, have, in the vast majority of cases, been committed almost exclusively to the study of the Western European traditions covering a period of approximately 250 years. They have focused on developing quite high levels of skills in the written manipulation of Common Practice harmony and counterpoint both of which, although fascinating and excellent intellectual disciplines have little, if any practical value to today's musician. Such a narrow and heavily prejudiced educational experience is both unrealistic and impractical in terms of the rapid changes that have taken and are continuing to take place in today's society. Although our education must and should be based on practices and judgments of the past, it's primary responsibility is to prepare students for the present and for the future. To the extent that it is within our capabilities to do so, it is incumbent upon us to look upon comfort and complacency in educational patterns with disdain and to aggressively pursue alternatives that hold promise for meaningfully accommodating the present and future needs of our students. The proposals presented herein are intended to offer one alternative for consideration in the attempt to fulfill our responsibilities. It is hoped they will provide a springboard for extensive debate and may contribute in a positive way toward the restructuring of the undergraduate curriculum.



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## MEETING OF REGION SEVEN: FUNDRAISING IN THE MUSIC UNIT

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### AS YE SOW, SO SHALL YE REAP

GENE R. LOCKHART  
*East Texas State University*

Music administrators across the nation wrestle with myriad problems of personnel and curriculum, but the perennial problems of budget are of increasing concern to all of us. Increasing costs associated with a steady or even declining student market, shrinking percentage of a total market share, increasing competition, all stacked on a discipline which is equipment dependent, make the situation a little overwhelming. To compound the problem, the specialist nature of our faculty limits flexibility, and our delivery systems usually place us at the very bottom of the student/teacher ratio charts.

The financial pressure to do more with less, economize, streamline, and any other euphemism for "cut costs" is placed on our shoulders at precisely the time we are trying to increase recruitment and retention of students. On one hand we are told to reduce overhead and, at the same time, we face the increasing costs of competing for outstanding talent through merit based scholarships and awards.

Being the creative individuals that we are, it should surprise no one that enterprising music administrators are looking to external sources for possible solutions to the financial dilemma. And why not? In 1984 voluntary support for colleges and universities reached a record 5.6 billion dollars, up 8.5 percent from 1983, and up 7.3 percent over the past five years. The 8.5 percent growth in voluntary support exceeded the 3.7 percent increase in the Consumer Price Index (CPI). The four major sources include alumni at 1.3 billion, non-alumni individuals at 1.3 billion, business at 1.2 billion, and foundations at a little over 1 billion.<sup>1</sup>

It is interesting to note that 3.4 billion dollars of this total was earmarked for current operations and 2.2 billion dollars for capital purposes. There is considerable private support for current operations.<sup>2</sup>

Corporations increased their giving to colleges and universities at nearly four times the rate of inflation, and total giving went up more than twice as fast as inflation. This means a substantial increase in real spending power for the colleges.<sup>3</sup>

But what chance does the music department have in the struggle for those external dollars? I submit that the department or college of music can and should play a significant role in the college or university's total development program as well as serving its own needs. Music has high visibility with people able to contribute. Although wealth does not equal philanthropy, cultural awareness is an inextricable part of our social fiber, and the common bond can become a basis for reaching significant sources of external funding.

What are the sources that may well serve and support our programs? The most frequent source is musical alumni. Where are your alumni? For whom do they work? Do you have good addresses for them? Can you name the ten best alumni prospects for a gift for your program? Who would be the best contact person for each of these ten? Do you maintain a file on these most productive graduates? Do you have news clippings and resumes showing their latest successes?

Don't write off an alumnus who is no longer in music. How many of your alumni still earn a living in music? Are any of the others employed by major corporations that may be very supportive of the arts? Over twelve hundred corporations now match gifts that their employees make to institutions of higher education. These corporations are seeking to support those institutions that are providing them the knowledgeable employees whose skill and talent they require. To support that source of talent, corporate America is increasingly turning to matching gift programs to disburse some of their profits. An alumnus making a donation of \$100 to your department program can often file for matching support from his or her company. This support can be on a one-to-one, two-to-one, three-to-one, and sometimes four-to-one matching basis. If you know the corporation employing your graduate, it is possible to encourage that alumnus to make a contribution that is personally tax deductible and additionally multiplied several times by the employer. None of this is possible unless you know your alumni and their activities.

Giving by alumni and other individuals, still the largest single source, constituted almost 47 percent of the support received by all colleges and universities in 1984. According to the annual report prepared by the Council for Financial Aid to Education and jointly sponsored by the Council for Advancement and Support of Education and the National Association of Independent Schools, three quarters of all gifts carried restrictions regarding their use.<sup>4</sup> This fact makes development directors very uneasy since we all know that it takes unrestricted money to operate a development program; however, restricting specific gifts to particular programs should be encouraging to the music department.

At this point music department heads frequently respond "But none of our music graduates are rich!" Do you know this as fact, or are you just assuming that public music teachers and performers produced by your department have only the financial resources that are immediately obvious to you. How many of

your alumni do you think might be giving \$500 or \$1000 to their church? Are they rich? At least some of your graduates are now married. What is the financial worth of the spouse, and, even more important, what is the spouse's view of your program? Have you made an effort to include not only your alumnus, but also the spouse in activities showcasing your program? We had a graduate whose spouse worked for a corporation with a matching gifts program. The wife was impressed and gave the university a gift that was matched three-to-one.

I would interject here that if you solicit a gift but fail to follow through with the appropriate personalized letters of appreciation and recognition for the gift—don't even consider a departmental development program. Consistency is critical to the solicitation process. The appropriate thanks and recognition will not only help you today, but the up-grading of that relationship with the alumnus may well serve as the foundation for major gifts such as endowments or trusts in the future. Stewardship is critical!

What major corporate entities do you have in your community and immediate area? What efforts do you make as a department to strengthen the contact with those businesses to solicit an on-going involvement with the arts? Is a local industry a member of a parent company that supports higher education either through matching gifts or through grants and other special projects? An excellent source for information on your neighborhood corporations is their annual reports. Check with your development office and see if the report isn't already on file. Corporate involvement is growing by staggering proportions through the gifts of company products and other property. These gifts made up 15 percent of all corporate support in 1983-84.

