

PROCEEDINGS
The 62nd Annual Meeting

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ASSOCIATION OF
SCHOOLS OF
MUSIC

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PRINCIPLE ADDRESS

REMARKS

WILLIAM J. BENNETT

United States Secretary of Education

Mass culture, we may be confident, will see to itself, and go its own way. But even mass culture, which to many seems to obey only the dictates of the marketplace and of the lowest common denominator, ultimately takes its direction and finds its limits within the context of culture-in-general: that complex web of institutions, values, beliefs, habits, and ideas by which a society defines and expresses itself. And it is here, in the formation of our common culture-in-general, that the high enterprise to which you have dedicated yourselves in our nation's schools of music takes on the greatest significance.

Alexis de Tocqueville warned that in the popular arts in America "the soul is often left out of the picture which portrays the body only; movement and sensation take the place of feeling and thought." Through your devotion to aesthetic ideals, your pursuit of the finest possible education for future artists and teachers, and your role in seeing to it that our civilization's musical achievements are presented in cities and towns throughout the land, you perform a task that is crucial to our society: preserving, in all its richness and depth, the culture we have inherited from the ages, and ensuring that it is carried over to future generations.

It all sounds simple. But in fact it is often very difficult, and fraught with controversy. I do not speak of the chronic conditions which make your professional lives difficult, which tend to make the professional lives of all teachers difficult: the daily frustrations over materials, personnel, community support, and the like. These are symptoms. The disease lies in a widespread loss of faith in the value of the intellectual and artistic legacy of our civilization, a loss of faith which has invaded and in some cases taken over the very institutions charged with perpetuating that civilization. I mean, of course, our elite universities, at some of which even the mention of the term "Western civilization" now regularly elicits controversy and opposition. To this I can attest from personal experience.

If the problem is a loss of appreciation for the cultural legacy of our civilization, it follows that the cure is a recovery and reaffirmation of that legacy. And the cheering fact is that everywhere about us in recent years we have seen a yearning for such a reaffirmation, a quickened appetite for a cultural and

educational restoration, a desire to return to first lessons. To a limited extent this desire has manifested itself among our elites, but in the first instance it has sprung from the American people at large, who remain concerned for the civilization their children will inherit. We in the Department of Education have tried to meet that concern, to encourage it, to help provide it with direction and support.

In a recent interview, the jazz musician Dexter Gordon explained his motivation for doing the film "Round Midnight" by saying, "It was a chance to speak of several of the giants of jazz and the fact that they were aware of classical composers and painters, and to tell kids not to think we are culturally deprived." Mr. Gordon's particular concern was with stimulating the cultural understanding of black students, but the problem is, of course, much broader.

This past September I released, *First Lessons*, the first major national report on elementary and secondary education in America in over thirty years. In this report I wrote, "The arts are an essential element of education, just like reading writing and arithmetic. . . . Music, dance, painting, and theater are keys that unlock profound human understanding and accomplishment."

Yet arts education is weakened by a failure to understand its serious place in the education of our children. Once again, if we look at elementary education we find that "children's access to the arts often takes the form of unstructured 'fun time.' " As I wrote in *First Lessons*, "Finger-painting and playing on the flutophones may be terrific ways of getting young children to try art—but curricula which feature such activities to the exclusion of Mozart and Michelangelo underestimate students' capacities." I have argued that we would all benefit by seeing arts education in a large context. Not only do the arts contain an important part of what it means to be human, the arts also give coherence, depth, and resonance to the other academic subjects. One of the primary tasks of our schools should be to train our young people to know, love, and respond to the products of the human spirit in music, dance, drama, and the visual arts. Surely it should be possible for them to emerge from their years of schooling with their eyes, ears, heads, and hearts attuned to what is lastingly beautiful in their cultural heritage.

Insofar as the arts are among the finest expressions of human intellect, they are better understood and appreciated with the skills and training that must first be absorbed through a good education in literature, history, and the study of language. Contrary to sentimental belief, music and art do not communicate themselves automatically. In this respect, arts education loses doubly when the commitment to general education wanes. Conversely, however, arts education also stands to gain as respect for intellectual work in general is restored in our schools, and as we make the necessary efforts to see to it that our young people acquire the means to perform such work well.

In other words, if we are to help our children become literate in the arts, we must enhance their ability to do intellectual work of every kind: to master language and the ideas expressed in language, to know their history and geography, to be skilled in mathematics and science—in short, to achieve what Professor E.D. Hirsch of the University of Virginia has called cultural literacy. By cultural literacy, Hirsch means possessing a body of knowledge necessary to make sense of the facts, names, and allusions we encounter in our everyday lives.

To some extent, of course, our schools are already meeting their responsibilities in these areas. But we have all been made aware in recent years of how seriously they are falling short. And if they fall short in language and math, in the various arts disciplines they fall shorter still. Our knowledge of the languages of the arts disciplines is so lacking that the ideas expressed in those languages are in danger of being lost.

American students can learn English and math and history. By the same token, American students can learn to read music, they can learn to draw, they can learn the basics of dance and drama. They can do all of these things at a very young age, and, as they grow, they can begin to use these skills to grasp and extend the great ideas inherent in our artistic heritage. As one of your publications says so well, culture is the aggregate of knowledges and skills possessed by *individuals* in a society. Those individual knowledges and skills should be part of our children's educational birthright.

A 19th century European bent on deriding the American faith in education noted that England had two universities, France three, Germany four—and the state of Ohio thirty-seven. To him this may have seemed funny; to us it was, and remains, one of the glories of our democratic society. Moreover, I think we would all agree that whatever the faults of American education, America's *faith* in the broadest possible educational opportunities for its citizens has been highly rewarded. I need hardly remind you that this is the faith that built your own institutions as well.

We need, then, to restore our faith in the importance of the arts in education, and we need to restore our faith in the abilities of our students to acquire the languages and ideas of art. In addition, we must reestablish our faith in the importance of teachers and do a better job of freeing them to devote their energies to the actual business of teaching.

Progress on this front, however, is intimately linked with progress on the front of curricular reform. It is not true that a greater emphasis on content and subject matter will result in a still heavier load on our nation's teachers. To the contrary, such an emphasis will permit them to put aside trivial administrative make-work and concentrate on what they do best, on what attracted them to teaching in the first place. I have no doubt that, for most teachers, this is a burden they would take up joyfully.

But the problems of the arts in education do not rest solely on the shoulders of teachers. On the part of school administrators in particular there is a definite need for more serious attention to the arts, especially in the elementary and secondary years. There is a need for regularity and sequence in the development of knowledge and skills. Arts teachers need support from other members of the arts and education communities. Elementary and secondary teachers of the arts particularly need the assistance and support of the higher education community. Too often they are made to feel like inferiors, when they should be treated as respected colleagues in an educational continuum.

This is where the arts-education community, as a community, has a vital role to play. Developing a greater faith in teachers, and in the importance of subject matter, and in high aspirations for student achievement, can begin with the public expression by this community of its own unequivocal faith in these things.

Our goal must be to give each student the tools to be intellectually free and to develop his potential to the utmost. I like the Reverend Martin Luther King's formulation of the essence of the democratic ethic: "Any law that uplifts the human personality is just. Any law that degrades the human personality is unjust." I think it is perfectly possible to substitute the phrase "education" for "law" in that statement to arrive at a definition of just what we are striving for. Like all education, arts instruction is about uplifting the human personality. Those of us engaged in education must promote the truth that study of the arts increases both our individual capacities for creativity and love for the highest creative work of others.

Along these lines, I have suggested that communities across America offer parents the opportunity to introduce their children to live theater, classical music, ballet, and art exhibitions. A child doesn't need Broadway or the Los Angeles Philharmonic to appreciate the performing arts. Community theaters, university chamber ensembles, and amateur dance companies have given millions of young their first exhilarating glimpses of the treasures of our culture.

Higher education has been particularly active in promoting these opportunities. Your continuing leadership is needed not only to maintain such presentations of art, but to promote them as an alternative to passive electronic stimulation.

Leaders in higher education have another responsibility, a responsibility centered in the reason for their existence. This is to prepare future artists and teachers who are not only capable professionals, but who also understand the major issues we have been discussing today—issues which bear the fate of our culture and our civilization—and who can address these issues on their campuses. This often is hard to do, especially in a situation where campus radicals have portrayed the university itself as a kind of fortress at war with society, an arsenal whose principal task is to raise revolutionary consciousness, frustrate the gov-

ernment, discredit authority, and promote the radical transformation of society. While most students in the arts are probably more dedicated to their disciplines than anything else, it is most important for those of you in higher education to provide them with an example and with a vision of the larger ends of art that will fortify them against the radical negativism they are only too likely to encounter. If this is not done, there is a good chance that we will have insufficient troops on the battlefield of ideas to accomplish the high purposes to which you have dedicated yourselves.

I have every confidence that you can succeed in this task. Anyone who has mastered one of the art forms and who has devoted his life to its practice needs no lessons from me concerning dedication to high purpose. All I want to underscore in conclusion is my appreciation for the responsibility that lies on your shoulders. We live at a strange moment, when some claim that our artistic traditions are exhausted, while others claim that art is never more needed, both as a source of pleasure and as a source of synthesis in our fragmented world. In my judgement, our artistic traditions are far from exhausted, and in my judgement, art is indeed sorely needed, both in education and in American culture at large, as a quintessential expression of our highest values as a civilization.

THE MUSIC EXECUTIVE AS CULTURAL LEADER: K-12 MUSIC EDUCATION

THE FOUNDATION FOR THE ADVANCEMENT OF EDUCATION IN MUSIC

LURIE BARTON

Foundation for the Advancement of Education in Music

Individuals and institutions in the American education system have had no small success in providing opportunities and a structure for delivering music education to students. There are many excellent programs and opportunities for music study at all educational levels, as well as outside the academic community, through private teaching in studios, community schools for the arts, and music dealers' shops. On the whole, however, we have realized more potential in developing professional musicians and teachers than in providing education in music for the population at large.

Education in music, whether provided in private or institutional settings, is intricately connected to the overall health of the music community. Despite significant accomplishments in teaching music, many sectors in the music community are experiencing difficulties. Public school teachers fight to keep their programs intact and have great difficulty increasing or improving them. Music programs in higher education face declining enrollments with some indications that freshmen are more technically proficient but less musically oriented than was the case ten or fifteen years ago. Sales in the music industry have declined. Private teachers experience a higher dropout rate, and the performing and publishing communities continue to face adverse legislation affecting the livelihoods of their constituencies.

I believe that many of these conditions can be traced to a value system which in effect *devalues* music as an art form and as a subject that deserves to be part of every individual's education. Too often it serves the cause of glorifying artistic personalities or providing public relations "perks," whether to school systems or wealthy patrons. Too often it serves the cause of entertainment, or the cause of other academic subjects. Too often it is perceived as a desirable but disposable curricular frill, especially in K-12 education. Too *rarely* is it recognized as a subject that requires systematic, disciplined, and sustained study, and as a subject that is an essential step on the road to cultural literacy. Con-

nections between the study of music, civilization, and the formation of culture have been overlooked or forgotten in favor of more “practical” or profitable priorities.

We are all familiar with the dim and sometimes distorted image of music study in the public mind. If we are to preserve the great achievements of the past and set the conditions for future achievement, public awareness, understanding, and respect for the process of teaching and learning music need to be increased. The image of music study needs to be polished and restored to one that stresses the acquisition of basic skills and knowledge as the basis for further study, continuing appreciation, and lifelong participation.

We all recognize the public relations reality that no group or cause can expect public acceptance of its goals without a planned strategy to gain it. Throughout the music community, there are many fronts in the battle to prevent further erosion of the philosophical and operational base on which strong music education programs are built. One such “front” consists of promotional efforts undertaken by the music community. Many professional organizations and music industry companies have programs to promote the cause of music or music education to the American public. However, in the past this has tended to send conflicting messages to our target audiences.

When we compare our efforts to other promotional campaigns competing for public attention, we realize what we’re up against. It costs \$45,000 to run a full-page ad in the Wall Street Journal for one day. If one wishes to advertise in the Sunday New York Times, and re-enforce that message with repetition, it costs over \$200,000 to run a full-page ad five times throughout the year. A 15-second TV commercial costs approximately \$100,000 to produce. Corporate advertising budgets run into millions of dollars to convince the public that “Coke Is It” or that dairy products are good for you. The National Dairy Board spends \$211 million a year doing just that. Companies like Coca Cola and AT&T spend up to \$1 million a day in promoting their products.

Obviously, the music community can’t hope to compete at this level of expense. However, it *does* have a special and untapped resource in the vast number of individuals across the country whose careers and lives are linked to music, and in the number of organizations and companies related to music. A tremendous potential for effective promotional effort exists in the possibility of combining these human, organizational, and financial resources.

The Foundation for the Advancement of Education in Music was established on the basis of this idea. This new effort brings together for the first time all sectors of the music community—education, industry, and performance—in a formal, cooperative undertaking to promote and advance the study of music. The study of music is the one issue that is central to the interests of all these groups. The Foundation was created to serve the memberships of the National

Association of Schools of Music, the National Association of Music Merchants, the Music Educators National Conference, and all other organizations and firms in the music community by helping them to pool their resources in a coordinated promotional effort. By linking these groups in a common effort, the Foundation will establish a network working for the future of education in music.

Cooperation at this national level can be powerfully effective in educating the public about the importance of music study. We've seen that no one organization can match a major advertising budget to promote music study. Nor does every organization have equal access to the same constituencies. Since each group has contact and influence with different sectors of the public, combining resources appears to be the most effective way for the music community to reach the widest possible audience. This approach has an added advantage in that organizations are less likely to be accused of pursuing self-interest. With commitments of time, energy, and money, the music community has a chance to equal the results of a Fortune 500 advertising campaign.

Investigations into what would be needed to accomplish such a result revealed the need for professional, tasteful promotional materials that focus on the intellectual benefits of music study. One of the primary purposes of the Foundation program is to produce this kind of material for distribution and use at the local, regional, and national levels. The Foundation effort is devoted to developing a better frame of reference in which everyone's battles can be fought. Local, state, and national battles will still have to be fought by the appropriate organizations at the appropriate levels. The materials can help to establish a background of understanding for the importance of music study in general. This in turn can help everyone's efforts to make more sense.

The Foundation materials are directed to two basic audiences: the general public and the decision-makers who are responsible for education and cultural policies. These materials promote music study in both institutional and private settings and focus on intellectual content and ideas, rather than personalities and fads. They emphasize the concept that music is a subject that deserves rigorous study, as well as the need to develop basic musical skills and a fundamental knowledge of music as the basis for lifelong participation and further study. They promote the idea that it is important for *all* students to gain these skills, particularly in learning to read music. Materials also discuss the need for regular music instruction and study over a sustained period of time.

I believe that you have all received a set of the first promotional materials from the Foundation prior to coming to Colorado Springs, as well as a poster at the registration desk. If you haven't, they should be there when you get back. Included in the mailing were camera-ready advertisements for concert programs, a set of advertorials, and a brochure for parents. You also received an information sheet that provides instructions and ideas for using the materials.

There are many ways these materials could be used in promoting the cause of education in music. The advertorials could be sent as billing inserts to parents of students studying in the college prep department, or they could be copied and used as program inserts. Perhaps one of the advertisements could appear in the program for each concert in the concert series, community orchestra or opera performance, or recital. The advertisements or the advertorials could be placed in high school or elementary concert programs. The parents' brochure could be used as supporting material in a seminar or open house for parents considering music study for their child. It might be inserted in newsletters to public school parents, or music dealers might be interested in placing one with every instrument that's rented or sold. The poster could be sold in college or university book stores, through the music department, or at concerts. Music dealers might order a supply and then make them available to school music teachers, private teachers, or their best customers.