The one billion dollars distributed to higher education by the hundreds of foundations throughout the U.S. is impressive—but we are often intimidated and overwhelmed by the "world of foundations." The foundations on the other hand are extremely helpful and are eager to find projects that match their interest areas. There are many research tools available to make your search easier. *The Taft Foundation Directory* which was first published in 1971 will probably be available in your development office or in your library. It is a yearly publication of comprehensive profiles and analyses of America's private foundations. By using only the interest area of the Directory, you can find all foundations interested in music including the foundation name, foundation type, grant type, grant distribution, contact person, fiscal information, recent giving levels, application procedures, and officers and directors. The indexes include foundations by state, types of grants, fields of interest, individuals by name, individuals by place of birth, and individuals' alma mater.

Another major source of information about foundations is available through the Foundation Center, Inc. which has a *Foundation Directory* and a source book of profiles. All these publications, plus additional resources, are available for free public use in library reference collections nationwide. You may call toll

free 800-424-9836 for the collections nearest you. This center will also be happy to send you a brochure describing its other publications in detail.<sup>5</sup>

If you are new to grant writing, I suggest the publication, *The Complete Grants Source Book for Higher Education* prepared by the Public Management Institute of the American Council on Education, One Dupont Circle, Washington, D.C. This publication gives you a complete guide to the grants procedures and sources.

That's a portrait of who you may expect to contribute. Now *how* do you go about it? One of the first things to do in the development program is to assemble your wish list. Although music departments have historically used most external gifts in support of scholarships, there is increasing demand to use these monies for capital expense, equipment and salaries. Consider both short term and long term needs of the department. Establishing an endowment can produce not only a predictable long term return since only interest earned by the gift is expendable, but it shows potential donors that you're planning for long range needs. Just last month Oklahoma State sent a 170 million dollar wish list to its grads. You have to be willing to dream and look to long range in establishing your priorities.

Let me digress for a moment. Two procedures that are becoming increasingly important in development programs throughout the nation are direct mail and phonathons. If you can name the top ten alumni who you think might be interested in assisting your program, how many contacts do these individuals have from you each year? Do they know what your program's needs are? Who is the best contact/cultivation person for this prospect? Frequently, retired faculty will be extremely important in your alumni search. I would urge you to use your retired faculty and their long service to your advantage.

Alumni, especially successful ones, are extremely mobile and the battle for current addresses never stops. Your need to have up-to-date addresses and your need to get information to your alumni consistently throughout the year should be jointly served by return mechanisms and invitations to special events. Direct mail is a major low cost avenue for this exchange. Again, I would urge you to contact individuals in the development office for the best packaging of direct mail pieces. These professionals will be aware of color, composition, and a host of other variables that affect the percentage of return. Normally, you can expect a 2 to 5 percent return from direct mail solicitation.

If you want to significantly increase that percentage, use the telephone. Gift percentages usually range from 20 to 25 percent when alumni are contacted by telephone whether by students, faculty, or paid professional callers. The use of the telephone as a solicitation tool has skyrocketed in the last ten years. How would you react if a current student at your alma mater picked up the phone to tell you how excited they were at the prospect of having a new pipe organ in

the concert hall—and then suggested that you might want to support the drive to obtain funds for that instrument! Of course face-to-face solicitation, usually viewed as having a 50 percent probability of success, is the most effective format.

By now I am sure that some of you are saying “I can’t ask for money. It’s not my job.” I would submit that development is not money business but people business. The way to success in fund raising is to focus on the donor because gifts will come from individuals who make them out of their personal need as opposed to your institutional need. The personal needs of donors include the need to

1. memorialize or honor a loved one
2. perpetuate the donor’s values
3. belong—to be part of something
4. be recognized
5. do something significant
6. reduce/avoid taxes (although there is much planned-giving literature focusing on the advantage of avoiding taxes, this area is low in the hierarchy of personal needs that trigger most gifts)
7. avoid a problem.

Fundraising is not financial work, it is people work. The focus is not on taxes but on values. The focus is not on the head but on the heart. The focus is on the donor, not your institution—to sell the features and benefits of your institution is the wrong initial approach. The goal is to find the donor’s needs and then the gifts will come. We seek to bring together the benefactor’s interest and the university’s needs.

Of course each donor’s gift experience is unique, but upon examination we can identify some stages common to all. The stages include (1) awareness, (2) knowledge, (3) interest, (4) involvement, and (5) sense of commitment. Fund raising is a lot like farming. To focus our attention only on the solicitation of gifts would be like a farmer focusing his attention only on the harvest. Skillful solicitation is important and must be done well, but like the harvesting, it is only one part of the process. It doesn’t occur without planting and cultivation. Overall, it should occupy no more than 5 percent of the fundraiser’s attention.

What would your reaction be if, after having not heard from your alma mater for twenty years, you received in the mail a request for money? Would your reaction be different if you had, during those years, received information regarding growth of the program, invitations to special programs which would interest you, and information about fellow alumni who were an integral part of your life while at the institution? It takes time and consistency to build those relationships through information, awareness, knowledge, and interest so that the involvement and commitment are a natural outgrowth of the cultivation. Visiting committees; advisory councils; alumni magazines; newsletters; alumni

activities; special events, on and off campus; annual reports; reporting and interviewing; brochures and promotional materials; campus tours; sports events; and class reunions can be used to support the cultivation procedure. These activities can grow into meetings with the dean, private dinners with members of the faculty, reports on the impact of a specific gift, visits with the president, testimonial dinners, messages of congratulations for a promotion or other business success, asking advice in area of special confidence, phone calls from a faculty member to express thanks for a gift, presentation for an award for distinguished service, and special seating at institutional functions. All upgrade the quality of the cultivation activities.

Sure sounds like a lot of work! And I would be willing to bet that some of you are thinking, how can I do all this—I'm so busy! First of all, accept the condition that there are no quick fixes in the development area. There are, however, a number of resources that we have that can be used developmentally.

1. If micro-computers are popping up around your campus, as I suspect they are, why can't you use your micro-computer to organize and plot your alumni work as easily as the band director uses it to plot his marching band show?
2. If you have a development office and you have not taken advantage of the expertise in that office—you are missing a gold mine. The music unit should be a frequent participant in many development activities.
3. What about your volunteers? It's not who you know, it's who knows you! Don't you have alumni who feel strongly about what your program has done for them and are vitally concerned about what it's going to be in the future? I certainly wouldn't overlook retired faculty who may have the time and knowledge to be of considerable help in your development efforts.
4. You struggle with a yearly calendar every year, and as a department, you have many opportunities to showcase what you are for the people most interested in what you do. Why not set up a program for the year to start the cultivation process with your top candidates?

Unless you expand your search for financial support from external sources, you are operating in a closed system. Development activity is becoming much more evident in both private and public arenas—it's a trend not a fad. The society around you is increasing its attention and time devoted to development. Can you afford not to do likewise?

## FOOTNOTES

<sup>1</sup>“The Council for Financial Aid to Education Newsletter,” August 1985, p. 3.

<sup>2</sup>“Survey of Voluntary Support of Education, 1983-84,” Council for Financial Aid to Education, Inc.

<sup>3</sup>“Annual Report 1984-1985,” Council for Financial Aid to Education, Inc.

<sup>4</sup>“Survey of Voluntary Support for Education, 1983-84,” Council for Financial Aid to Education, Inc.

<sup>5</sup>The Foundation Center, 79 Fifth Avenue, New York 10003.

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## THE PLENARY SESSIONS

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### MINUTES OF THE PLENARY SESSIONS

**First General Session  
Sunday, November 24, 1985  
1:00 p.m.**

The opening session of the sixty-first annual meeting was called to order by President Thomas Miller. Robert Bays, with Arthur Tollefson at the piano, led the Association in the singing of the National Anthem and the Hymn of Thanksgiving.

President Miller recognized the officers or principal staff representatives of colleague organizations who were in attendance:

Laurie Barton, Administrative Associate, Foundation for the Advancement of Education in Music

Paul Lehman, President, Music Educators National Conference

Sigfred Matson, President, Music Teachers National Association

Edward Birdwell, Director of the Music Program, and Joe Prince, Director of the Artists in Education Program, National Endowment for the Arts

Kalman Novak, Board Member, National Guild of Community Schools of the Arts

President Miller next recognized Lawrence Hart, who was in attendance as an Honorary Member of the Association.

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.

Charles Schwartz, Chairman of the Commission on Undergraduate Studies, was recognized to present the Reports of the four commissions. (The reports may be found elsewhere in the *Proceedings*). He reported that three new institutions were granted Associate Membership as the result of actions taken by the commissions. Representatives of these new member institutions were then welcomed and introduced by President Miller:

Larry Fleming, Chairman, Department of Music, Augsburg College

Howard Slenk, Chairman, Department of Music, Calvin College

Jim Willis, Head, Music Department, Northwest Nazarene College



Frederick Miller was recognized to present the Report of the Treasurer. A motion to accept the Report was introduced by Treasurer Miller, seconded by C. B. Wilson, and passed by the Association with no audible dissent.

Samuel Hope was next recognized to introduce other members of the National Office staff who were in attendance: Cynthia Rose, Willa Shaffer, Karen Moynahan, and Michael Yaffe. Mr. Hope expressed the appreciation of the Association to the Baldwin Piano and Organ Co., Kimball International, Steinway and Sons, Pi Kappa Lambda, and the Lutten Music Personnel Service, all of whom provide open receptions for the membership. Mr. Hope also thanked David and Ann Tomatz for their assistance with local arrangements for the 1985 meeting.

The proposed revisions to the NASM Handbook were placed before the membership for formal adoption. A motion to approve was introduced by C. B. Wilson, seconded by Gus Lease and passed by the Association with no audible dissent.

Thomas Miller presented the *Report of the President*, which is printed elsewhere in the *Proceedings*.

The President next recognized Louis Ball for the Report of the Committee on Nominations. Mr. Ball introduced persons who had been nominated for election and reminded the membership of the procedures for additional write-in nominations. Mr. Ball also introduced those individuals who had been selected by the Board of Directors to serve on the 1986 nominating committee: David Kuehn, Greg Steinke, and Robert Thayer, Chairman.

There being no other business, the Opening Session was adjourned at 1:50 p.m.

**Second General Session**  
**Monday, November 25, 1985**  
**11:30 a.m.**

President Miller called the meeting to order and recognized David Meeker for the Report of the Ethics Committee. Mr. Meeker reported that his committee had held two open dialogue sessions at the 1985 meeting. The small number of complaints against member institutions reported to the National Office had been resolved at that level and required no action by the committee. (The Report may be found elsewhere in the *Proceedings*.)

Samuel Hope was recognized for the report of the Executive Director. He directed the attention of the membership to his written report, included in the convention packet, and printed elsewhere in the *Proceedings*. At the conclusion of his report, Mr. Hope called on David Boe who thanked outgoing President

Miller for his outstanding leadership, presenting him with a plaque as a token of the Association's gratitude and esteem.

President Miller next introduced John Agresto of the National Endowment for the Humanities to address the Association. His remarks are printed elsewhere in the *Proceedings*.

Louis Ball, 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.

The second general session was adjourned at 12:08 p.m.

**Third General Session**  
**November 26, 1985**  
**11:30 a.m.**

President Miller called the meeting to order and recognized each of the Regional Chairmen, who offered reports. These reports are published elsewhere in the *Proceedings*. Mr. Miller expressed appreciation on behalf of the Association to the following individuals who were completing terms of service: Charles Schwartz, Chairman of the Commission on Undergraduate Studies; Harold Best and Paul Langston, members of the Commission on Undergraduate Studies, Robert Freeman and Robert Thayer, members of the Commission on Graduate Studies, Region 1 Chairman George Umberson, Region 2 Chairman James Sorensen, Region 3 Chairman Paul Swanson, Region 6 Chairman Robert Pierce, and David Meeker, Chairman of the Ethics Committee.

The President announced the election results:

President: Robert Glidden

Vice President: Robert Werner

Member, Commission on Non-Degree-Granting Institutions: Jon Petersen

Member, Community/Junior College Commission: Russ Schultz

Chairman, Commission on Undergraduate Studies: Harold Best

Members, Commission on Undergraduate Studies: Sister Laurette Bellamy, David Swanzy

Members, Commission on Graduate Studies: Paul Boylan, David Meeker

Committee on Ethics: Thomas Gibbs (3 years), Arthur Tollefson (2 years), Craig Singleton (1 year)

Committee on Nominations: Joseph Estock, Theodore Jennings (Others appointed by the Board of Directors: David Kuehn, Greg Steinke, and Robert Thayer, Chairman)

The meeting was adjourned at 11:46 a.m.