Materials can also be used to create a network of individuals or institutions in your community that are committed to music education. They might be used in ongoing relations with state and local arts councils, agencies, and alliances for arts education. They can be used as the basis for meetings with community music schools, private teacher organizations, public and private school music programs, or for meeting individually with music dealers, private teachers, faculty members, and K-12 teachers. One group not to overlook is in your own backyard: your students, who are future teachers and performers. They need to be made aware of important issues in their profession. One day they will be in your shoes, and will need to know what resources are available and how to use them.

Every year the Foundation will produce a new set of materials for distribution; the next set will be available in the fall of 1987. Currently we are working on a new set of advertisements and advertorials, a brochure for the general public, a brochure for policymakers, and a speech that could be used for service clubs, music clubs, civic organizations, and so on.

It will take strategic, persistent effort if we expect to change American values about music study. After all, the idea that "Coke is it" is embodied in the American consciousness only because it has been repeated and repeated over many years. An overnight "before and after" success story is wishful thinking. We know that this will have to be a program of many years' duration. On the other hand, we have to start somewhere. No one can be expected to do it for us. We have the necessary resources; all we need is the willpower to begin.

The Foundation effort can succeed only to the extent that everyone works in their own location. We need people who can help get local efforts started, who can convince others of the importance of this work, and who can motivate people to use the materials. The music executive, because of his or her position as a cultural leader, has a special ability to act as a catalyst in bringing people

together to work on common goals. The university is a logical forum for mobilizing people and ideas because of its central position in the community, its connections to those who support and are interested in the arts, its sharing of resources with other groups in the community, and its professional ties to other organizations and individuals involved with music education.

Recent national trends in education in general and in arts education specifically have resulted in a period of opportunity for the music community. Education is a topic of national discussion. Responsibility for K-12 education at state and local levels has increased in the past several years, and has presented new opportunities for substantive change in public education. Educational and cultural issues are now being discussed in policy terms: decision makers are talking about *what* should be done and not just how much money can be raised and spent. The National Endowment for the Arts has significantly changed its policies concerning arts education to support the concept of regular, sequential arts instruction. The Getty Center for Education in the Arts has undertaken a major campaign on behalf of visual arts education concerned with developing discipline-based art education programs in schools. The Foundation represents the best possibility for a similar effort in the music community. If this period of opportunity is ignored, the music community's chance to be influential in this critical arena may not be offered again.

Northrop Frye, in a recent interview that appeared in an *Education Review of The Washington Post*, made an insightful comment about the civilizing effect of great art. The comment was made with regard to literature, but it can be readily translated to music. "There are two degrees of commitment to literature," says Frye. "The first is as pleasure, an agreeable pastime. . . . The second, though, is the level in which you truly enter a poem or play. There is a vague notion that literature somehow works by magic, that it somehow transforms the personality. This is false: the person responsible for the effect of literature is the reader."

We need to bring the American public to a similar understanding about music: that the person responsible for the effect of music is the listener, performer, or creator, and that only through education can this individual be equipped to understand, present, or create music. We need to communicate that music, like any other intellectual activity, is composed of skills and knowledge, and that these need to be taught and learned if we are to prepare a fertile ground for the preservation of past achievements and the creation of new works. The music community is beautifully positioned to do this. Let us not miss the moment of opportunity.

K-12 MUSIC EDUCATION AND THE MUSIC EXECUTIVE AS CULTURAL LEADER

JAMES D. SULLIVAN
West Chester University

If we examine the role of the music executive as cultural leader, specifically with regard to promoting the K-12 music education programs in our public schools, and if we consider the music executive in this role participating in policy development or in “political-action” types of activities, then we find ourselves, as music executives, being placed squarely in the public eye—delivering a speech in front of a civic group, or perhaps making a presentation at a school board meeting, or making personal contacts with local political leaders. In general, we would be trying to cultivate good relationships with all community leaders—namely, those people who wield influence.

All of this can be put in a much better context if I may go back and say that we, *along* with other individuals and with other groups of people, participate in these types of activities. This is done in order to emphasize that this work cannot be accomplished alone. In working together, it is extremely critical that our collective effort, in order to be most effective, be well-coordinated, and we must agree on a set of well-defined goals.

For the purposes of this presentation, in which there is to be a focus on “community outreach” and “political action” concepts and techniques, I will assume that the following goals are shared by most of us: 1) we should dedicate ourselves to rebuilding or expanding our capability of influencing cultural policy; 2) in particular, because we are addressing K-12 music education, we should continue to support and defend curriculum-based instruction in the public schools where knowledge and skills are emphasized, as opposed to any experience-based orientation; and 3) perhaps in the broadest general terms possible, we should increase the awareness levels of the general public.

In fact, the last of these goals is precisely the keynote offered by Thurston Manning in his address to us just yesterday. He charged each of us with the responsibility of going into our communities and letting people know about all of the many fine things with which we are involved in education today.

GOODWILL EFFORTS

The activities that will be discussed will be placed into several broad categories. Perhaps the easiest of these to approach is that which might be called “goodwill efforts.” These activities are generally associated with raising the awareness levels of those people with whom we have contact. Ultimately, the

goal is to have a group of friendly people in influential positions to whom we can go when the unexpected crises arise. What we want to do is expose them to a favorable view of our own programs, as well as those in the public schools.

These efforts must be ongoing and continuous. What we are involved with is a process of cultivation. At the same time, we are getting to know the political network of our community in much the same way that we quickly get to learn the political network of our local campus.

One of the most effective means by which we can make goodwill gestures is to develop profiles of our local leaders. Get to know their interests *and* their needs. We all instinctively do this. Whether we store this information in our heads or actually put it to paper, the process itself is very important.

The question is often raised, "How do we get the right people to the right concert?" It can be stated that, if you identify the "right" people, then you will easily be able to identify the matching "right" programs from the profiles you have developed. One guaranteed way to have people come to programs is to have them *do* something at these events. Share or relinquish the spotlight at certain events. A local legislator, the mayor, or a county commissioner will gladly welcome the opportunity to introduce an educational program to a large audience.

Haven't we all experienced that moment of hesitation before making a new contact with a civic or political leader? Well, there is certainly very little risk involved, but yet much that can be gained. And, contrary to public opinion, there are many politicians who are bright, intelligent people. They will, and do, understand the issues once they are presented with the appropriate information.

COORDINATION OF EFFORT

That the activities being discussed need to be well-coordinated cannot be emphasized enough. We need to coordinate the efforts of those working within the music unit, as well as coordinating our own efforts with what the college or university does in general. It is also necessary to coordinate our activities with music personnel in the public schools, in order that we are sending out the same message.

I believe that it is wise to have several people from the music unit intimately involved with these activities. Different age groups and areas of expertise should be represented.

The teacher education component on our campus must present a united front and must forward a positive image not only to the campus community, but also to the community at large. If there is a lack of unity at the local level (via Teacher Education Councils), then it makes it all the more difficult for us to rally the support of the general public as we discuss music education.

PARTNERSHIPS

Partnerships today are considered very critical and are indeed mentioned in each of the national educational reform reports (i.e., Carnegie, Holmes). Any collaboration with an external organization or unit can be considered a partnership and can reap rich benefits, politically and otherwise.

An MENC Task Force, chaired by our colleague, Gerald Olson, is about to release a document entitled, "Music Teacher Education: Partnership and Process." In this paper, the Task Force first addresses the issue of renewing the partnership between and among university music faculty—a topic to which we could easily devote another session.

The other partnership about which the task force is concerned is that which we forge with elementary and secondary school teachers. In my opinion, this is an absolute necessity. As a first step, we *must* strengthen our partnerships with the public schools. As you can well imagine, there are still many school teachers who think that we, in higher education, do not care about their plight.

At the university level, School and University Partnership Committees are now very fashionable. I believe that it would be wise for us to stay in regular contact with several key school members who serve on these committees.

From the level of the music unit, meetings between higher education music executives and district music supervisors and meetings with school teachers and university faculty should be common occurrences.

Following the effort to establish better ties with the schools, we should then devote our energy toward creating worthwhile affiliation with other organizations—i.e., manufacturers*, publishers, school music dealers, local dealers, booster clubs, and parents' groups. One recent collaborative endeavor at West Chester University—and one that has paid great dividends—has been to co-sponsor with a local historical society a series of luncheon recitals in downtown West Chester. On this series, we have been able to feature our faculty, students, alumni, and local music teachers. With excellent cooperation from area school principals, we have also been able to showcase pre-college-age students who study in our Community Music School.

One of the *many* byproducts of this collaboration has been the receipt of generous funding for a series of lecture recitals to be presented at locations throughout Chester County.

*Note: When published, the MENC Task Force document, "Partnership and Process," will carry the credit, ". . . funded in part by a grant from Yamaha Music Products."

RESOURCES

We in higher education generally have greater resources to offer than our counterparts in the public schools. Our opportunity lies in being able to share with these people and to supplement what they are doing. What is called for here is an evaluation of our resources, followed by a decision on how we can use them to our best advantage. Among resources may be listed our faculty, students, alumni, equipment, and facilities.

Siezing opportunities can be very important. Over the past year at West Chester, we have used state-of-the-art electronic equipment—i.e., keyboard synthesizers, sampling machines, sequencers—to gain the attention of those who would not otherwise listen to our concerns. While the audience focuses on the high technology that is involved, we can then begin to discuss more substantive aspects of our art: 1) the process of composition using this technology, 2) the study of sound, and 3) the use of mathematics as we treat pertinent acoustical phenomena.

Among other resources, a good preparatory division or community music school extension to our unit can be a high-yield investment. Very often, private instruction on specialized instruments is unavailable in the schools. Through a preparatory division, we can bring this instruction to the students. An extension division also provides the opportunity for us to use qualified private instructors from the community.

In-service packages offered to the schools can be a very effective way to share resources. A team of university instrumental instructors can be sent to the schools in order to help band and orchestra directors gain even greater familiarity with the problems young musicians encounter on their instruments. The music executive can, on such trips, travel with the faculty in order to meet with school principals and/or curriculum advisors.

Our own students can be used quite effectively in many different roles. Having our own students help to promote outstanding area high-school events can be beneficial to all involved. University Public Relations Departments can help develop promotional skills in our students that will serve them well throughout their careers.

The document referenced earlier, "Partnership and Process," calls for a rigorous professional development program for public school teachers. Needless to say, our institutions can play an *integral* role in designing such programs.

MEETINGS AND SEMINARS

One of the most popular means by which we can generate meaningful dialogue concerning arts in education is for the music executive to convene

meetings, of which the week-end seminar is particularly attractive. The invitation list is ours to develop. School administrators, school teachers, university faculty, professional musicians, and industry people will probably head these lists. In these forums, it is imperative that music representatives be knowledgeable and well-prepared.

It is quite interesting to note that the National Endowment for the Arts, in its most recent "Arts in Education Program Guidelines," has shifted from more general kinds of funding to supporting projects that have much more focus. Under "Special Projects," they will now consider proposals that contribute to ". . . curriculum model development for making the arts a part of basic education."

Symposia and special conferences that address the issue of making and *maintaining* the arts as a key ingredient in basic education and that bring together key people who can effect these changes are the types of endeavors to which we, as music executives, should devote a fair share of our energies.

MEDIA BLITZ

In our attempt to "get the message" to the public at large, the media, of course, will play an important function. What we need to keep in mind, however, is that we not get locked into expending all of our time on short-term issues, i.e., a particular economic issue or legislative proposal. Rather, we need to advance our concepts of what arts education means to the preservation of our cultural heritage and, specifically, the continual development of American culture. The details of the education plan itself can follow, in due course, these materials that have a more far-reaching perspective.

We need to flood the general public with high-quality, classy material. Laurie Barton, who represents the Foundation for the Advancement of Education in Music on this panel, has shown us the first set of promotional materials that the Foundation has developed. These are precisely the types of messages that can best advance our cause—messages that are crisp, clear, and concise. Let us not belabor our audience with twenty-plus page documents that will be simply tossed aside.

The science community over the years has made significant progress in shaping the public's mindset relative to science education by using the media very effectively. There is no reason to question that we cannot do the same.

In addition to what we have done, or are doing, with respect to advertising and promoting our programs, it would be helpful for each of us to examine these new Foundation materials very carefully and to consider the many proposed ways in which they can be used. Why not invite active participation by alumni in helping to disseminate this information?

CONCLUSION

We have heard many people say that the current period, with all of its discussion of educational reform, presents exciting opportunities for the arts community to bring to the attention of the American public the issues that will help solidify the place of arts, as a primary force, in basic education. A word of warning is offered by our Executive Director, Samuel Hope, in a recent "Washington Perspective" column. He alerts us to the fact that, during such times when there are increased levels of discussion about complex issues, very often oversimplification will ensue and will be detrimental to our cause.

However, with a good strategy and a careful approach, we can ward off these dangers. We must be patient and be persistent. Among the many, many hats that we are asked to wear, the hat of cultural leader in the community is one that must be worn!

Let us wear it with pride, with enthusiasm, and with a sense of vision that reminds us that what is at stake here is indeed the future of American music culture.

THE MUSIC EXECUTIVE AS CULTURAL LEADER: LOCAL AND STATE ARTS COUNCILS

ISSUES INDIGENOUS TO DISCORD OR COOPERATION BETWEEN MUSIC SCHOOLS AND DEPARTMENTS, AND STATE AND LOCAL ARTS AGENCIES

SAM W. GRABARSKI
Minnesota State Arts Board

INTRODUCTORY REMARKS

The contemporary environment for arts and education is influenced and supported by many forces. This presentation focuses on three of the significant institutional forces in arts education and training, each of which strives to improve the quality of arts education in our schools, the training of our teachers, or the quality and frequency of musical performances in our concert halls.

The premise of this presentation is that state art agencies (SAAs), local arts agencies (LAAs), and schools/departments of music may have many goals in common. The author also acknowledges that several issues remain as obstacles to maximum progress. By design, this presentation has been oriented towards the points of view of state and local arts agencies. Open discussion during the session should allow for probing of the validity of these biases, or the importance of other issues, otherwise deleted to conserve time and space.

This presentation will be divided into the following sections: Introduction to Programming by State Arts Agencies, Introduction to Programming by Local Arts Agencies, Selected Issues Affecting Cooperation with Schools of Music, Potential Avenues for Cooperation, and Concluding Remarks.

INTRODUCTION TO PROGRAMMING BY STATE ARTS AGENCIES

To assist schools of music in understanding State Arts Agencies, here is a brief introduction.

The United States has fifty-six state, territorial, or jurisdictional arts agencies. In fiscal 1986, the final combined appropriations to these fifty-six state arts agencies were \$200,285,534.¹ Fiscal 1987 witnessed the year in which SAAs may have permanently become the largest individual sources of governmental

dollars for the arts, as compared to the National Endowment for the Arts' final annual federal appropriation of \$158,538,000 after Gramm-Rudman.²

Each state arts agency has the general authority and responsibility to develop the practice and appreciation of the arts in each state. All are supported by state appropriations. Most are also given the rare authority in state governments to solicit and keep private and federal dollars for the arts, rather than to revert such funds to the states' general fund accounts. All provide a mix of grants, programs, and services to accomplish their missions. Many support the entire range of artistic endeavors, from individual artists to general operating support for large-budgeted arts institutions.