# REPORT OF THE PRESIDENT

THOMAS W. MILLER

Last year, on the occasion of Sixtieth Anniversary of NASM, I enumerated various events in the recent history of the Association. I would like to continue that process with an update of some of the activities and projects of the past year.

Last spring, the Association published "The Assessment of Graduate Programs in Music." Its purpose is to provide a framework which will serve member institutions as they undertake rigorous analyses of their graduate programs. We hope that the document will prove useful to all institutions having or projecting graduate programs.

I would also like to report that we are continuing our work with Higher Education Arts Data Services. The HEADS project now has a regular schedule and has been refined significantly. Data from 1984-85 and 1985-86 salary data will be distributed to the participants in late spring.

In our continuing attempt to develop a research agenda for higher education in music, a further meeting was held with the principals from the sixtieth annual meeting, Vice President Glidden and Executive Director Hope last September. Certain basic agreements on how to proceed were reached at that time and it is anticipated that more information will be forthcoming during the next academic year.

In our program for visiting evaluators, we have continued to hold the workshop for new evaluators prior to the Annual Meeting. I want to take this opportunity to thank the directors of the workshop and all of the participants for their time and energies in this important program. Our work to develop a format for advanced training for experienced evaluators has come to fruition at this meeting. I wish to express the Association's appreciation to Robert Bays, Donald Mattran, and all of the participants in this advanced training seminar. Preliminary reports indicate that it was highly successful and worthy of continuation.

We also have developed standards for training of orchestral conductors in consultation with the American Symphony Orchestra League. These standards will be voted on at this meeting following the hearings that were held last year and a lengthy comment period. The revised document was mailed to you in advance of this meeting. One word about the purpose of these standards: they are not intended to replace the standards currently in the *Handbook* for generic conducting degrees. They are for highly specialized training of orchestral conductors. I trust the membership will make that distinction.

In our cooperative work with other organizations, I have just mentioned the American Symphony Orchestra League and our cooperation with them in

the development of our orchestral conductor standards. In addition, we are continuing our efforts on the existing project on the training of orchestral musicians. The next steps in that project are in the planning stages at the present and will be reported to you as they develop.

Our participation in the Working Group on the Arts in Higher Education (along with NASAD, NAST, NASD and ICFAD) has produced "The Arts, Liberal Education, and the Undergraduate Curriculum." It is particularly timely that this publication was distributed last spring in light of the flurry of activity and number of reports attempting to address concerns about undergraduate education. Work has also begun on "The Structure of the Arts in the United States" and hearings on this project are being held at these meetings. Robert Freeman is representing NASM on the drafting committee. He will be happy to receive your comments during the scheduled hearings. Finally, the two previously published documents from the Working Group, "Higher Education and the Arts in the United States" and "Arts Education: Between Tradition and Advocacy," have had very positive effects. Through your efforts all of the first run of these have been distributed and the second printing has been authorized and will be available from the National Office at a modest cost. The positive effects of these documents should not be underestimated in advancing our views on these important policy matters.

Our continuing work with the music industry and music merchants, along with other music organizations (MENC, MTNA, CMS) mentioned last year at our meeting, has had positive results. Through an initial grant of \$40,000 from the National Association of Music Merchants, the Foundation for the Advancement of Education in Music (FAEM) has been established. MENC has generously provided office space for a part-time staff person, Laurie Barton, who is attending the Annual Meeting to make a presentation to the Board of Directors.

The Foundation is an operating rather than a grant-making foundation. Its first task is the production of promotional materials in two brochures describing its purpose, program, and structure and the connections between study of music and intellectual and creative development. Press releases for trade and educational publications will be prepared and distributed and articles will appear in various publications. The Foundation hopes later to be able to provide briefings to influential individuals and to send letters and documents to approximately 80 music organizations inviting their participation in the Foundation. The task force developing the Foundation will meet again in December in Chicago. I would be remiss if I did not mention the significant influence NASM has had in this project through Samuel Hope's active participation. The Foundation's mission is stated as follows: "to increase the number of students pursuing music study, the time devoted to education in music, and the quality and intensity of music instruction in both institutional and private settings."

In the accreditation arena, the Council on Postsecondary Accreditation (COPA) has brought a wide range of interest in accreditation together and seems to be

working smoothly in a spirit of cooperation. A number of issues have arisen which are being discussed by COPA. They include;

1. The relationship between accreditation and educational quality,
2. Validity and reliability in accreditation,
3. COPA's contribution to a reasoned position of accreditation in the growing debate on undergraduate education.

It should be noted that a report has recently been issued which attempts to define validity and reliability in accreditation and that another committee is at work developing a statement to define the relationship between accreditation and educational quality.

COPA is undergoing its own self-assessment at the present time which may result in some further reorganization and provide direction for the future. It is a pleasure for me, as an observer at several COPA meetings, to tell you of NASM's respected position within COPA based on our sophisticated accreditation process and our leadership through Robert Glidden, past Chairman of the Board of COPA, and Samuel Hope, who is presently serving on the COPA Committee on Recognition.

A number of very positive developments lead me to conclude that this is a time for a degree of optimism for our future. First, the formation of the Foundation for the Advancement of Education in Music with NAMM's support is positive. This appears to be the first time in recent history that the educational sector and music industry have been able to work together in a mutually supportive way. I hope that it will continue.

Second, the policy papers produced by the Working Group on the Arts in Higher Education have had a significant impact. They have been widely distributed and read and have provided a philosophic basis for policy positions.

Third, I have just mentioned the work of COPA in the accreditation community and the progress that has been made there.

Fourth, the National Association of Schools of Theatre and the National Association of Schools of Dance have both been launched and are beginning to grow and mature.

Fifth, I would like to mention the birth of a new vehicle in the form of a magazine, "Design for Arts in Education." Sam Hope is a member of the editorial board and the purpose of the magazine is to promote the discussion and debate of the controversial issues in K-12 arts education. I encourage your attention to it and urge you to subscribe.