NASM members seeking to participate in the policies and governance of SAAs, or seeking to approach SAAs as a funding source, should be aware of the following characteristics and statistics.³

1. *Autonomy*: Twenty-two SAAs are not free-standing state departments, but are rather divisions of another state agency. Policy development may be complex, as a result.
2. *Decentralization*: Only two SAAs operate under a decentralization mandate, although many more provide funds for regranting under "local options" networks.
3. *Per Capita Funding Mandates*: Four SAAs are mandated to distribute funds on a per capita basis, although others use per capita distributions as a voluntary function of public policy.
4. *Private Contributions*: Forty SAAs have the authority to solicit private contributions.
5. *Companion Foundations*: Fifteen SAAs have private, companion foundations. Some provide funds apart from their companion SAAs.
6. *Board Membership*: The average number of board members appears to be fifteen, although seven SAAs have more than twenty and five have fewer than ten. Nearly all are appointed by a high-ranking governmental official, most often the governor. Music executives often are appointed as board members. Music executives should not be bashful about self-nominations or advocacy.
7. *Board Policy Handbooks*: Thirty-three SAAs organize their policies into handbooks, conceivably available to schools of music.
8. *Numbers of Meetings*: Virtually all SAAs hold public meetings annually, and almost all meet at least four times or more annually. Most have procedures which would allow for NASM members to voice their concerns during open sessions.
9. *Advisory Panels*: Forty SAAs use advisory panels. Thoughtful music executives are often recruited to serve as advisors.
10. *Open Policy and Grants Panels*: Thirty SAAs open their grants panels to the public, and twenty-one open their panel policy meetings to the public.⁴

Avenues for cooperation exist through programming. Although funding programs are not a primary focus of this presentation, NASM members should note the following:⁵

1. *Grants Deadlines*: Forty-five SAAs use grants deadlines, thirty-two have more than one annually. Get your hands on agency guidelines.
2. *Multiple-year Funding*: Only seven SAAs use a method of providing grants funding on a multiple-year basis.
3. *Commissioning New Works*: Only seven SAAs have separate programs oriented to commissioning of new works. Most SAAs are, however, dedicated to producing support for new works in all art forms.
4. *General Operating Support to Major Institutions*: Twenty-five SAAs provide general operating support to major institutions in the form of a specific program. It appears that most, if not all, of these programs prohibit operating grants to colleges or universities.
5. *Governor's Arts Awards*: Thirty-five SAAs utilize a Governor's Arts Awards program to recognize achievements in their states.
6. *Block Booking Systems*: Eleven SAAs operate within an in-state block booking program. Such systems could support campus events, or assist in touring campus resources.
7. *Regional Arts Councils*: Virtually all SAAs are members of multi-state programming associations which are comprised of and governed by state arts agencies (example, Arts Midwest, which serves nine states in the upper Midwest and Great Lakes territories). Regional Arts Councils are a primary source of support for "out-of-state" touring and presenters support.

NASM members interested in fostering the individual careers of their faculties and graduates should note the following:⁶

1. *Funding for Individual Artists*: Thirty-seven different programs provide funds for individual artists.
2. *Fellowships*: Thirty-three SAAs provide fellowships. Faculty status is rarely an issue.
3. *Workshops*: Thirteen SAAs will fund workshops for individual artists. Campus-SAAs partnerships are often eligible.
4. *Characteristic Programs of Interest to Musicians*:
 - A. Apprenticeship Programs (Nine SAAs)
 - B. Artist Registry Programs (Twenty-two SAAs)
 - C. Pooled Auditions Programs (Nine SAAs)
 - D. Forums/Network Meetings for Artists (Twenty-two SAAs)
 - E. Job Bank Programs (Five SAAs)
 - F. Arts Critics' Programs (Four SAAs)
 - G. Resource Libraries (Twenty-three SAAs)
 - H. State Folklorist (Twenty-two SAAs)

- I. Workshop Assistance Programs (Twenty-four SAAs)
- J. Tour Training for Artists (Eighteen SAAs)
- K. Residencies Training for Artists (Twenty-seven SAAs)
- L. Internships (Various Models - Twenty-five SAAs)
- M. Scholarships to Universities (Two SAAs)
- N. Artist Directories (Twenty-five SAAs related to Specific Programs, thirteen SAAs General Directories)

In summary, SAAs offer various means for members to participate in policy and governance meetings, as well as multiple avenues for cooperative programming. In those states where specific programs do not currently exist, the precedents herein described could be used to foster conversations with SAAs to promote pilot projects.

INTRODUCTION TO PROGRAMMING BY LOCAL ARTS AGENCIES

Arts funding by local governments predates the state and federal arts funding movements. Municipal government in the United States is reported to have provided almost forty percent of all funds related to the construction of museum buildings before 1910. Additional background was also provided in a recent evaluation of the Local Arts Agencies Test Program of Support, a program of the National Endowment for the Arts:

By 1950, an estimated twenty-five percent of all museum budgets were supplied by municipalities. And the rapid expansion in the number of symphony orchestras, theaters, museums, opera companies, and other arts organizations during the period immediately following World War II was advanced by public and private support at the local level. A variety of financing mechanisms between municipalities and arts organizations has developed. The National Assembly of Local Arts Agencies (NALAA) has estimated that by 1982, local governmental appropriations to the arts exceeded \$300 million annually. The investments by local government are substantial, but they are also very unevenly distributed.⁷

By way of summary, there are more than 1,500 LAAs in the United States. More than 550 have professional staff, with all but two states having at least one professionally staffed agency. LAAs are reportedly most numerous in the Midwest, and are fewest in numbers in the Western and New England states. Most are governed by commissions and boards made up of local leaders. If we may generalize from a survey of 149 LAAs examined by the Arts Endowment in 1985, the following characteristics may also be noted:

- 1. Seventy-five percent of LAAs were nonprofit entities.
- 2. Eleven percent were advisory commissions.
- 3. Nine percent were departments or divisions of local government.
- 4. Seven percent were program offices within a local government bureau or department.⁸

Very few recent questionnaires have attempted to compile the total range of programming and services being conducted currently by local arts agencies. However, the 1978 survey by the American Council for the Arts (*Community Arts Agencies: A Handbook and Guide*), contained a useful portrait of the priorities of 700 "community" arts councils of the recent era, and the characteristics have changed very little since:

1. *Festivals, Exhibits, and Performances*: Sixty-five percent of LAAs consider performances and tours to be an agency priority.
2. *Arts Education*: Fifty percent of LAAs conducted workshops and conferences in the area of arts education, with forty-eight percent providing services directly to schools.
3. *Services to Artists/Arts Organizations*: Specific examples of services were listed as follows:
 - A. Technical Assistance—Forty percent of LAAs.
 - B. Management Services—Thirty-nine percent of LAAs.
 - C. Artists in Residence—Thirty-seven percent of LAAs.
 - D. Mailing Lists—Thirty-seven percent of LAAs.
 - E. Artists Registry—Twenty-eight percent of LAAs.
 - F. Loan Equipment—Twenty-two percent of LAAs.
 - G. Box Office Services—Twenty percent of LAAs.
 - H. Ticket Voucher Programs—Six percent of LAAs.
4. *Information Services*: Fifty-one percent of LAAs offered an arts calendar, with forty-nine percent offering a newsletter.
5. *Facilities*: Twenty-four percent of LAAs operated a facility, with twenty-one percent planning to own/operate a facility, and thirteen percent actually owning a building or facility.
6. *The Overriding Priorities of LAAs*: Sixty-eight percent of LAAs responded that festivals, exhibits, and performances were the top (collective) priority.⁹

Times may have changed for local arts agencies, but the characteristic programming just described remains essentially the same for LAAs in 1986. Accordingly, there are substantial opportunities for schools of music to participate with local arts agencies on matters of local music policies and programming.

SELECTED ISSUES AFFECTING COOPERATION WITH SCHOOLS OF MUSIC

To encourage a new environment for cooperation, this section will attempt to frame a selected number of nagging issues currently affecting the relationships between schools of music and state arts agencies. The listing is brief, and admittedly from the SAA point of view. The sources for identifying these issues were as follows: published guidelines from state arts agencies, telephone con-

versations with SAA executives in preparation for this paper, and the personal observations and experience of the author. The issues are not presented in order of importance.

1. *Legal Covenants or Policies Which Prevent Funding.* Some SAAs, and reportedly some LAAs, have legal covenants in charters which prohibit them from providing direct financial support to certain kinds of schools (often private), or to other agencies of state, which would preclude funding for state-system schools. Many SAAs have also adopted policy restrictions which prohibit funding for colleges and universities. The basis for such actions lies in the assumption that producing arts institutions and individual artists are a higher priority for limited funds than colleges and universities.

2. *Double Competition for Limited State Appropriations.* State universities and colleges compete annually in the appropriations marketplace, and then attempt to receive more state dollars through grant applications to SAAs. SAAs sometimes take a dim view towards state-funded schools, as a result. Constituents without a direct appropriation pipeline are given a higher priority. Private schools are often lumped into restrictive policies, in part, to avoid separate guidelines for state or private schools. Rural states are much less sensitive to this issue, due to the important resources rural colleges can provide, especially in terms of artists and performance ensembles.

3. *Perceived Problems of Bureaucracies Within Schools.* There are a few sub-issues here. Many schools require all “officially” sanctioned applications to proceed solely through a development office, causing a number of “errant” applications to state arts agencies. Secondly, music faculty, critical of their own institution’s prioritization of music programming, turn to SAAs/LAAs for financial support for projects which are perceived by SAAs as a function of the school. Thirdly, multiple applications by development offices in larger schools are sometimes seen as “assembly line” creations mailed to funding targets of opportunity. The inability of SAA caseworkers to discuss salient issues of artistic quality with the “authors,” only adds to the detachment of priorities surrounding these “professional” applications.

4. *Quality as the First Priority—Professional Versus Student.* Many SAAs orient themselves almost totally to the support of professional artists and arts organizations, and many assign a low priority to any applications involving students. Pre-professional training programs are of some importance to SAAs, but of a lower priority to most SAAs than the professional artist. Given the choice of touring the student orchestra versus the professional ensemble, the choice usually goes to the professional. States with large numbers of professional artists sometimes listen to faculty members and faculty ensembles with a critical ear, and point to the independent marketplace as the true home for quality in the musical arts. Conversely, rural states with smaller bases of artistic talent are

much more comfortable with assisting the careers and performance opportunities for faculty members.

5. *Reluctance to Fund Scholarships or Degree-Related Studies.* Many SAAs are reluctant to fund programs in institutions which are supported by student fees and tuitions. This reluctance is based on the assumption that college-level training is the responsibility of the school, and should be supported by tuition and school resources. Scholarships are usually feared as an endless depleter of resources.

6. *Recruitment of Students.* Schools of music are sometimes viewed as constantly needing to recruit students. Music camps, faculty tours, student ensembles tours, and such are thereby viewed as recruitment devices, rather than as bona fide outreach projects. Artificial sponsorship fee rates, and the language contained on tour promotions materials, contributes negatively to this misconception, at times.

7. *Administrative Overhead/Indirect Costs.* SAAs are often reluctant to fund the indirect costs of schools of music. Conversely, schools of music often are bound to institutional rules which require the addition of indirect costs to all requests for funding. Subsistence costs for students and faculty members on tour are also sources of disagreement.

8. *The Value of Campus-Based Concert Series.* This issue is related to the relative priority placed by SAAs on campus concerts or community concert series produced by colleges. Sub-issues include the artistic merits of the series, public relations motives for the schools, perceived low turnouts by the general public, and the perceived ability for schools otherwise to fund these concerts through additional support from central administration or student fees. Schools in rural locations are often excluded from these issues due to the important service they offer as presenters.

9. *Advocacy and Arts Education.* Perhaps this issue is too difficult to summarize briefly. The last two years have witnessed several articles and NASM-related letters which have criticized the validity of SAAs' artists in education programming, and which have attacked the perceived "power block" of advocacy which is allegedly retarding change. SAAs have countered with the explanation that artists in education programming is intended to demonstrate the value of arts education and not to place unqualified "teachers" in brief residencies to serve in lieu of specialized, full-time teachers. SAAs claim that such programs have been responsible for the growth in number of regular, full-time arts faculties in the schools, rather than serving as a deterrent to such faculty. The so-called "power block" is explained as being nothing more than successful advocacy for arts education by SAAs. Music education leaders, rarely seen to participate successfully in arts advocacy networks on any issues, are dismissed as envious, or incapable. All of this seems to distract us from moving ahead together.

10. *Multiple Arts Purposes.* SAAs are given the responsibility to develop most, if not all, art forms. Obviously, music is but one of a SAA's responsibilities. Music schools seeking to participate in arts policy-making will be challenged to think of the interrelated, statewide arts industry, and to the geographical or financial factors which lead to priorities among arts disciplines or categories of support.

11. *Minor Issues Affecting the Relationship.* Two minor issues should be described, in passing:

- A. *Making Room for Another Policy-Maker.* SAAs already use multiple channels to develop policies, and may resist another partner, unless good causes are shown. SAAs also point out that they are rarely invited into the policy rooms at schools of music, which are seen as islands unto themselves, closed to the public.
- B. *Inconsistent SAA Policies.* Schools of music are often supported by SAAs for touring and presenting, often as a means to increase "accessibility" to the arts, usually in rural locations. Then again, a "Brooklyn Academy of Music" may receive support for less definable reasons, usually "an offer too good to refuse." SAAs/LAAs have helped to create confusion about what may be worthy for support, or fostered a reluctance within schools of music to approach SAAs with new ideas for very legitimate partnership opportunities.

POTENTIAL AVENUES FOR COOPERATION

The avenues for cooperation are many. In addition to the potential areas for programs implied under the "introduction to SAAs and LAAs" sections of this presentation, here are some other general suggestions:

1. *Mutual Programs to Allow the Gifted to Excel.* There should be no disagreement that quality of music is important to all parties in this discussion. The gifted student should be nurtured to become the professional musician, music educator, or administrative leader of tomorrow. Why not foster a program to provide maximum opportunities for the talented to succeed? Could not excellent students be given special opportunities to perform as "artists in training?"

2. *Task Forces to Attain Arts Literacy in America.* The time and mood seems right to develop integrated, multi-arts, sequential curricula for demonstration in school districts, or in test schools. Some SAAs are on the verge of moving into this area. The National Endowment for the Arts has a new program in place. Schools of music should, in fact, lead the way in this new priority, rather than to strain against it.

3. *Improving Access to the Arts.* Could not schools of music and SAAs/LAAs join forces to make the arts more accessible to all? Touring projects, practical residencies, and regional festivals are among the solutions.

4. *Statewide Policies to Develop Music.* Due to the important roles played by schools of music, state arts agencies and local arts agencies, it would seem imperative to foster mutual discussions leading to statewide, sympathetic policies to develop music. Each should be made more aware of policy as it develops, to maximize limited resources, and to integrate viewpoints, when appropriate.

5. *Arts Tourism.* Perhaps the least developed aspect of the arts industries in the states, avenues for cooperation in arts tourism could include mutual research, demonstrations, and promotions.

6. *International Relations.* The states are trying to redefine their markets, and many are attempting to attract or develop a world marketplace for themselves. SAAs are also trying to define their relationship to international cultural relations, which are proving important to the success of commerce between nations. International arts exchanges are a new priority, as well as arts components to standard trade missions. State colleges and universities could cooperate along these lines, since so many are already oriented to business, international studies, and world culture.

7. *Advocacy Firepower.* The united forces of arts advocacy would be improved by mutual cooperation. Most SAAs are currently part of successful statewide citizens advocacy groups which need the schools of music to make greater gains for the arts and arts education. Advocacy clearly is a mutual tool.

8. *Awards and Recognitions.* Jointly administered awards would be good for the development of the music and music education fields, and good public relations for all involved.

9. *Advisory Panels.* As a general rule, public decisions are more viable when citizen advisors are used. SAAs/LAAs and schools of music should discuss ways to involve each other more on advisory panels.

10. *Joint Publications.* Publications on music research, the music economy, the continuing education of musicians, and so forth are needed. Could not SAAs/LAAs join forces with schools to research and publish such materials?

11. *Music Criticism.* Criticism of the arts is an underdeveloped aspect of journalism. Whether as an original or adapted career, the development of music critics could be an avenue of mutual cooperation. State humanities agencies have also expressed interest in this area, and have started centers for arts criticism.

12. *Internships or Exchanges.* The training of faculties, administrators, programmers, and students could benefit from internships or temporary exchange programs between schools/departments of music and SAAs/LAAs.

13. *Continuing Education/Life-Long Education.* All parties seem to have an orientation towards life-long education of citizens. Public classes based on the local attendance opportunities outside of the schools could be especially fruitful for all concerned, as but one example.

14. *Resource Training Centers for Arts Administrators/Artistic Careers.* Many schools have access to business faculties who could teach business law, public relations, tax laws, advertising and marketing, among a wealth of other skills, to students of the arts and current arts administrators. SAAs or LAAs could help schools to assist students in preparing for the real world of professional careers in the arts.

15. *Information.* Few schools of music may be aware of the wealth of information contained in the public files of SAAs/LAAs. Sponsor lists, people interested in receiving information about music, demographics for research (budget sizes of arts groups, audiences served, attendance patterns, and so forth), arts consultants and advisors, funders for the arts, media contacts, legislative contacts, files on all state arts agencies, and career opportunities and placement lists, are among the areas of information available to schools and faculties. Information of interest to the SAAs/LAAs is probably also available from schools of music, as well.

CONCLUDING REMARKS

Schools of music, state arts agencies, and local arts agencies share a common goal to develop a new generation of audiences for the musical arts, a new generation of musical performers, and a new generation of expert music educators. The scale of our task points to mutual cooperation and understanding. The importance of our task requires us to "open our minds" to each other's strengths, resources and experiences, so that we may collectively meet our commonly-held goals.

FOOTNOTES

¹"National Assembly of State Arts Agencies Annual Survey Update-April 1986, State Arts Agencies Legislative Appropriations, Fiscal Years 1985 and 1986," *NASAA NEWS*, May/June 1986, page 11.

²Tom Birch. "Legislative Brief." *NASAA NEWS*, March/April 1986, page 5.

³*State Arts Agency Profile Notebook.* National Assembly of State Arts Agencies, 1984.

⁴"Survey of State Arts Agency Organization and Policies." *State Arts Agency Profile Notebook*, Chart 1. National Assembly of State Arts Agencies, 1984.

⁵"Survey of State Arts Agencies Grants Policy, Process and Programs." *State Arts Agency Profile Notebook*, Chart II.

⁶*State Arts Agency Profile Notebook*, page 15.

⁷David Karraker and Robert J. Goettel. *Evaluation of the Test Program of Support for Local Arts Agencies.* Portland: Center for Research and Advanced Study, University of Southern Maine, 1986, page 3.

⁸*Ibid.*

⁹*Community Arts Agencies: A Handbook and Guide.* New York: American Council for the Arts, 1978, page 153.

RESPONSE TO "ISSUES INDIGENOUS TO DISCORD OR COOPERATION BETWEEN MUSIC SCHOOLS AND DEPARTMENTS, AND STATE AND LOCAL ARTS AGENCIES"

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I grew up just across the border from Sam Grabarski's favorite resort town, Lake Wobegon, Minnesota. I have long considered Sam's friend, Garrison Keillor, to belong in the company of the prophets. Before I first heard the *Prairie Home Companion*, though, I was acquainted with Keillor's work through his short fiction in the *New Yorker* and *Atlantic* magazines. One of his most inspired creations was "Jack Schmidt, Ace Arts Administrator," a character that Keillor developed in the style of Dashiell Hammett's Sam Spade. I will quote briefly from the episode "Jack Schmidt on the Burning Sands."

In the almost six years since I slipped the private-eye game to become an ace artsman in Minneapolis, I have regretted the career change approximately once, that being the A.A.A.A. Conference in Puerto Vallarta last fall at which I was strong-armed into speaking on "Priorities in Programming: The Commitment to Communication and the Question of Quality." It was my first trip to Lecternland, and I remember it as clearly as the time my secretary Bobby Jo put creosote in my panatela. I am not your arts administrator who dotes on hearing his voice amplified talking about things that begin with the same letter. I am not big on conferences in general or anything else that involves sitting in a hotel banquet room and looking at Chicken Kiev and creamed peas while some flyweight talks about the importance of innovation . . . you get the idea.

The net effect of these stories is to create a sense of the trials and tribulations of the professional Arts Administrator, a sense that I thought would go unsurpassed, unsurpassed that is until I read the section called "Selected Issues Affecting Cooperation with Schools of Music" from the paper you have just heard by Sam Grabarski. I must say in all honesty that when I first read that section my spirit moved. And so I am going to indulge in the favorite Sunday pastime of my current home state of Alabama. I am going to repent. For I, certainly, have been guilty of nearly every sin that Sam has enumerated, and probably more. In pursuit of grants I have created, in effect, dummy corporations to launder money. I have manufactured matching funds out of old Monopoly money. I have concocted audience impact figures that would make me blush if I had not so long ago forgotten how. And I submit to you here . . . who among you has not at least, like poor old Jimmy Carter, lusted in your heart to do the same. The fact that this was done in the face of policies which strike one as idiotoxic to an absurd degree is no excuse. That we have often had to cozy up with dilettante local decision makers is no consolation. That we have seen scarce funds going to support first this fad, then that fad is no relief. That we have stood accused of non-professionalism is no justification. We stand guilty as charged. Amen.

Kidding aside, as Sam has pointed out, and in the minds of the many individuals that I have consulted while thinking about this presentation, there seems to be no shortage of acrimony and polarity between local and state arts agencies and Schools of Music and Art. This goes back, as nearly as I can tell, for at least twenty years or more. There have been frequent expressions of frustration on both sides, in spite of the occasional encouraging success story. However, it is very recently apparent that some changes are in the wind and I take the purpose of this session to be the stimulation of ideas and modes of thought which will arrest this spiral of negative thinking and send us off upon a new path of cooperation and joint-venturing. Sam has taken an excellent first step in the concluding part of his paper, and I believe that the most effective use of our time today would be in brainstorming along the lines of what Sam has called our "potential avenues for cooperation." I was as impressed with this section as I was with the rest of the paper and found his suggestions particularly valuable.

My first step after reading a draft of Sam's paper was to send a copy of it to the new Executive Director of the Alabama State Arts Council, Mr. Al Head, I informed Mr. Head that I would be calling in two weeks for an appointment to discuss the paper and to obtain his personal observations. Although the pretext for this was the preparation of my presentation today, my obvious reason was to get a fix on his point of view and attitude towards the University of Alabama School of Music. As our meeting began I thought that Mr. Head seemed predictably defensive, and I suspect that he was expecting some form of frontal or more likely, flanking assault. This tension was especially pronounced as I asked for his response to the "Issues Affecting Cooperation" section. However, as we discussed these points openly, and he had an opportunity to amplify them from his own point of view most of this tension disappeared. When we moved to the section "Potential Avenues for Cooperation" we both grew more relaxed and we began to examine more closely those goals and objectives that we clearly share. I did the best I could to put his mind at ease that I was not *after* something, that this was not just another hustle, but that we badly needed to find ways in which we could collaborate towards commonly held objectives. We needed to help each other. The conversation then became more positively animated and the meeting went on for about an hour past schedule. I will summarize a few of the collaborative ventures that we are now actively pursuing as a result of this meeting:

1. *Arts Literacy Advocacy.* Both of us agreed that the current state of arts education in Alabama needs immediate attention, in spite of the fact that an excellent *plan* exists to improve the situation. That plan has never been activated by the State Board of Education and it has been apparent that it is currently bogged down in a political morass that could not be imagined by one not living in Alabama. Head and I agreed to co-sponsor a weekend retreat of 12 to 15 of the most influential arts supporters in the state, including selected legislators, public officials, educators and prominent performers and artists to develop a political strategy for bringing about the needed changes. This will take place in

January. Obviously, it is dangerous for the State Arts Council to intrude itself into the political process because its funding comes from the legislature. The same is true of the University. However, we can serve as the catalyst to bring together those people who *can* do something on a political level. We can provide the organizational structure which will allow the political activists to develop their tactics. We can bring together a group of people from a variety of constituencies who probably would never find each other under any other circumstances. Hopefully, this will shortcut the process by months, and even years. I believe that this affiliation, if successful, will allow us to influence much more than just arts *education*, but for now, arts education is enough.

2. *Arts in Schools Basic Education Grants.* The National Endowment for the Arts has recently issued guidelines for new grants through the Arts in Education Program. One category of grants can be applied for only by State Arts Agencies. These grants will assist in planning, program development, and program implementation to assist relevant state and local education authorities to establish the arts as “basic in education.” These grants encourage State Arts Agencies to assess the needs of each state and to develop goals to be undertaken by the agencies. We have indicated our intent and willingness to cooperate with the State Arts Council in the planning of these activities. One may obtain guidelines for these grants by writing the Arts in Education Program, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. One may also call Kathy Plowitz-Worden at that office at (202) 682-5426. She is extremely knowledgeable and helpful.

3. *Arts in Rural Schools.* In the state of Alabama some 40% of the population lives in rural areas. This is typical of about half of the states in the U.S. Many of these rural areas do not have easy road access to major urban centers, but are culturally isolated. Two-thirds of the schools in our state are considered rural schools. This is typical of the United States as a whole. The Alabama School of Music will network with the State Arts Council in applying for an *NEA Arts in Education Special Projects Grant*. We will also involve the Office of Rural Services of the University of Alabama which has separate foundation linkages. With the help of the State Arts Council we hope to involve the Southern Arts Federation in this network. The Alabama Legislature has already funded a separate program through the State Arts Council called the Rural Arts Development Program, now in its pilot stage. Our project will involve a variety of activities, including in-school performances by student musicians, in-service activities, special workshops, summer classes, and other activities to enable rural school teachers to incorporate the arts into their teaching. We are also considering the development of a special curriculum for rural school teachers in the arts. There are many other kinds of programs possible for funding under the NEA Special Projects guidelines. They will fund for example curriculum model development, in-service training, development of teaching materials, and, particularly, *collaborative* projects between arts and educational institutions, organizations or

agencies. The guidelines are contained in the same NEA booklet mentioned earlier. Letters of intent to apply are due before March 2, 1987.

4. *International Relations.* The state of Alabama is aggressively seeking new industry, particularly from Japan. This is typical of most states. The JVC company has recently located a factory to manufacture video-cassettes and compact discs in Tuscaloosa. Various sister-city relationships are being promoted throughout the state. The School of Music has taken a role in the accompanying cultural exchanges through the development of an East-West music festival. Again, we will network this activity with the State Arts Council, the Local Arts Council, as well as the Chamber of Commerce, the local Industrial Development Organization, and several foundations. Hopefully this will have some tourism implications, as well, which opens up whole new networking possibilities.

5. *Internships.* We are working on a plan to develop a network of paid and unpaid internships in the State Arts Council and various local arts agencies for our music management students.

These are a few of the ideas that we are currently actively pursuing, and I would say that each one of them either came about, or was influenced by Sam Grabarski's paper. It would be tempting to continue with other ideas that are currently in the bun-warmer, but in the spirit of W.C. Fields, whose definition of a gentleman is someone who *can* play the saxophone, but doesn't, I won't. You have heard me use the word "networking" rather frequently in this presentation. Those of you who have heard others of my presentations to this body know of my weakness for fashionable business-world buzz words. However, networking is a valuable concept for us today. It is apparent that the real value of working closely with state and local arts agencies in the role of cultural leader is the new doors that are opened and the new connections that could not be made any other way. There follows an exponential increase in the amount of progress that can be made.

There is also a growing literature on the subject of negotiation that stresses a Win-Win philosophy in which the goal is to strike a deal that benefits both parties. As one of the leading exponents of this strategy, Tony Hoffman, puts it, "Find out what the guy's hot-button is and see if there's a way to satisfy his needs while you still get what you want. Don't think of the situation as 'what can I get from him?' but think of how you can help him, think about what you're able to give him in return." The smartest thing you can do in any negotiation is to put yourself in the other person's shoes, although the dictates of good taste may stop you short of anyone's "hot-button."

It can be concluded that by taking a positive attitude towards state and local arts agencies, by offering them cooperation rather than competition, by pursuing common goals, and by setting aside the "gimme" spirit, a great deal can be accomplished.

LEGAL AND ETHICAL ISSUES: THE ETHICS OF STUDENT RECRUITMENT AND RETENTION

INTRODUCTORY REMARKS OF THE PANEL CHAIRMAN

DONALD SIMMONS
University of Montana

The topic under discussion at this session is “The Ethics of Student Recruitment and Retention.”

It is an especially timely topic—not because NASM member institutions have suddenly lost a sense of integrity, nor because the Association is embarking on a witch hunt. It is timely because some unique sets of circumstances prevail at the present time which might tempt some of us to compromise our usually high ethical standards of conduct. I’d like to outline some of those circumstances:

1) The demographic data of a few years ago predicted the decline in the number of high school graduates which we are experiencing now. To the surprise of some forecasters, that unique population we have come to call “non-traditional” students helped replenish the potential student population pool. However, in many regions that rather shallow pool of non-traditional students has been served and the prophesy of declining enrollments is being fulfilled.

2) Even within this smaller pool of potential students some strange things are happening. For instance, my conversations with colleagues around the country confirm my suspicion that the population of piano students seeking college admission is shrinking. Reports from the music industry indicate a dramatic drop in the sales of upright pianos in recent years which would suggest that the potential piano student population might decline even further. (That raises an interesting dilemma for financial aid officers. Will prospective pianists soon have the same high market value as string students?)

3) Another factor in the current condition for some of us is formula funding. This funding concept was a product of the “accountability” era—brought on by a period of economic uncertainty. In some regions of the country economic uncertainty degenerated into economic chaos with a resulting financial noose around artistic throats.

And, now, the dilemma. We have a declining pool of prospective students. A fragile economy coupled with formula funding frequently results in decreased

budget appropriations. In this setting, where more bodies translates into higher budgets, we recruit and retain students with a new sense of urgency.

Resolving this dilemma brings into focus our need as a profession to know and follow the guidelines of the NASM Code of Ethics and Rules of Practice and Procedure. Serious questions are raised which we must address in the names of the institutions we represent.

1) Do our publications and promotional materials represent the highest standards of truth in advertising?

2) Do our recruitment and retention policies and procedures demonstrate "concern for the needs of students?" (Code of Ethics, Article IV, page 22, NASM Handbook, 1985–1986)

3) Do our efforts at student retention compromise the candidness with which we advise students regarding their potential for completing a particular program of study or the realistic professional options a graduate in that curriculum should anticipate?

4) Do we inflate credit hour generation or propose exotic new and useless degree programs in order to justify our programs in productivity ratios?

The panel assembled before you represents a broad spectrum of degree granting institutions in the Association: a conservatory in a privately endowed liberal arts institution; a public, comprehensive university; and a private conservatory.

The panelists will address these common concerns and in that process undoubtedly raise additional questions for our collective discussion following their presentations.

Our first presenter is Michael Manderén, Director of Admissions for the Oberlin Conservatory of Music at Oberlin College, Oberlin, Ohio. Mike's Oberlin degrees are in history and lute performance with advanced studies in England. He is an active performer on both lute and classical guitar, having appeared recently with the Cleveland Orchestra on both of these instruments. He also tours as a part of a jazz duo in a program supported by the Ohio Arts Council.

Next, I introduce Tom Naylor, Music Department Chairman at Middle Tennessee State University in Murfreesboro, Tennessee, where he has been on the faculty since 1967 and chairman since 1977. He holds degrees from Bob Jones University, Appalachia State and Indiana University. His publications are in his special area of trumpet performance.