At the National Endowment for the Arts, a significant change appears to be taking place. Chairman Frank Hodsoll has repeatedly indicated his support for curricular-based arts education and the need for systematic sequential edu-

cation in the arts as opposed to the solely experiential position advocated by many arts councils. There is evidence that the NEA listened to arts educators and acted positively. I cannot overemphasize the difficulty of accomplishing these goals and the need for continuing to support them. It is hoped that our accomplishments will not go unnoticed nor get lost in political infighting within the Endowment.

Finally, it is satisfying to note and report to you NASM's leadership position in music in higher education, our significant involvement in K-12 Arts Education, and our growing voice in policy matters. This cultural leadership is due to the sophistication of our membership and the recognition by others of that growing sophistication. We should all take pride in our Association and these accomplishments.

In closing my report, I would like to make note of the change in the Annual Meeting Format and the change in seating at the meeting. The former changes came as a result of Executive Committee response to member comments. We will no longer alternate between the "Broadmoor" and "Traditional" meeting formats but attempt to develop a format relating to the content of the specific subjects being addressed at each particular Annual Meeting. All of the Executive Committee appreciates the dedication of the membership to improve the meeting and the personal value obtained by us at each meeting. It is a form of "Faculty Development" for music executives.

In conclusion, may I thank you for the opportunity to serve as your president these past three years. It has been a rewarding experience. I wish each of you the very best as you continue your important work.

# **REPORT OF THE EXECUTIVE DIRECTOR**

SAMUEL HOPE  
*NASM National Office*

1985 has been a busy year for NASM. The Association has continued all of its regular operations, intensified its services and capabilities in some operational areas, and cooperated with other groups in the cause of beneficial change. While most of NASM's energy and time are spent in the accreditation arena, the Association is also involved in institutional research, professional development, cultural policy, and government relations.

## **NASM ACCREDITATION: STANDARDS, POLICIES, AND PROCEDURES**

NASM member institutions are finding new and significant ways to incorporate accreditation reviews into the mainstream of their departmental and institutional planning. Part of the reason for this is the revision of the NASM self-study format in use for the past four years. The format suggests that the Self-Study Report should be an analytical and projective document as well as a statement describing current operations. The focus on analysis and projection has intensified the accreditation process for many institutions and has made NASM reviews more meaningful and substantive. An increasing number of institutions are seeking to use the NASM review as a basis for documentation to other on- and off-campus groups to which they are accountable. When successful, this approach can produce tremendous time savings. In some cases, it has reduced costs as well.

NASM remains engaged in a long-term project with the American Symphony Orchestra League. This project is concerned with the education, training, and career development of symphony orchestra players and conductors. The first fruits of this study in accreditation terms are the standards and guidelines for the education and training of orchestral conductors being acted upon by the membership at this meeting. NASM's work with the American Symphony Orchestra League continues a long tradition of cooperation between the Association and organizations of professional presenters. Most recently, the Association completed studies on chamber music and opera/musical theatre developed in cooperation with professional organizations in those fields.

The Association remains concerned about improving the quality of graduate education in music. In November of 1984, the membership approved a statement outlining a common body of knowledge required of all individuals obtaining doctoral degrees in music. Discussions on issues related to quality in graduate education continue to be featured at every Annual Meeting. A further impetus results from biannual meetings of the Commission on Graduate Studies where

new issues of concern are raised and debated. The Association can be proud of an outstanding record of achievement with respect to graduate education since specific discussions last began on this question at the 1978 Annual Meeting.

NASM procedures for accreditation continue to work productively. Of course, no procedures can be successful without the cooperation and dedication of individuals. The NASM accreditation process continues to be an outstanding example of volunteerism and cooperation. Institutions, visiting evaluators, Commission members, and staff work together under the procedures in a mutual spirit of improvement and development.

Although of interest to only a small portion of the membership, it seems appropriate to report that NASM's procedures on joint visits with regional associations and joint visits among the arts accrediting bodies are working well. For some institutions, these procedures result in substantial efficiencies. While the Association takes no position on the desirability of these accreditation formats in particular institutional cases, it is significant that the procedures developed by the Association have been tested and have been found effective.

The Association is in the second and final year of a pilot project involving the evaluation of the NASM accreditation process by institutions being reviewed. This two-year development plan is expected to result in finalization of the review procedure in time for use beginning with the 1986-87 academic year.

## NATIONAL ACCREDITATION ISSUES

Last year we reported favorably on efforts of the national accreditation community to work together in a variety of areas. We are pleased to report this year that both the spirit and substance of this effort has continued with important results for the accreditation community.

As was the case last year, the Council on Postsecondary Accreditation is primarily responsible for this positive state of affairs. During the past year, COPA has completed the first phase of a significant philosophical project concerned with analysis of accreditation standards and procedures. COPA has also maintained a national voice for the interests of accreditation in the surging debate about undergraduate education in the United States. Perhaps COPA's primary contribution remains its ability to balance a broad range of interests and concerns about accreditation. Due to the diplomatic skills of the COPA staff, it has often been possible to funnel these various concerns into productive programs of work to enrich the theory and practice of accreditation.

The United States Department of Education has continued to be effective in carrying out the responsibilities it has for accreditation under various federal education laws. USDE and COPA continue to maintain a good working relationship while remaining appropriately autonomous in their review and policy development functions.



## ARTS AND ARTS EDUCATION POLICY

In addition to its primary responsibilities in accreditation, NASM is engaged whenever appropriate in developing the present and future contexts for music in higher education.

During the past year, NASM has continued as one of the five organizational members of the Working Group on the Arts in Higher Education. The other members are the National Association of Schools of Art and Design, the National Association of Schools of Theatre, the National Association of Schools of Dance, and the International Council of Fine Arts Deans. This ad-hoc effort has produced three published policy statements: "Higher Education and the Arts in the United States," "Arts Education: Beyond Tradition and Advocacy," and "The Arts, Liberal Education, and the Undergraduate Curriculum." The draft of a fourth policy paper entitled "The Structure of the Arts in the United States" is the subject of hearings at this Annual Meeting.

These policy papers have had far-reaching influence. They are widely quoted. Many of the ideas they express are finding their way into statements by important national policy figures. A significant part of the success of these documents is due to the dedication of NASM members who attended hearings and provided written comment on the draft texts as they were being prepared. Equally important is the dedication of NASM members to ensuring that these documents are distributed to appropriate individuals in their localities, states, and regions. The continuation of this series of statements and their broad distribution among important constituencies can produce an improved understanding of cultural issues and demonstrate that higher education has an important policy voice deserving a serious hearing.