Our final presentation is by William Seymour, President of the Boston Conservatory of Music in Boston, Massachusetts, a position he has held since 1981. His degrees are from Boston University. Earlier teaching assignments included public school choral music and the development of a unique K-12

program in Brookline, Massachusetts, which integrated the arts of music, theater and dance. His broad involvement in professional organizations includes his current position as President-elect of the Massachusetts Music Educators Association.

ETHICS IN RECRUITMENT, RETENTION, AND ATHLETICS

TOM NAYLOR

Middle Tennessee State University

The following remarks will briefly cover three areas: Open-door Admissions, Commonalities in Music and Athletic Recruitment, and a Philosophic Basis for a Code of Ethics. While each is a vast subject in itself, we will touch upon some of the major points.

Characteristics of an open-door admissions institution usually include: a state-supported institution, regional in reputation, tuition which is relatively low, student body from the particular region of the state, and admission which is usually by SAT or ACT scores which may or may not be low in comparison with other private and public institutions. The music unit usually does not have a quota of majors and will accept initially most students who meet minimum entrance standards.

Formula funding is often considered to be a motivating factor to admit large numbers of unprepared students in the music unit of an open-door admissions institution. The system works generally like this: since an increased number of students in music classes, private lessons, and ensembles generates additional student credit hours, the motivation to increase the number of students becomes apparent. If, by raising entrance standards and requirements, students are denied admittance, this might very well translate into fewer faculty positions by virtue of fewer student credit hours. The obvious rationalization is to admit more or all students into a program regardless of test scores or performance audition results. Is an open-door policy weak in this respect? Not necessarily. The key to its weakness or strength lies in its retention policy of weak students in a music degree program. Permeating our philosophy of education for all is the opportunity for all to have a chance to fail or succeed. Institution A may have very high entrance requirements and have a very low, perhaps 10% drop-out rate or change of major over the four years; whereas, Institution B may admit most marginally qualified students (or even poorly-prepared students who are highly motivated) but has high standards for retention in the program. The drop-out or change of major rate for Institution B may be 50 or 60% over the four-year program.

There is a false impression that the quality of the program is equal to the level of the admissions policy. However, the quality of your graduates is ultimately the final test. An institution may have very stringent admissions requirements thereby attracting the finest students yet have a mediocre program which produces mediocre graduates. Another institution may have relatively low admission standards but may be doing a superb job of producing quality graduates.

Part of the National Association of Schools of Music accreditation process is to see what kind of job we are doing.

A strength in a flexible admission policy would be for those music students whose talents reside in the performance area and not necessarily in the traditional academic subjects. We know many institutions admit students solely on the basis of test scores and do not take into consideration the gifted and talented in performance. Of course many institutions are structured in such a manner that this policy appears to be unchangeable. In this regard, we have some similarities with athletics since both music and athletics deal with performance on the stage or field and not always with achievement in the traditional academic subjects. I am sure many will say that a good musician is also a good student in general studies, and they are probably correct; however, we can think of achievers who struggle long and hard in math and science, yet are high achievers in music performance.

The second topic deals with the similarities between music and athletic recruitment. It would be well for us to consider several of the pitfalls into which college athletics have fallen. While it is doubtful that our programs, despite shrinking enrollments, will ever need the external control which athletic recruitment requires, it is nevertheless an area worth exploring. I would like to list some of the current issues, problems, and proposals the National Collegiate Athletic Association deals with and perhaps we can see some basis for thought in our recruitment and retention guidelines.

First, the conditions under which athletics operate and that which motivates some athletic personnel to unethical behavior is based primarily upon money and greed. While we may not be able to disassociate ourselves with greed, the multi-million dollar contracts, cars, and expense accounts for music majors are as scarce as a good oboe or viola player! In a survey of articles appearing in *The Chronicle of Higher Education* from last November to the present, some issues keep recurring which may be helpful.

1. A new set of academic standards effective August, 1986 (Proposition 48) require freshmen athletes to have a 2.0 grade-point average in a high school core curriculum of 11 courses, plus a score of at least 700 on the combined Scholastic Aptitude Test or 15 on the American College Testing Program's examination (Division I schools).
2. Misconduct by recruiters . . . student athlete is dismissed from the basketball team. The school was stripped of two basketball scholarships over the next two seasons and Mr. _____ was barred from off-campus recruiting for a year.
3. Drug-testing programs are being implemented.
4. Proposals:
 - a. To permit an in-coming student athlete to receive financial aid during the summer before the student's freshman year.

- b. To permit Division I-A and I-AA institutions to visit a football prospect's educational institution once each week during the appointed contact period for recruiting purposes. At present, three such visits are permitted in all sports.
 - c. To permit an institutional staff member to take a prospective recruit who has come to the campus on a self-financed visit to watch a practice or see sports facilities.
 - d. To prohibit Division I institutions from providing official recruiting visits for, and making in-person recruiting contacts with, a student at a junior college who has not attained a 2.0 grade-point average.
 - e. The University of _____, stung by accusations that several basketball players accepted under-the-table payments from boosters, has taken steps to prevent such occurrences in the future (selling tickets for \$1,000 or more).
5. Drugs and gambling are said to threaten the very existence of college sports.
 6. Dr. _____ won \$2.3 million in a lawsuit when "remedial instructor charges she had been dismissed for protesting favoritism to athletes."
 7. Under current NCAA rules, boosters are prohibited from in-person, off-campus contact with prospective athletes. The new proposal would bar them from writing letters and making phone calls to a recruit, activities that are now permitted.¹

These examples illustrate the complexity of NCAA rules governing recruitment and retention. It is hoped that NASM will never have to go further than stating and impartially enforcing its Code of Ethics.

Generally speaking NASM concerns itself primarily with recruitment behavior before matriculation. Once students are registered in a school, there is little significance for continued monitoring from a recruitment standpoint.

Behavior in the area of recruiting is governed both from without and from within. When the National Association of Schools of Music began its enforcement of conduct based upon its written Code of Ethics, it was recognized that like any other expected behavior in society, the success of the Code depended upon understanding the Code, self-discipline of the NASM membership to abide by the Code, and enforcement of the Code by designated NASM appointees.

Ethics in themselves cannot make people do right. The principles and motivation which come from within, not from the outside, make people keep their code of ethics. In dealing with an association like NASM, it cannot be left to an individual institution to state and act by its own code, as this leads to meaningless statements and eventually to confusion on every level. A philosophical criticism of public education, particularly in elementary and secondary schools, is that value systems are often taught as being equal. One has only to decide which value system appeals to him and which merits his embracement. This

approach will not work with NASM member institutions setting their own codes of ethics.

The first step is for the membership to agree on a common Code of Ethics. This, NASM has done over the years. Once the Association has agreed upon a proper form of behavior, then institutional peer pressure and enforcement of standards become vital.

The NASM Code of Ethics is based upon two fundamental statements or principles from which we formulate the specifics of the Code.

“Do unto others as you would have them do unto you.” While this may sound simplistic, it remains the inner motivating principle that can assist in our recruiting, advertising, and behavior in general. While it may be naive to believe all recruiters act altruistically, it remains the starting point in our expectations of ourselves and others.

Now there is a loophole that is a rationale for unacceptable behavior based upon this principle. Let me explain. The Golden Rule can be twisted in this manner.

1. If I can do it to others, then they can (have the right to) do it to me (if they can get away with it).
2. If people are dumb enough to leave their keys in their car, it should be stolen.
3. If people leave their cash registers unattended, then they deserve to be robbed.
4. If I can get away with stealing a talented student from X University, it can try the same with me.

Another principle which closes this loophole comes from Immanuel Kant. This statement is based on “Good Will” (or “Good Motive”). Kant states: “Act as if the principle of your action were to become through your will a universal law of nature.” If I start out with “Good Will” and my actions become a law of nature, I have no choice but to do what is right for both of us.²

To conclude this section of the philosophical basis for the Code of Ethics, may I suggest several things:

1. Fully understand the Code of Ethics and its implications. Often a full discussion of the Code is necessary for clear understanding on the part of the faculty;
2. Stress that the Code of Ethics is for the good of all and that all are eventually hurt when rationalization for breaking it begins to creep in;
3. The success of the Code of Ethics must be based on basic morality and sensitivity to the dignity of individuals rather than the enforcement of the letter of the law.³

FOOTNOTES AND BIBLIOGRAPHY

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A SMALL SCHOOL'S VIEWPOINT ON ETHICS

WILLIAM A. SEYMOUR

The Boston Conservatory of Music

I have a suspicion that discussing ethics when institutional survival is on the line is somewhat like trying to teach a pig to sing: you don't accomplish much, and it really annoys the pig! Thankless though it might be, my distinguished colleagues and I have today taken on the task of at least trying to get that animal to "hum a few bars." Self-examination, taken in small doses, can be tolerated and may even be worth while!

As indicated in the program, our discussion today focuses on two of the more volatile areas of ethical concern—Recruitment and Retention. Without students an educational institution has no mission, and as we well know, competition among us for available students is intensifying. It is my considered opinion that it is now necessary for this august body to go beyond the talking stage, beyond the printed page, and to really implement the practical, operational procedures which are so clearly contained in our adopted Code of Ethics.

As Don Simmons indicated in his introduction, my role in today's session is to represent the small, independent, unendowed institutions of our organization. I do this gladly, for I bring a fervor to this podium which is based in the considerable frustration of administering such an institution. The source of some of that frustration can occasionally be traced to the recruitment and scholarship policies of sister institutions within this parent organization. Please understand that the following expressions are undeniably subjective, and represent the strong prejudices of a small-school viewpoint. However, if any one out there finds him or herself agreeing on any given point, feel free to express a vehement "Amen" at the appropriate time!

Article III of our Code of Ethics speaks to truth in advertising. "All brochures, publications, advertisements, and information—printed, written, and/or spoken—shall be true." What the catalog says a student will receive in program, instruction, and growth experiences should be delivered. I have a problem with the principle of "stocking" a music department with students the way survivalists stock their shelves with provisions. When I was a young man, unless you were from New York, the Yankees were the team you loved to hate. Of course, being from the Boston area made it even easier. In those days the Yankees were a baseball dynasty. They had some of the best players in the league sitting on their bench. The philosophy was, "they might not be playing for us, but they ain't playing against us!" It hurt the game, for many obvious reasons. When the league expansion came along, those players were stars on other teams, and everyone benefitted from the change.

In the performing arts, one of the most critical and important areas of development for the student is that of performing experience. Skill and artistry are the result of endless opportunities to apply all that has been learned and practiced. I believe that music departments should examine the ethics of their performance opportunities for all students in the department. This is particularly important in the instrumental area, where over-loading frequently means that only a small percentage of the students may ever benefit from viable performance experience and repertoire development.

Another area that elicits considerable frustration for us “small school” types is the game of scholarship roulette. Academia has long quietly clucked its tongue over the outrageous practice of collegiate athletics in their use of scholarship for recruiting students. I submit to you, however, that if the current trend continues, we in music may find ourselves in similar situations. If enticements continue to escalate, we’ll soon be able to identify the musical instrument of a scholarship student by the car he or she drives—violinists in Porsches, bassoonists in Corvettes, flutists in Volkswagons, etc.!

Small, unendowed institutions with outstanding programs, distinguished faculties, and enormous opportunity for student development frequently find themselves swamped by the upward spiral of merit scholarships. Lest you believe that I “doth protest too strongly,” allow me to share this anecdote with you. One December afternoon I received a telephone call in my office which came to me in my role as President-Elect of The Massachusetts Music Educators Association. A charming female voice on the other end informed me that she was telephoning all fifty state presidents to personally inform them that her home state legislature had just voted an additional \$2,000,000 for scholarship assistance, and her music department was allocating all of it for string players! (I think it was the word “additional” which triggered the sudden pain in my chest.) I thanked her politely for the information and promised to pass it along to the appropriate people. After hanging up the telephone, (and taking two nitroglycerin pills for the pain,) I had an image come across my mind. In it I saw every string player in Massachusetts under the age of 25 boarding busses, trains and planes, all with their instruments under their arms, all heading south. Summoning up Yankee determination, I decided to counter this extravagance in the true spirit of the small Conservatory with limited resources. I went right out and sent Christmas Cards to all my string players!

I am not suggesting, of course, that institutions should not provide financial assistance to talented and needy students. And there will always be inequities among colleges and universities as to size of endowments. I would merely point out the ethics of sagacious and responsible distribution of the wealth. As intensely as old Joe Kennedy wanted his son to be President, he nevertheless admonished young Jack to “buy all the votes you need to be elected, but not *one* more than you need!”

The third area of concern for small schools is the “waiting list” syndrome. Article IV, paragraph 4 reads as follows:

“Students are free to attend the institutions of their choice. However, at some point, a commitment must be made between students and institutions. At this point, administrators, faculty members, students, and all other parties involved must be clear about the nature of these commitments, the schedules for their implementation, and the conditions under which such commitments may be released by any or all of the parties.”

We all expect prospective students to make multiple applications, and probably to be accepted by several schools. The student may also, however, be placed on a waiting list by one or more schools. I must admit to personal prejudice against this practice, since I believe that a student is either acceptable or unacceptable. The notion that the applicant may become more acceptable the longer he or she waits is, at the very least, questionable. Besides being somewhat dehumanizing, this practice creates problems for the small, well-organized school which does its job correctly, meets appropriate admissions quotas and notifies students in timely fashion. The incoming class is complete and all goes well until August 20th or so, when the student suddenly receives a letter from the “waiting list” institution, informing of a magical “opening” in the class and, almost without exception in my experience, this “opening” carries with it a major, if not full, scholarship. This same student, who was unacceptable to the institution some two or three months earlier, has suddenly become a prized catch. I frankly feel that this is shameful shopping, and a practice unworthy of higher education. Neither can I accept the usually-offered excuse—“Well he or she really wanted to come to our school anyway.” I find that statement to be gratuitous and insulting to a sister institution of this organization. In fact, it is usually the eleventh hour scholarship which purchases the student. Article V of the Code speaks very specifically to this issue, and to the appropriate process for financial award commitments. In fact, this article focuses on the specific notion of commitment, both from the institution and the student. With the stated exclusion of any acceptance of financial award or declaration of intent executed prior to March 1, this contractual paragraph suggested in the Code is certainly appropriate. It is not intended to close doors for the students, but rather to establish that higher education does have its ethics, and that no one should be above them. At our institution, every merit award made after May 1 of any year carries this caveat:

“This award is not applicable if you are currently a deposited scholarship student at a member institution of the National Association of Schools of Music unless we are provided with written release from that agreement by that institution.”

These are but three of the areas where I believe we need to address the degree of sincerity as regards our Code of Ethics. I am not suggesting any sweeping new policies, rather only that we seriously implement what we already have in place. I think that we have been acting not unlike the oil ministers of

OPEC, sitting around discussing the correct things to do, and then each going our way, doing that which best suits our needs.

I believe that it is a considerably more serious breach of educational morality to have a published code and to ignore it, than not to have a code at all. Perhaps we need a program of education regarding the content and intent of our adopted Code. Recently I received a letter from the Dean of the music division of a major university, which was in reply to a previous communication from me. In my letter I pointed out in a friendly, informative way that a problem had arisen regarding a very late acceptance and scholarship award by that institution to a scholarship student long since deposited at The Conservatory. I quote in part from the response: "A code of ethics seems to be a regrettable move . . . offering scholarships, accepting fees and deposits do not make contracts." Clearly we have the principal administrator of a major music program who is not even aware of the NASM Code of Ethics, much less insuring that institution's compliance.

I firmly believe that our Code is a good one. I do suggest that more universal implementation would make it a better one. One final homily: a code of ethics is much like an automobile—you can design it perfectly and package it beautifully, but it doesn't make any progress until it is put into gear!

DEMOGRAPHICS AND THE FUTURE OF MUSIC IN HIGHER EDUCATION

ACCESS AND RETENTION

ROBERT TILLOTSON

William Rainey Harper College

The overall picture for higher education has been rosier than it is today. According to Harold Hodgkinson in his recent report "All One System," higher education had before now benefitted greatly from the 70 million Baby Boomers swelling college admissions, and from a generally higher percentage of graduating high school youths ready for college—from less than 50% in 1946 to 73% in 1985! Such happy days in higher education, when classrooms were automatically being filled with little or no effort on the institution's part, are now over. As the number of youth continues to decline in the years to come, and retention rates in *high schools* continue to drop—resulting in fewer graduates—higher education will have to adjust to getting a smaller percentage of a declining total.

This decline of available college age students in the next few years will be particularly evident in the white, suburban, middle class group of 18–24 year old students who are enrolled full time. While this will affect all institutions, both public and private, the private colleges and universities now enrolling about 22% of all students, will be the most "at risk." Not only do they run a larger share of their budget from tuition revenues, but "caps" on student financial aid make the choice of a private college impossible for many middle class parents. To compound this problem, many institutions have overexpanded their programs during the growth of the past twenty years, assuming that student enrollments would continue to increase. Now, they must face some difficult decisions.

ACCESS TO COLLEGE

It seems apparent that those who graduate from high school will have access to some college or university. With the open door policy of today's community college, access has become virtually universal for any person with a high school diploma, or GED equivalency, regardless of sex, age, or class. In addition, there are a great variety of four-year colleges and universities which meet varying student needs. Hodgkinson states: "The range and diversity of higher education in the U.S. is a source of constant amazement—entering freshmen at some

institutions know more than graduating seniors from others.' While this may be an exaggeration, it is certainly true that colleges at this time do not guarantee a minimum level of competence for all degree holders. However, as long as each institution attracts the right student mix for its particular mission and level, the overall system seems to maintain a working balance.

Take, for example, three types of institutions representing divergent missions and student populations: the two-year City Colleges of Chicago, the State University of California in Berkeley, and Harvard University. The City Colleges of Chicago, with its "open door" policy, enrolls a large number of under-achievers, and approximately 70% of its student population is Black and Hispanic. On the other hand, the University of California in Berkeley has an admission standard that is much higher than a community college, but also has a high percentage of minority students—44% of an entering freshman class in 1984. Known for its excellence in math and physical sciences, Berkeley attracts a large number of Asian-Americans. At the highest end of the selectivity ladder is Harvard University, which selected from the top sixth of this fall's applicant pool, but claims only a 20% minority. Both statistics, however, represent a two-fold upgrade: a decade ago Harvard was only 10% minority, and the students were selected from the top third. Although the large percentage of increase in minority student enrollment is only one factor in an institution's constituency and mission, it reflects changing demographics in student population. Depending on these shifts, the institution's academic strengths and geographic position, these disparate institutions successfully contribute to higher education because they meet the particular demands of their mission.

The challenge today is not just to provide access, but access to the institution that best fits the student's needs and abilities. Will it be the local community college, Berkeley, or Harvard? If we are to better identify this match so that students can gain access to the institution that best fits their needs and abilities, colleges and universities will have to clearly identify their program offerings and expectations. In addition, it will take better guidance from secondary schools and colleges to make sure the student's aspirations are realistic and clear.

It seems that the very small number of highly selective institutions will probably be as selective as ever, perhaps even more so, and their pool of applicants is likely to be even more diverse by ethnicity, sex, and class than ever before. It is a time when the bright, talented student is more eagerly sought after than ever before by any number of institutions. In contrast, there are more and more high school graduates who are not adequately prepared, but plan on attending college. What happens to them? It appears that the need for colleges and universities to provide remedial education will continue to grow.

Remedial education is not new. What is new is our awareness of the seriousness of the problem. According to a recent report on remediation in higher education, 16% of all first year college students were enrolled in a remedial

reading program, 21% in remedial writing, and 25% in remedial mathematics courses. Some 63% of the post-secondary institutions included in the survey reported at least a 10% increase in such courses. With the growing need for remedial education, colleges and universities are faced with the challenge of deciding who should be in such a program and how such a program should be structured. While this may not directly affect music courses, it will certainly affect music students.

I believe that the crisis of remediation in higher education will ultimately be resolved by improving basic education in the elementary and secondary schools. However, that will not be for several years to come. In the meantime, colleges will be required to expand testing programs for college admission and program placement. It seems a given that this will require an expansion of counseling and tutorial services as well.

As the number of high school graduates declines more sharply from now to 1994, and colleges compete for those students, it is important that colleges guard against lowering admission and program standards just to fill up their classrooms.

The music unit must also strive to achieve the highest academic and performance standards possible, but this is increasingly more difficult. Between 1982 and 1992, the number of graduating high school seniors in Illinois will decrease by approximately 3% per year. Over the decade, the result will be a 30–35% decline in the pool of college freshmen. In 1982, there were 200,000 graduates, with 100,000 going on to college. That year, 2% went into music for a total of 2,000 majors. In 1992, there will be only 140,000 graduates and 70,000 going to college. However, because music as a profession is not perceived as a “moneymaker,” it is predicted that only 1% will go into music. That means that in 1992 there will be only 700 music majors in Illinois, representing a 65% loss over a ten-year period. Assuming they stay in-state, each of the 170 colleges will compete for their share—approximately 4.1 freshmen music majors each. And this does not take into consideration how many of those will be tenors, or how many will be qualified to play principal oboe in the orchestra.

I am sure the signs of declining enrollment have been apparent to everyone in academe, in varying degrees. My question is: will we be able to maintain the same standard that we used when the pool was 2,000 students? The challenge is before us. How will we respond?

RETENTION TO COLLEGE GRADUATION

The issue of retention to college graduation has become an important one in the last several years. Institutions have come to realize that even with a smaller freshman class, an improved retention rate can mean that the total student enrollment need not shrink. Take, for example, the institution that has a music

major enrollment of 100 freshmen, 50 sophomores, 25 juniors, and 15 seniors. If retention is increased by 50%, producing 75 sophomores instead of 50, 37 juniors instead of 25, and 23 seniors instead of 15, music enrollment will increase by a total of almost 50 students. Not only is this educationally sound, but your chief executive officer will be grateful for your fiscal success.

Some of the most important demographic changes listed by Hodgkinson that affect student retention today include:

1. Increased numbers of minority students with increasing language difficulties.
2. A major increase in part-time college students, and a decline of about one million in full-time students. (Of 12 million students, only about two million are full-time, in residence, and 18–22 years of age.)
3. A major increase in college students who need financial and academic assistance.
4. A continuing increase in the number of college graduates who will get a job which requires no college degree (currently, 20% of all college graduates).
5. Major increases in adult and continuing education outside of college and university settings—by business, government, and other non-profit organizations such as United Way, and by for-profit “franchise” groups such as Bell and Howell Schools and The Learning Annex.

To contend with these changes, two areas of academic life should be strengthened—educational programs and student services. Both of these areas have been identified as crucial to improving student retention, but as a by-product rather than as a central goal of the institution’s efforts.

Educationally, it has been proven that there is a direct relationship between student learning and persistence in pursuing a college degree. The more students learn, the more likely they are to persist. Since the largest number of dropouts occur in the first year, the most competent, caring faculty should be teaching the freshman courses, in order to get the wheels of learning rolling, especially for the underprepared and undisciplined student. Institutions that do this experience higher student retention. To prevent the fairly common “sink-or-swim” attitude for freshmen, more teacher time and program resources should be allocated to the first year. Most potential drop-outs or flunk-outs can be identified in the first six weeks. And yet, too often evaluations or examinations do not occur until mid-term. Quizzes, or written work, should be given in the first two or three weeks. In this way, students who are having trouble will be identified in time to modify their study and classroom behavior. It is important to make certain the entire faculty and administration realize that retention is not a product of lowering standards, but rather of increasing effort to bring the student up to the present standard. Student success must be the concern of everyone involved in the educational process.

Adequate student services are a necessity for improving retention. A most crucial service is academic advising. Although advisement traditionally has gone no further than course registration and academic record-keeping, it is now being redefined to include developmental functions such as the following:

- a. Exploration of life goals.
- b. Exploration of career/educational goals.
- c. Selection of educational program.
- d. Appropriate course selection and placement.
- e. Scheduling of classes and time.

While the formal concept of developmental advising is relatively new, it seems to be extremely important if we are going to assist students in designing and completing a more integrated, relevant education than they now receive. It seems that several guidelines are clear, if such an advisement program is to be workable.

First, seek acceptance for the concept of developmental advising as an institutional goal. If it becomes formally accepted, it has a better chance of becoming informally valued and utilized by those involved. Developmental advising programs exist today. A few function as an extension of a counseling center, while others work through individual departments, most notably in athletics. It is not uncommon for athletic departments to have a full-time academic advisor for its students. The emphasis, until recently, had been to track student academic progress in order to help students maintain their grades so they could participate in various sports activities. Today, in the more progressive schools, the emphasis of this advising role in athletics is being shifted to exploration of life and career goals. If such a program is available for athletics, shouldn't it be available for the fine and performing arts?

Second, recognize that not all persons are capable of advising. Advising involves certain competencies and skills that are not universally distributed among faculty or professional advisors. As load adjustments are being made because of declining enrollment, academic advising might be an option for some faculty or administrators. Caution should be exercised not to coerce anyone into the role of developmental advisor. However, once potential advisors are identified, their interest and capabilities should be developed by calling upon the various sources of expertise on campus, including counseling and development centers, as well as faculty, in fields such as vocational psychology. Advisor competence will be a major factor in the success of an advising program.

Third, assure equitable load credit for advisors. It is important that advising be equated to teaching and research in matters of tenure and promotion. This allows the institution to reward excellence in advising. In return, advising will have a greater personal worth to the faculty and will tend to be given more attention and care.

Lastly, this type of advising must be intrusive. Advisors need to be aggressive in making contact with students, and in providing the necessary resources and guidance for making appropriate career and educational decisions.

Developmental advisement performs a much needed service in higher education, especially if it is available to all students, full-or part-time. The exploration and synthesizing of academic, career, and life goals would be especially important to the many part-time, older students with family and job responsibilities. It would help identify the college drop-outs and hopefully convert them to college "stop-outs." Remember, drop-outs (as opposed to flunk-outs) tend to have as good a grade average as those who stay in college; they simply have other commitments that must be met before completing their college program. Furthermore, the growing number of entry level students who need both financial assistance and academic guidance would be better identified and placed into the appropriate courses or programs. Even though 80% of the colleges and universities are now offering remedial education, the commitment might need to be increased financially and philosophically in order to fulfill all of its goals. It would certainly help us retain more students.

We are in a time in which youth are on the decline. For the next fifteen years we will have to work harder with a limited number of students. In order to uphold the traditional standards of higher education, we must increase the effort in teaching and advising so that all students have the guidance and opportunity needed to fulfill the inherent expectations.

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DEMOGRAPHICS AND THE FUTURE OF MUSIC IN HIGHER EDUCATION

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As I started to look for relevant materials on the subject, I came across an advance draft entitled *Report on Higher Education*, dated March, 1971. This report was compiled by a Task Force assembled at the request of former Secretary of the Department of Health, Education and Welfare, Robert Finch. It was completed under his successor Elliot Richardson. The Task Force was chaired by Frank Newman of Stanford University. The other members are described in the report as “. . . higher education ‘insiders’ who are able to think about conventional problems in unconventional ways.”¹

As I began reading, I was struck by the comments made and how similar they are to the situation we find ourselves in today. I would like to begin by quoting some of the more relevant excerpts from the “Preface:”

Several commissions have examined the state of higher education within the past few years. Their recommendations, ranging from expanding community colleges to spending more for research in the graduate schools, are intended to strengthen and extend the existing system.

We have taken a different approach. We believe that it is not enough to improve and expand the present system. The needs of society and the diversity of students now entering college require a fresh look at what “going to college” means.

As we have examined the growth of higher education in the post-war period, we have seen disturbing trends toward uniformity in our institutions, growing bureaucracy, overemphasis on academic credentials, isolation of students and faculty from the world—a growing rigidity and uniformity of structure that makes higher education reflect less and less the interests of society.

Rather than allow these trends to continue, means must be found to create a diverse and responsive system. We must enlarge our concepts of who can be a student, and when, and what a college is. We need many alternate paths to an education. . . .

It is still common to think of the typical college entrant as the student who has done well in high school and is excited by the prospect of college. We expect that he will enjoy college life, be generally successful in his studies, and, with reasonable luck, may go on to graduate school. . . .

With today's more diverse student body, there may be no such thing as a “typical” entering student. If there is, he is a member of the majority who enter but never graduate. He did only moderately well in high school. Pressured by his parents, concerned about the credential he needs for better job opportunities, and swept along by the general assumptions of his peers, he enters

a nearby community college or a large four-year college. His hopes that this will be a significantly different and more exciting experience than his high school studies soon vanish. . . .

Not only must the system serve students of much more diverse backgrounds, but many students as well whose expectations of college are changing. In part, this results from the profound social changes under way in the United States (and in much of the world). . . .

Despite the growth in the proportion of the population going to college, traditional and artificial limits persist as to *when* in a person's life he may be a college student, and as to *what type* of person meets the established requirements. Minorities are still under-represented. Women are still [mine] discriminated against. Arbitrary restrictions and a lack of imaginative programs limit the opportunities for those beyond the normal college age and those for whom attendance at a conventional campus is not feasible. . . .

The modern academic university has, like a magnet, drawn all institutions toward its organizational form, until today the same teaching method, the same organization by disciplines, and the same professional academic training for faculty are nearly universal. The shortcomings of the academic university as a model for all other institutions have been obscured by the dazzling success of the best-known examples.

Not only is one campus more and more like the next, but increasing numbers of campuses are parts of larger systems. As the only institutions capable of expanding rapidly enough to meet the post-war demand, public multi-campus systems have grown rapidly, until today they dominate higher education. Without quite realizing it, the states have built bureaucracies that threaten the viability and autonomy of the individual campus. . . .

The 1950's and 60's were decades of unprecedented development and remarkable accomplishment in American higher education. There was a vast growth in numbers of students, faculty members, and facilities. Access to college widened steadily. Inequality of opportunity among economic classes and ethnic groups, long a factor preventing social mobility, was at last widely recognized as a national concern, and steps were taken toward correction. Greater opportunity was accorded each undergraduate to influence his own curriculum. Graduate education developed a level of scholarly excellence that became the envy of the world. . . .

But these achievements should not cause us to blunt our criticisms. It is precisely because of the success of American higher education that our Task Force has felt more searching inquiry and more fundamental reform are needed, lest we attempt to meet the future with only the plans from the past. It is because of its strength and vitality that our system can safely undertake change.

There has been reform, and its pace has been accelerated by the advent of student protest and the demands of minority groups. However, virtually all post-war reforms have been based on the assumption that growth, inner diversification of curricula, and changes in governance will provide the needed solutions. . . .

The system, with its massive inertia, resists fundamental change, rarely eliminates outmoded programs, ignores the differing needs of students, seldom

questions its educational goals, and almost never creates new and different types of institutions.

The forces that shape the system of higher education are powerful and subtle. The overemphasis on the college degree as a credential, the struggle for prestige within the academic world, the resistance of bureaucracy, the limitations of present methods of funding all play a significant role.

How will new forms of learning and new institutions arise in the face of these pressures? What will make higher education more likely to reflect the real needs of society it serves rather than its own internal interests?"²

It is now sixteen years later. Some of the dialogue in this document can be dismissed, but to a great extent, we find ourselves in a relatively similar position.