All NASM members are aware of the significant discussion on K-12 arts education that has been under way for a little less than two years. During the past year, the National Endowment for the Arts has made significant progress in reviewing its approach to K-12 arts education. Chairman Frank Hodson has become identified with a movement in the arts council sector to include curriculum-based instruction in the arts disciplines as a matter of policy concern. The realization that arts education worthy of the name cannot be accomplished solely through experiences is a major conceptual victory in the development of federal cultural policy. The Endowment leadership understands that education responsibilities in states and localities reside with state and local education agencies. The current thinking is, however, that state and local arts councils could provide much more political and promotional support for the concept of curriculum-based arts instruction in the schools. Although there is much to be done to bring this new conceptual position to operational reality, it is significant that first steps have been taken. It is a refreshing change to hear rhetoric on arts education from the National Endowment for the Arts that is consonant with the efforts and

aspirations of the NASM membership and others in the professional music education community.

## PROJECTS

NASM remains involved with a large number of projects. The Association is now in the third round of participation in the Higher Education Arts Data Services system. We are advised by experts in statistics and accreditation that no other accrediting bodies are even close to the level of services and sophistication represented by the HEADS system. As is the case with all NASM endeavors, the success of the system is due primarily to the cooperation of member institutions. The high percentage of returns and the increasing speed of response are all contributing to an improved statistics system. During the 1985–86 academic year, we will begin a new phase of software development, this to integrate the HEADS system with the self-study process in accreditation. Eventually, the institutions involved in self-studies will be able to receive longitudinal reports from HEADS based on previous submissions to the HEADS system. This will save hours of time and should provide even more focus on the qualitative, analytical, and projective aspects of self-study.

During the past year, NASM published a document entitled “The Assessment of Graduate Programs in Music.” This document is intended to be a constant resource to institutions with graduate programs in music as they review and refine their curricular offerings. It is the Association’s expectations that this document, coupled with the assessment capabilities inherent in the accreditation process, will provide a new level of encouragement and assistance to those with leadership responsibilities in graduate education.

In November of 1984, NASM celebrated its Sixtieth Anniversary. In November of 1985, our Annual Meeting has grown in size and scope to encompass a broad range of philosophical and management issues. Each NASM meeting is a massive project requiring the dedication of many individuals. The Association looks forward to continued intensification of the Annual Meeting experience for all those who attend. Rather than continue the alternation between “Broadmoor” and “regular” formats initiated in 1977, each future Annual Meeting will have a format unique to its specific content. The Executive Committee is always grateful for suggestions concerning the Annual Meeting. Every suggestion is given serious consideration and most receive positive action.

Since August of 1985, NASM has worked closely with MENC, CMS, MTNA, and important groups in the music industry to develop a mechanism for promoting the serious study of music in the United States. It has become clear that without such a common effort, the music community cannot hope to compete with other interests in cultural formation. A fuller explanation of this effort is contained in the Report of the President, and more information will be forth-

coming. Discussions and developments have eventually become centered in an entity called the Foundation for the Advancement of Education in Music. The Foundation represents the first significant bilateral effort between major music education organizations and major music industry organizations to combine resources for the public promotion of music study. The vision of individuals occupying leadership positions in both groups is largely responsible for success to date. However, as has been the case with almost every item mentioned in this report, the Foundation's work will succeed to the extent that the memberships of music education and music industry organizations strive to utilize the capabilities and potentials inherent in the Foundation's work. The Foundation is envisioned as a service to the promotional efforts of all cooperating groups and not as a replacement to the operational functions of any group.

### NATIONAL OFFICE

It will come as no surprise that the NASM National Office is computerizing accreditation record-keeping. Computerization will make possible efficiencies and capabilities in record-keeping and cross-referencing with which most music executives are thoroughly familiar. The 1985-86 academic year will be transitional with movement from word processor to computer already under way. We will appreciate your patience during this transition year.

The NASM office continues to handle a record volume of work in accreditation, policy, statistics, and publications. The National Office processes approximately two hundred fifty Commission applications in various categories each year. The staff also answers hundred of requests from a wide variety of individuals and groups. A typical day will include telephone calls from a state higher education agency, a college president, a prospective freshman clarinetist, a convention services manager at the site of the next Annual Meeting, etc. Of course, the majority of correspondence is with representatives of member institutions who are unfailingly cooperative, patient, and interested in the work of the Association.

Of course, no organization can be productive without an excellent staff. Michael Yaffe, Karen Moynahan, Willa Shaffer, Margaret O'Connor, Cynthia Rose, and Rosa Casil provide outstanding service to the Association and to music in higher education. Without their expertise and dedication, the work of NASM could not go forward.

Finally, it is essential to recognize the outstanding record of commitment and service exhibited by the representatives of member institutions. The volunteer spirit and the high level of professional skill with which institutional representatives address their various responsibilities in the Association make NASM one of the most respected accrediting agencies in the nation. Site visitors, Commissioners, Board and Committee members, presenters at Annual Meetings, and

special task group members all make vital contributions to the effectiveness of the Association in carrying out its responsibilities.

If you have plans to be in the Washington area and would like to visit the NASM office, please write or call us. NASM is located about 25 miles from downtown Washington near Dulles International Airport. We will be glad to give you specific directions when you contact us.

NASM has enjoyed many improvements over the years due to the suggestions and inquiries of members. The Association solicits your ideas and concerns. NASM exists to serve the music community in higher education, and we hope that all members of that community will use the resource that has been building in their behalf for over sixty years. We are particularly concerned, however, about providing the best possible services to the NASM membership, and we hope that you will never hesitate to contact us if there is any way that we may assist you.

# REPORTS OF THE REGIONAL CHAIRMEN

## REGION ONE

The Region One Meeting was called to order by Chairman George Umberson on Monday, November 25, 1985 at 3:45 p.m.

The election of new officers was conducted and the following were elected:

Chairman: Peter Ciurczak, University of New Mexico

Vice Chairman: Pat Curry, Northern Arizona University

Secretary: Carl Nosse, University of the Pacific

A panel consisting of Clarence Wiggins, Richard Evans, and Robert Blocker discussed the topic of "The Undergraduate Music Enrollment Crunch," and a spirited discussion followed.