Enter the profound changes now taking place in our national population. Enrollments in our schools, elementary through college, have been in a period of decline, but evidence suggests that birth rates may again be on the rise. If this proves to be true, there will be a larger number of students entering public schools and ultimately colleges in the coming decades, but they will be a drastically different population. There are also strong demographic statistics to suggest that, "by 1992, half of all college students will be over 25 and 20% will be over 35."³

These predictions are pointed toward the general population of potentially college bound students in the coming decades and appear in the booklet *All One System*, authored by educational researcher Harold Hodgkinson. On page 10 he summarizes 23 points referring to the educational consequences of demographic change. Points 16 and 20 are more pertinent to our subject areas. "16. A decline in the number of college graduates who pursue graduate studies in the arts and sciences. 20. Continued increases in graduate enrollments in business, increased undergraduate enrollments in arts and sciences COURSES but not majors."⁴

This suggests an overall potential decline in student population in the areas our respective units are set-up and staffed to service. The implications are fairly obvious. Are our present faculties prepared to deal with this predicted decline in potential majors and to possibly shift a large portion of their teaching loads to more service-oriented courses?

As the Newman Report suggests, there has been a tendency toward uniformity in our institutions over the past 3 decades. I believe this is true for music units as well as others across the campus. It is possible to make a generic model of degree programs in music education and performance that could be applied to every NASM member institution as well as a good many that are not. The students attending these institutions in the future will be a drastically different population from a variety of ethnic backgrounds. Mr. Hodgkinson states, on page 7 of his report:

. . . it is easy to be comforted by the data on increased access for minorities to good jobs, to political leadership, and to owning their own businesses.

However, it is equally clear that what is coming toward the educational system is a group of children who will be poorer, more ethnically and linguistically diverse, and who will have more handicaps that will affect their learning. Most important, by around the year 2000, America will be a nation in which one of every THREE of us will be non-white. And minorities will cover a broader socioeconomic range than ever before, making simplistic treatment of their needs even less useful.⁵

Are faculty members, who have created this system now in place in our music units, prepared to offer an instructional program to larger percentages of students with differing levels of formal training and with a wider diversity of cultural backgrounds?

Additional factors, not of demographic origin, that may influence the future pool of available students are the effects course specific graduation requirements are having on arts course enrollments in the high schools and the cutbacks being made in music programs, due mostly to economic influences.

It is clear that a variety of factors will play a more important role in determining staffing patterns for music units in the future. More minority students, from very diverse backgrounds will be attending college. Their enrollments, by and large, tend to be limited to a few subject areas—music is not one of them. Older students, returning students and stop-out students (collectively termed Adult Education) have typically been accommodated through college or university continuing education programs. Many of these programs are relegated to a third-class status on campuses. Public schools are potentially contributing to a decline in student access to music classes either because intensified graduation requirements have made them impossible to schedule or the program has been eliminated.

Hodgkinson predicts a continuing decline in white graduates of secondary schools at least until 1994 and states the enrollment decline appearing on campuses will be “. . . heavily suburban, 18-24 years old, full time, as well as white and middle class.”⁶

The so-called “system now in place” in most music units and its resultant degree programs are built around just this type of student. Most of the populations that will form the pool of potential students into the next decade and beyond have not been targeted or accommodated in any significant way by music departments or their faculties. If Hodgkinson’s statistics prove correct, and there is every reason to assume they will, the system and its respective faculty will have to change.

There will be fewer majors to teach, and their background and training will be different. There will be a bigger demand for courses in the general studies area, traditionally an academic dumping ground dedicated to filling unused portions of a teaching load. Music units that do not begin to address these changes could be in for difficult times. The need to develop staffing patterns based on

changing student populations is continually more pressing. Those who don't look ahead could be left behind. As Hodgkinson states, ". . . we need to begin seeing the educational system from the perspective of the people who move through it. This is because changes in the composition of the group moving through the educational system will change the system faster than anything else except nuclear war."⁷

How many faculty employed in our departments and schools of music truly consider themselves knowledgeable or comfortable educating students who are not white, suburban or middle class? Again, the Newman Report sounds as if it could have been written yesterday:

If the national experiment in minority education is to be valid—and if it is to make further progress—educators must begin to understand what it means to *be* a minority student. Differences in cultural background are becoming more apparent . . . , and recognition of these realities is mandatory if we are to respond intelligently to what minority students need. In our conversations with minority students and those who deal with them, we began to deepen our own understanding about some points that must be widely disseminated. . . .

What distinguishes minority students from other groups that have used higher education as an avenue of mobility is that today's minorities can never really leave their communities. "Going to college" has always carried with it a measure of "you can't go home again"; but today's minorities have to live with the converse—that you can't leave your ethnic or racial identity behind.

This conflict of being caught between two cultures—that of the ethnic and racial community on the one hand and that of the national social structure on the other—forms the basic dilemma of minority education in contemporary American society.

The pressure on minority students from their own communities is not simply a matter of personal achievement. For, while these young people are often viewed as "disadvantaged" by society at large, they are viewed as extraordinarily "advantaged" by their own communities—and they must bear the dual role of paupers *and* princes. Their successes and failures are community successes and failures.

At the same time, the pressure to succeed in college for many minority students is also a pressure to give up not only community ties but also community dialects, habits, and values—and at just the time when the ethnic community is determined to emphasize and cultivate these traits as signs of a new-found pride and self-esteem. Yet few faculty and administrators with whom we have discussed these issues seem to appreciate what a cruel dilemma this is, nor what a hostile and threatening environment the campus can be for a minority student. Some institutions are grappling with this dichotomy through such devices as ethnic study programs or, on a broader scale, community programs. We see no easy path ahead for its resolution.

Commitment to the ideals of minority access to higher education is essential, but it is not enough—and least useful of all is a purely rhetorical commitment."⁸

Examine in your own individual experiences and observations, the content of the course work now used as the center of most music curricula; the common practice period, Western art music, the formal concert stage, etc. An Introduction to Music course with an enrollment of primarily non-white, non-middle class, non-suburban students is not going to respond to a course syllabus dominated by the Austro-Hungarian Empire.

What about the student who did not finish a degree, left school to work, raise a family, or travel—and now wants to return. Will the same applied music audition standards and expectations be used to evaluate this person? If so, might we be shooting ourselves in the foot? The older, returning, part-time student is becoming an increasing presence on campuses across the country. Traditionally, higher education has kept this type of student on the perimeter of its system. Music schools are certainly no exception, and may in fact find it more difficult to accommodate this type of student in increasing numbers. Terms like “college age population,” “normal student age,” “the four year baccalaureate degree,” etc., illustrate how the older/returning/part-time student has been excluded from the system. The Newman Report refers to this as “Educational Apartheid.”

It is clear that a different kind of student will be appearing on college and university campuses in the coming years, and that faculty members are going to have to make some adaptations in their expectations, presentations and organizations to accommodate them.

Faculty development programs are appearing on campuses in increasing numbers. Initially, these programs have followed a thrust of retraining faculty who have “burned out” or whose discipline has become somewhat irrelevant to the curriculum or the outside world. These programs should be utilized to bring additional areas of expertise to a person’s teaching and creative potential rather than help a department chair piece together a teaching assignment that can generate more credit hours while the individual coasts to retirement or finds another position. The program is supposed to be used to *develop*, not to retrain.

I would suggest that this opportunity be investigated by music faculty who truly have an interest in identifying with a more diverse student body. Investigation and research into the arts of specific cultures will create a greater understanding of them and thus increase communication and perception. We must recognize the *world's* music, the importance it holds in the world’s societies, and stop imposing the art music of Western Europe (and its subsequent influences) upon peoples who have nothing in common with it or its origin. It must be viewed as part of a whole rather than the source from which all things flow. The changing cultural make-up of our nation will demand it and institutions and their respective faculties must adapt to the demand, not the reverse.

The education of future faculty members, masters and doctoral candidates, is extremely important in this process. It is here more than anywhere else that

progress can be made in meeting the challenges ahead. We can no longer assume that the present types of faculty positions will be readily available for the plethora of graduate students being trained for them in our institutions today. Abilities combined with knowledge of a wider range of musics outside the common practice period would seem more relevant than another generation of performers, scholars and educators trained in a musical system with a decreasing audience and clientele. The potential applied music faculties of tomorrow must be prepared to tutor an ever increasing number of students whose contact with their performing medium will be for purposes other than the center of a career choice.

“When the requirements of society have coincided with the interest of faculties, the results have been striking—as in the post-Sputnik development of graduate education in the physical sciences. But when these two interests have been less compatible, . . . the results have been disappointing.”⁹

I have found the resemblance of the Newman Report and *All One System* to be striking even though our society has undergone 16 years of phenomenal change. Hodgkinson raises the additional issues of rapidly accelerating minority populations and ever-increasing numbers of older and part-time students entering colleges and universities in the future.

It seems obvious that both present and future college faculty members must resist the tendency to ignore these developments and hope they will go away—they won't.

As I have relied heavily on these two documents to compile this report, it seems appropriate to conclude as I began. This time from *All One system*:

The rapid increase in minorities among the youth population is here to stay. We need to make a major commitment, as educators, to see that all our students in higher education have the opportunity to perform academically and creatively [mine] at a high level. There will be barriers of color, language, culture, attitude that will be greater than any we have faced before, as Spanish-speaking students are joined by those from Thailand and Vietnam. The task is not to lower the standards but to increase the effort. . . . These numbers now are so large that if they do not succeed, all of us will have diminished futures. **THAT IS THE NEW REALITY.**¹⁰

NOTES

1. U.S. Department of Health, Education and Welfare, *Report on Higher Education* (advance draft), by a Task Force chaired by Frank Newman (Washington D.C., March, 1971), Forward.

2. *Ibid.*, iii–vii.

3. Harold L. Hodgkinson, *All One System: Demographics of Education—Kindergarten Through Graduate School* (Washington, D.C.: Institute for Educational Leadership, 1985), 3.

4. *Ibid.*, 10.

5. *Ibid.*, 7.

6. *Ibid.*, 15.

7. *Ibid.*, 1.
8. Department of HEW, *Report on Higher Education*, pp. 61–62.
9. *Ibid.*, 113.
10. Hodgkinson, 18.

ARTICULATION: STRATEGIES FOR SUCCESSFUL SOPHMORE-JUNIOR TRANSFER

ARTICULATION OF THE TEXAS TRANSFER CURRICULUM IN MUSIC: A PROGRESS REPORT

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It is a pleasure for me to be invited to this annual NASM meeting and to participate in this Forum. The title of our topic today, "*Articulation: Strategies for Successful Transfer*," prompted me to seek a more appropriate definition for the word *articulation* in order to broaden my understanding of what I, as a clarinet player, had known it to be. In a search and review of the ERIC literature, I came away with several distinct impressions about where we are in regard to articulation of college transfer programs. *First of all*, legislative mandates calling for coordination of post-secondary instructional programs are loaded with many complex issues which trigger high level emotional reactions among administrators and faculty to preserve the spirit, uniqueness, and integrity of their respective institutions. *Secondly*, effective delivery systems to accommodate successful transition of students from one post-secondary institution to another is more an isolated local phenomenon than a matter of course. *Finally*, the lack of documentation of state published transfer curricula suggests that, within a given state, senior institutions have the autonomy to devise self-serving transfer curricula policies which discriminatingly differ from those of sister institutions. In contrast, Texas requires all senior and junior college institutions to adhere to the spirit of a unified transfer curriculum in each subject field for which a degree major is offered.

Therefore, as an alternative to vicarious discussion of the articulation process, I have chosen to share with you the contents of our state adopted document entitled "A Transfer Curriculum in Music for Texas Colleges and Universities." In my judgment, it is a model from which other states can pattern their music transfer curriculum policies and course offerings. Additionally, I will outline how the School of Music at North Texas State University articulates the prescribed mandates in the document, and will conclude with several recommendations for improving the current process.

TEXAS DEMOGRAPHICS

As of last count, Texas has 49 junior/community college districts located on 67 campuses and 37 senior colleges. Approximately 303,000 students are enrolled in junior/community colleges and 459,000 students enrolled in senior colleges. North Texas State University (NTSU) is located in the Dallas-Ft. Worth Metroplex and in the 1985–1986 school year had a total enrollment of over 21,000 students. Of the 15,404 undergraduate population, 29% were junior/community college transfers, 19% senior college transfers, and 52% native students. Transfer students (junior/community and senior college combined) represented 48% of the NTSU total undergraduate population.

In 1985–1986, the School of Music at NTSU had a total enrollment of approximately 1,200 students. Of the 832 undergraduate students, 21% were junior college transfers, 20% senior college transfers, and 59% native students. Junior/community and senior transfer students within the School of Music represented 41% of the total enrollment.

The large percentage of transfer students at NTSU may or may not be representative of other state universities in Texas. However, like the other 36 senior institutions within the state, a common transfer curriculum is in place which provides students an assurance that a transfer degree curriculum pursued at a sending school will be accepted without prejudice at the receiving senior institution.

HISTORICAL OVERVIEW OF TRANSFER CURRICULUM IN MUSIC

Concurrent with the dramatic increase of junior/community colleges in the state of Texas in the 1960's, The Coordinating Board of the Texas College and University System was established in 1965 by legislative directive. Part of the board's charge was to develop a transfer curricula in various disciplines for students who wished to pursue a baccalaureate degree. In the ensuing years, the Coordinating Board appointed committees representing various disciplines to develop a "core curriculum" for each major field. An Articulation Committee from The Texas Association of Music Schools (TAMS) was appointed by the Coordinating Board to work on the music major curriculum. In October of 1968, the "Core Curriculum in Music" was presented, adopted, and published.

The Texas Association of Music Schools (TAMS) is an unusual, if not unique, organization consisting of music department heads from senior and junior/community colleges. It was organized in 1938 and currently boasts a membership of 97 public and private music departments within the state. TAMS was originally founded for purposes of coordinating college music curricula and articulating standards among public/private junior/community and senior colleges. In this regard, TAMS was well prepared to assume the leadership role in development of the "Core Curriculum in Music."

In 1979–1980, an update and revision of the “Core Curriculum in Music” was proposed by the state Coordinating Board. A Transfer Curriculum Study Committee for Music was appointed by the State Education Commissioner. This Committee consisted of 6 senior college music representatives and 6 junior/community college music representatives. In 1981, the committee completed its work. Subsequently, The Transfer Curriculum in Music was approved by the TAMS membership and later in the year approved by the Coordinating Board to become state policy for music schools within the state.

PROVISIONS OF THE TRANSFER CURRICULUM IN MUSIC

Discussion of the major provisions of the Transfer Curriculum in Music would be incomplete without having access to the actual document. For this reason, a reprint of the main body of the transfer instrument (pp. 5–11) is attached as an appendix of this paper (see Appendix cover page for full annotation and details for securing copies). Contents of the appendix excerpt are as follows:

- (page 5) The Transfer Curriculum in Music (historical background)
- (page 6) Transfer Curriculum list of courses and Guidelines for This Curriculum
- (page 7) Interpretation of “Guidelines for This Curriculum.”
- (page 8–10) Transfer Guidelines for Specific Courses
- (page 11) Appendix. General Provisions for Transfer Credit Policies for Public Junior Colleges.

Rather than discuss obvious transfer curricula course offerings and implementation policies which are detailed in the Transfer document, the remaining portion of this paper will focus upon the impact of this curriculum upon three major areas of concern: **ADMISSION POLICIES**, **ACADEMIC STANDARDS**, and **DISSEMINATION PROCEDURES**. In succeeding paragraphs, each area will be discussed and, where appropriate, examples of NTSU articulation policies will be cited.