The meeting was adjourned at 5:15 p.m.

George Umberson

Chairman

## REGION TWO

The Region Two Meeting was called to order on November 25, 1985, at 10:00 a.m., by Chairman James Sorensen.

Region Two held a business meeting and elected officers. New member institution Northwest Nazarene College and music executive Jim Willis were recognized as were new Region Two music executives—

Bruce McInnes, Pacific University

Lee Garrett, Lewis and Clark College

Bill Maxson, Eastern Washington University

Morrette Rider, who is retiring from the University of Oregon was given a special tribute for his distinguished service and leadership to Region Two.

The following were elected new officers:

Chair: Wilma Sheridan, Portland State University

Vice Chair: Don White, Central Washington University

Secretary: Carl Reed, Seattle Pacific University

Following the business meeting Clarence Wiggins, California State Northridge and Jerry Luedders, Lewis and Clark College spoke on the topic "Trends Toward the Five Year Degree in Music Education."

James Sorensen

Chairman

### REGION THREE

The meeting of Region Three was called to order on November 25, 1985 at 3:45 p.m., by Paul Swanson, Chairman.

Chairman Swanson solicited written suggestions for topics for future meetings of the association.

James Barbour, Illinois Wesleyan University, made an excellent presentation in which he described and illustrated the retention program which has resulted in a dramatic reduction of attrition at his institution.

Upon conclusion of the formal program, Chairman Swanson reported the names of those nominated by the committee for officers of Region Three. There being no further nominations from the floor, the following persons were elected:

Chairman: Jonah Kliewer, Tabor College  
Vice Chairman: Lonm Sweet, Northern State College  
Secretary: Hal Tamblyn, Metropolitan State College

There being no further business, the meeting was adjourned.

Hal Tamblyn  
Secretary

### REGION FOUR

The Region Four meeting was called to order at 10:00 a.m., on November 25, 1985 by Chairman Milton Schimke.

The Region Four minutes of the Washington D.C. meeting, November 18, 1984, prepared by Colin Murdoch, Lawrence University, were approved as distributed.

Region Four members and visitors were welcomed with a special recognition of the new Region Four NASM member, Augsburg College.

Frank Comella, University of Minnesota, Duluth, Secretary for Region Four was introduced.

Following announcements and reminders, the proposed topics for the 1986 annual meeting in Colorado Springs were shared with the membership. Topics and content areas were suggested for the 1986 Region Four meeting and the 1986 and 1987 annual meetings.

Upon conclusion for the business meeting, Vice Chairman Gerard McKenna, University of Wisconsin, Milwaukee, introduced the program presenters Bruce Benward, University of Wisconsin, Madison, and Lloyd Ultan, University of Minnesota, Minneapolis, who spoke on the topic, "Tonal Theory Placed in

Perspective." Questions and dialogue followed the very interesting and well received formal presentations.

The meeting was adjourned at 11:20 a.m.

Milton M. Schimke

Chairman

## **REGION FIVE**

The Region Five Meeting was called to order at 3:45 p.m., on November 26, 1985, by Chairman Donald Bullock.

Suggestions for topics at future regional and national meetings were gathered, followed by a presentation by Professor Paul E. Dworak, North Texas State University, on the topic "Computers in Music Instruction: Where Are We?".

Donald Bullock

Chairman

## **REGION SIX**

The Region Six Meeting was called to order at 10:00 a.m., on November 25, 1985, by Chairman Robert Pierce.

The first order of business was the election of officers for the expired terms of Larry Peterson, Chairman, and Robert Pierce, Vice Chairman. The newly elected officers were as follows:

Chairman: Lyle Merriman, The Pennsylvania State University

Vice Chairman: Elaine Walter, Catholic University

Following the election were reminders and a brief discussion of the agenda for the March 14, 1986 meeting of Region Six.

No suggestions of topics for the NASM Annual Meeting in Colorado Springs were made at this time.

Paul Boylan, University of Michigan, Robert Glidden, Florida State University, and Ray Robinson, Westminster Choir College, were the presenters of the program "Personnel Management in Music Programs".

Robert Pierce

Chairman

## **REGION SEVEN**

Region Seven convened its annual meeting on Monday, November 25, 1985, at 3:45 p.m. The topic "Fundraising for the Music Unit" was presented by Larry Livingston, Shepherd School of Music, Rice University; and by Gene

Lockhart, East Texas State University. A lively discussion followed the excellent presentations.

Chairman Steven Winick solicited topic suggestions for next year's Region Seven meeting in Colorado Springs. The meeting adjourned at 5:20 p.m.

David Lynch  
Secretary

### **REGION EIGHT**

Region Eight held its meeting on November 25, 1985, at 10:00 a.m.

Region Eight held a brief business meeting at which it was decided to hold a Spring meeting in Nashville. Ideas for future meetings were received from the membership.

Pertinent and well-prepared presentations on the topic of "Educating Tomorrow's Choral Musicians" were presented by Hugh Sanders, Baylor University, and Dr. George Umberson, Arizona State University.

The meeting was attended by more than eighty members, and discussions of the program topic were lively and enlightening.

Wayne Hobbs  
Chairman

### **REGION NINE**

Region Nine held its meeting on November 25, 1985, at 3:45 p.m.

Professor Ted Jennings, of Grambling University was elected as Vice Chairman of Region Nine to replace Richard Thurston, who resigned during the summer of 1985.

A request for program ideas for future NASM meetings resulted in several suggestions, which have been reported to the Board of Directors.

Professor Gerard Behague presented a well-documented paper entitled "Problems and Tribulations in the Offering and Teaching of 'Pop' Music Courses." His paper provoked a lively discussion.

Harold Luce  
Chairman



# **REPORT OF THE COMMITTEE ON ETHICS**

**DAVID MEEKER, *Chairman***

The Ethics Committee has not reviewed formal complaints for action since the 1984 Annual Meeting.

The Ethics Committee held two open dialogue sessions at the 1985 Annual Meeting during which matters of concern to the membership were discussed.

More routinely, four complaints were received in the National Office during the past year. In accordance with procedure, these complaints required no action by the Ethics Committee.

The Ethics Committee encourages all members to become familiar with the NASM Code of Ethics, and the sections of the Rules of Practice and Procedure that deal with complaint procedures.

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## **ACTIONS OF THE ACCREDITING COMMISSIONS**

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

HELEN T. JACKSON

*Chairman*

One progress report was accepted from an institution recently granted Membership.

Action was deferred on applications for Renewal of Membership from two institutions.

Three progress reports were accepted from institutions recently granted Renewal of Membership.

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

ARNO DRUCKER

*Chairman*

Action was deferred on an application for Membership from one institution.

Action was denied on an application for Membership from one institution.

Two progress reports were accepted from institutions recently granted Membership.

After positive action by the Community/Junior College Commission, the following institutions were continued in good standing:

Anderson College

Grand Rapids Junior College

Plan Approval for new curricula was granted in four instances. Final Approval for Listing for new curricula was granted in one instance.

**COMBINED REPORT**  
**COMMISSION ON UNDERGRADUATE STUDIES**  
CHARLES SCHWARTZ  
*Chairman*

**COMMISSION ON GRADUATE STUDIES**  
ROBERT WERNER  
*Chairman*

Two progress reports were accepted, two progress reports were acknowledged from institutions recently granted Associate Membership.

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, as appropriate, the following institutions were granted Associate Membership:

Augsburg College  
Calvin College  
Northwest Nazarene College

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, as appropriate, the following institutions were granted Membership:

Alcorn State University  
Black Hills State College  
Cleveland State University  
Humboldt State University  
Jackson State University  
Marshall University  
Northern Illinois University  
Portland State University  
Southwest Baptist University  
University of Notre Dame  
University of Southern Maine  
University of Texas at San Antonio

Action was deferred on application for Membership from twenty institutions.

Six progress reports were accepted from institutions recently granted Membership.

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, as appropriate, the following institutions were continued in good standing:

Augusta College  
Boston University

California State University, Long Beach  
Carson-Newman College  
Coker College  
Duquesne University  
Eastern Illinois University  
Eastern New Mexico University  
Louisiana Tech University  
Middle Tennessee State University  
Moorhead State University  
Northern Arizona University  
Northwest Missouri State University  
Oklahoma Baptist University  
The Peabody Institute of the Johns Hopkins University  
Quincy College  
Southern Arkansas University  
Southern University  
Southwestern Oklahoma State University  
Susquehanna University  
University of Dayton  
University of Tennessee at Martin  
University of Vermont  
University of West Florida  
University of Wisconsin-Eau Claire  
University of Wisconsin-Stevens Point  
University of Wyoming

Action was deferred on applications for Renewal of Membership from thirty-four institutions.

Twenty-one progress reports were accepted, six progress reports were acknowledged from institutions recently continued in good standing.

Two applications for Consultative Review of new curricula were reviewed.

Plan Approval for new curricula was granted in seventy-eight instances, deferred in thirty-three, denied in one.

Progress Reports were accepted from three institutions recently granted Plan Approval.

Final Approval for Listing new curricula was granted in forty-nine instances, deferred in seventeen.

### **Officers of the Association for 1986**

*President:* \*\*Robert Glidden, Florida State University (1988)

*Vice President:* \*\*Robert Werner, University of Cincinnati (1988)

*Secretary:* \*\*David Boe, Oberlin College Conservatory of Music (1987)

*Treasurer:* \*\*Frederick Miller, DePaul University (1986)

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

*Immediate Past President:* \*Thomas W. Miller, Northwestern University (1988)

### **Commission on Non-Degree-Granting Institutions**

\*Helen T. Jackson, *Chairman*, David Hochstein Memorial Music School (1986)

Stephen Jay, Philadelphia Colleges of the Arts (1987)

Jon Petersen, Interlochen Center for the Arts (1988)

### **Community/Junior College Commission**

\*Arno Drucker, *Chairman*, Essex Community College (1987)

Robert Blocker, Baylor University (1986)

Russ Schultz, Heidelberg College (1988)

### **Commission on Undergraduate Studies**

\*\*Harold Best, *Chairman*, Wheaton College (1988)

Sister Laurette Bellamy, St. Mary-of-the-Woods College (1988)

Julius Erlenbach, Drake University (1987)

William Hipp, University of Miami (1987)

Helen Laird, Temple University (1987)

Marceau Myers, North Texas State University (1986)

Morrette Rider, University of Oregon (1986)

David Swanzy, Loyola University (1988)

David Tomatz, University of Houston (1986)

### **Commission on Graduate Studies**

\*\*Thomas W. Miller, *Chairman*, Northwestern University (1986)

Charles Bestor, University of Massachusetts (1987)

Paul Boylan, University of Michigan (1988)

Robert Fink, University of Colorado (1987)

Donald McGlothlin, University of Missouri, Columbia (1986)

David Meeker, Ohio State University (1988)

William Moody, University of South Carolina (1986)

### **Public Consultants to the Commissions**

Michael Bessire, Fort Worth, Texas

Sharon Litwin, New Orleans, Louisiana

## **Regional Chairmen**

*Region 1* \*Peter L. Ciurczak, University of New Mexico (1988)

*Region 2* \*Wilma F. Sheridan, Portland State University (1988)

*Region 3* \*Jonah C. Kliwer, Tabor College (1988)

*Region 4* \*Milton Schimke, University of Wisconsin-Eau Claire (1987)

*Region 5* \*Donald Bullock, Western Michigan University (1987)

*Region 6* \*Lyle Merriman, Pennsylvania State University (1987)

*Region 7* \*Steven Winick, Georgia State University (1986)

*Region 8* \*Wayne Hobbs, Western Kentucky University (1986)

*Region 9* \*Harold Luce, Texas Tech University (1986)

## **Committee on Ethics**

Craig Singleton, *Chairman*, Golden Gate Baptist Theological Seminary  
(1986)

Thomas Gibbs, Birmingham-Southern College (1988)

Arthur Tollefson, University of North Carolina, Greensboro (1987)

## **Committee on Nominations**

Robert Thayer, *Chairman*, Bowling Green State University

Joseph Estock, James Madison University

Theodore Jennings, Grambling State University

David Kuehn, University of Missouri, Kansas City

Greg Steinke, University of Idaho

## **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

Margaret O'Connor, Staff Assistant for Accreditation

Cynthia Rose, Staff Assistant for Operations

Frances Mortellaro, Financial Assistant

\*\*Executive Committee

\*Board of Directors

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