ADMISSION POLICIES

Historically, the effect of transfer programs upon admission policies and academic standards at senior institutions has been a major issue. Open door admission policies at the junior/community college along with mandates to accept course credits completed at junior institutions have exacerbated this anxiety. From the senior college perspective, concern for student success in transition must also be accompanied by a control over admission policies and academic standards.

The General Provisions outlined in the Transfer document (p. 11, Appendix) clearly policies for description of approved major field courses, evaluation of

course credits, review procedures, and dissemination of information on transfer of credits and course curricula. However, the General Provisions conspicuously fail to mention admission policies for transfer students at the receiving institution.

Each Texas senior college sets its own transfer admission standards. The common criterion for evaluating transfer admissions are based upon: (1) number of credit hours and grade point average earned at a junior college, (2) minimum letter grades which will be accepted, and (3) alternative admission criterion for students who fail to satisfy the first two areas. As an example, NTSU has in place the following transfer admissions policy: (1) 30 or more approved transfer credit hours must be earned at the junior college with a 2.00 GPA. (2) Only credit hours with "D" or better are accepted. (3) Students who earn less than 30 credit hours must satisfy standard admission policies for freshman students (rank in high school class and/or achievement scores on either the SAT or ACT test). An alternative review process for predicting academic success and thus, admission, is also provided by the university. Depending upon their institutional philosophy and mission, other Texas senior colleges apply the same admission criterion but will likely have higher or lower admission standards than NTSU.

At NTSU, transfer music majors must first satisfy the general admission requirements of the University and are then permitted to enroll in music major courses under prescribed conditions. Transfer students who have not completed all NTSU music transfer curriculum requirements elsewhere (theory or secondary piano) must take a diagnostic test in each area to determine appropriate placement level. An audition is also required to determine applied music performance placement.

Transfer students who have completed all NTSU music transfer curriculum requirements (theory and secondary piano) can enroll in the prescribed sequence of courses outlined in their degree plan. However, they must pass a Theory Proficiency Examination, Secondary Piano Barrier, and Applied Instrument Proficiency as pre-requisites to graduation. All music majors (native and transfer) must take proficiency exams. Transfer students are advised to take the proficiency examinations when they enroll on campus. Should they fail any portion of the proficiency examinations, students can either enroll in appropriate classes or prepare themselves in any way they see fit to pass the remaining segments.

ACADEMIC STANDARDS

As implied above, the Transfer Curriculum in Music document delegates full authority to music departments at senior institutions to establish their own standards of musical excellence for transfer students. This is achieved through an *exit competency testing program* which each music department can choose to implement as a pre-requisite to graduation providing that ". . . all resident students are tested, auditioned and advised IN LIKE MANNER." (pp. 6-7,

Appendix). This is to say that *all* music majors (native and transfer) must satisfy the same graduation requirements in the same manner.

For over 20 years, the NTSU School of Music has had an exit competency testing program for all undergraduate music majors. Three exit proficiency examinations are required. Each examination is taken after completion of the required course sequence in each area. Students must pass the following: (1) the Theory Proficiency Examination consisting of four parts: part-writing, ear training, sight-singing, keyboard harmony; (2) Secondary Piano Barrier Examination; (3) Applied Instrument Proficiency Examination.

Should a student fail any segment of the proficiency examinations, he/she can retake that segment as many times as necessary. In subsequent re-testing, students are required to take only those segments not previously passed.

In addition to the core exit proficiency examinations, other competency tests pertinent to the major degree area can be required. As an example, music education majors (instrumental emphasis) must pass a visual-diagnostics skills test and a score reading skills test.

DISSEMINATION

As introduction to the dissemination phase of the articulation process, let me share a personal experience which may dramatize the degree of success (or failure) we have experienced in this area.

A year ago, I served as a panelist on a college session at the Texas Music Educator's Association (TMEA) convention. The topic was entitled "Transfer from Junior College to a Senior College." From the panel dialogue and discussion from the floor, two major issues were identified. (1) Junior college faculty expressed strong dissatisfactions with the lack of information provided by senior colleges about their music transfer degree programs. (2) Through the perceptions of my colleagues at NTSU, I reported weaknesses that junior college students demonstrated in theory and applied performance skills. As suggestions were made for improving communication and strengthening entry level skills of transfer students, The Transfer Curriculum in Music document was brought to our attention by a panel member. It is sad commentary to report that the majority of approximately 25 participants and *this panelist* were not aware of the existence of this transfer policy guide which had been in place for the past 4 years.

The Texas Transfer document quite specifically mandates how evaluation, coordination, and dissemination of information procedures are to be implemented by state institutions (p. 11, Appendix). However, the degree of compliance with the Coordinating Board's directives appears to be relative to institutional priority and the availability of resources to carry out these mandates.

NTSU, with a 48% undergraduate transfer enrollment, has a strong vested interest to implement an efficient delivery system for transfer students. In recent

years, some specific initiatives have been taken: (1) The Admissions Office has developed a computerized in-block system for evaluating course equivalencies from primary feeder Junior/Community Colleges. The Admissions Office works closely with departmental heads to interpret course descriptions and approve equivalent transfer courses. (2) The Registrar's Office at NTSU recently completed a comprehensive report which details for each Junior/Community College, the level of their students' performance at NTSU. (3) A visitation program to Junior/Community Colleges within the Dallas/Ft. Worth Metroplex has been initiated. Administrative teams from the various academic disciplines meet with community college administrators, faculty, and students to articulate transfer policies.

The School of Music at NTSU has implemented measures to disseminate information and establish a closer communication with music departments at the *Junior/Community Colleges*. (1) A handbook entitled, "A Transfer Guide for Community College Counselors and Degree Plan Advisors," is sent to all department heads within the state. The guide contains information on required general academic and music core courses for music majors; course outlines of each major offered within the Bachelor of Music and Bachelor of Arts degrees; and cursory information on secondary piano and theory proficiency examinations. (2) School of Music administrators and degree planning staff fully participate in the University Visitation Program in area schools within the metroplex. (3) Various music faculty members maintain close ties with junior college colleagues through lectures, performances, professional organizations, etc.

Dissemination procedures which have been implemented at NTSU have been modestly successful, particularly with primary feeder schools. Very likely, sister senior institutions in Texas have implemented similar programs with varying degrees of success. However, there is good evidence to suggest that these efforts need to be intensified and coordinated in a better manner to make a bigger impact across the state.

SUMMARY and RECOMMENDATIONS

It has been my intention to provide an overview of salient features of the Texas Transfer Curriculum in Music. Several major issues associated with music transfer programs (admissions policies and academic standards) were discussed in context of the Transfer Curriculum policies. I have drawn upon the input of my colleagues at North Texas State University to illustrate how the Transfer Curriculum is being articulated at a senior college. Dissemination procedures were highlighted with acknowledgment that this may well be the weakest link of the articulation process.

Finally, several recommendations will be made which, I believe, have the potential for strengthening the music transfer process in Texas. They are offered

in the spirit of applauding the wisdom of those who formulated the Texas transfer policies as well as those who drafted the Transfer Curriculum in Music. Unique cooperation between the Texas Coordinating Board and state professional music organizations has provided a clear focus and direction to the articulation process. Should there be any question, this writer is very enthusiastic about past, present, and future developments. It should not be surprising then, that the substance of the recommendations listed below advocate an increased commitment of resources to bolster the existing process in order to better serve a larger percentage of students in transition.

1. A more aggressive system for disseminating transfer policies to a broader base of faculty advisors and counselors at both junior and senior institutions is needed.
2. Expanded use of computer information system networks within and between junior and senior colleges is needed to facilitate degree planning, advising, and course equivalency evaluations.
3. Regularly scheduled articulation workshops at state music conventions or regional centers need to be held.
4. Senior colleges need to develop and include their transfer guides: specific materials lists and performance standards in theory, secondary piano, and applied performance instruments.
5. Transfer student performance and persistence profile records of past and present work need to be incorporated into a computer information system for instant access by faculty advisors in junior and senior institutions.
6. Improved diagnostic techniques for evaluating and remediating student entry level musical skills and knowledges need to be developed.

In closing, it should be noted that increasing the probability of student success in transition goes well beyond the junior/community and senior college arena. As an example, it is of little comfort to note that only 50% of entering NTSU freshman music majors qualify for regular theory placement. The other 50% must take a remedial pre-theory deficiency course to prepare for the regular theory course sequence in the following semester. Obviously, a well articulated music transfer program between high school and college would eliminate many of the unnecessary disappointments experienced by young, aspiring freshman musicians. Wherever the call may be, there is a need for active involvement by *all* music administrators and music faculty at *all* instructional levels to bring about a true realization of transfer goals. In time, this may well become a reality in Texas and hopefully, throughout the entire country.

APPENDIX

THE TRANSFER CURRICULUM IN MUSIC FOR TEXAS COLLEGES AND UNIVERSITIES

Adopted October 30, 1981
by the
Coordinating Board,
Texas College and University System

Published with Interpretive Guidelines
by the
Texas Association of Music Schools

ORDERS ADDRESSED TO

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THE TRANSFER CURRICULUM IN MUSIC

Adopted by the Coordinating Board, Texas College and University System

October 30, 1981

The Coordinating Board was established in 1965 with the legislative directive to strengthen the state system of higher education and assure the efficient operation of publicly financed community colleges and universities. The expansion of the community college sector within the purview of the Board was accompanied by an obvious need for transfer curricula in certain disciplines for students wishing to pursue the baccalaureate degree.

The development of a transfer curriculum in music has been a goal of music educators in Texas for several years. The Texas Association of Music Schools, comprised of both public and independent institutions, had conducted studies on transfer and identified a basic selection of music courses for students majoring in music. This group of educators agreed that a core (transfer) curriculum promulgated by the Coordinating Board would provide major benefits to community colleges and universities and that music students would benefit most of all.

To design this curriculum under the aegis of the Coordinating Board, Commissioner Kenneth Ashworth appointed a 12 member committee of professional music educators, mostly heads of departments, equally apportioned between community colleges and universities. The working paper of this committee was distributed throughout the state among all public and independent institutions, the Texas Association of Music Schools, Texas Music Educators Conference, Texas Music Teachers Association, Texas Music Educators Association, and the Texas Society for Music Theory.

Several meetings and hearings were held by the committee. The curriculum produced by this process was adopted by the Coordinating Board on October 30, 1981, and is designed to provide efficient and effective counseling in course selection for the freshman and sophomore years. Further, its purposes are to contribute to improved communication between community colleges and universities; insure the transferability of credits; assist receiving institutions in assimilation of transfer students, and afford fair and equal treatment for transfer students throughout the state.

The subjects of the Transfer Curriculum in Music are listed for the first two years of study, approved by the Texas Association of Music Schools and compatible with standards of the National Association of Schools of Music. Items 1 through 5 are non-music subjects covering basic academic requirements, state-mandated courses and courses pertinent to teacher certification. Music courses, found in items 6 through 10, are those common to professional baccalaureate degrees in (a) performance, (b) theory, (c) composition, (d) music history and literature, (e) sacred music, (f) jazz, (g) music therapy, and (h) music education, as listed in the NASM Handbook.

The references in this curriculum to the Course Guide Manual serve to identify the nature of subjects and in no way encumber descriptions in the catalogs of the institutions.

Item	Subject	Semester Credit Hours	Remarks
1	English	6-12	To include English language proficiency, creative writing and other specialized topics. (May not include remedial courses.)
2	Government	6	Statutory requirement.
3	History	6	Statutory requirement.
4	Humanities	0-6*	
5	Natural Science, Mathematics, Foreign Language	0-12*	
6	Major Ensembles	4	CB100422 Instrumental or CB100424 Vocal**
7	Applied Music Principal Performance	8-16	CB100416 Brasses CB100417 Strings CB100418 Percussion CB100419 Woodwinds CB100420 Keyboard CB100421 Voice
8	Applied Music Secondary Performance	4	CB100415 Piano Class or CB100420 Individual Piano, except piano principals choose other than piano from Item 7. The choices may include organ or harpsichord.
9	Theory	12-16	CB100401 Elementary Sight Singing and Ear Training CB100402 Advanced Sight Singing and Ear Training CB100403 Elementary Harmony Part Writing and Keyboard CB100404 Advanced Harmony Part Writing and Keyboard
			The competencies suggested by these components might be developed in the traditional sequence of sight singing, ear training, harmony and keyboard, or in studies which combine concepts and skills in varying degrees of integration.
10	Music Literature	4-6	CB100602

* Credit hour and specific course requirements vary among senior institutions. Transfer students should obtain advance information on the requirements from the receiving school.

** The course numbers used in this transfer curriculum are course approval numbers from the Course Guide Manual, a publication of the Coordinating Board containing the approval number, title, and brief content description of courses approved by the Board for Texas public junior colleges.

Guidelines for this curriculum:

In addition to the transfer curriculum in music, the following statements are presented for the guidance of educators and for those students who plan to pursue a baccalaureate degree in music:

1. Courses not listed in the music transfer curriculum: Students who intend to transfer to another school should inquire of that institution the requirements for the desired major and accordingly plan the course selection.
2. Credits in the music transfer curriculum earned at accredited Texas institutions may be transferred and will be accepted at face value by all public institutions of higher education in Texas (pursuant to Texas Education Code, Chapter 61.051g). Music competency tests, transfer entrance tests and auditions given by the receiving institution may not abrogate credits of the transfer curriculum in music.
3. Students who transfer the completed requirements of the transfer curriculum in music: Receiving institutions may administer competency tests and auditions for transfer students provided all resident students are tested, auditioned and advised in like manner.
4. Transfer students who have not completed the required credits of the transfer curriculum in music: Receiving institutions may administer relevant transfer entrance tests and auditions for purposes of advisement.

INTERPRETATION OF "GUIDELINES FOR THIS CURRICULUM"

The Guidelines which appear on the preceding page were developed by the Coordinating Board's Study Committee (membership listed inside front cover). Considerable deliberation preceded the wording of these terse statements. In the following recap each numbered guideline is followed by explanatory remarks.

1. Courses not listed in the Music Transfer Curriculum: Students who intend to transfer to another school should inquire of that institution the requirements for the desired major and accordingly plan the course selection.

The Transfer Curriculum is not designed to dictate to universities or community colleges what courses they may offer, nor is it intended to specify degree requirements. These are the prerogative of the school which awards the degree. Therefore, early identification of the school to which a student wishes to transfer and careful advisement at both ends of the line are still the keys to smooth articulation. It should be emphasized that the Transfer Curriculum includes only lower division courses normally taught in the first two years.

Examples of courses-not-listed are Instrumental Techniques/Diction. The variations in hours of credit and groupings of instruments make this area difficult to include in a transfer curriculum. Additionally, these are courses not required in several music major curricula. Hence they are not numbered among courses in the Transfer Curriculum even though they may be vitally necessary to many students. Careful advisement by the sending school and advance inquiry by the transferring student will minimize overlap and superfluous hours.

2. Credits in the music transfer curriculum earned at accredited Texas institutions may be transferred and will be accepted at face value by all public institutions of higher education in Texas (pursuant to Texas Education Code, Chapter 61.051g). Music competency tests, transfer entrance tests and auditions given by the receiving institutions may not abrogate credits of the transfer curriculum in music.

The Texas Education Code mandates that all creditable components of the music transfer curriculum must be accepted upon transfer. How to observe this requirement and still allow for differences in student preparation, variations in course content, and specific institutional requirements, was a fundamental concern of the Study Committee. Conciliatory procedures are provided in Guidelines 3 and 4 (following).

3. Students who transfer the completed requirements of the transfer curriculum in music: Receiving institutions may administer competency tests and auditions for transfer students provided all resident students are tested, auditioned and advised in like manner.

This statement should be interpreted to include not only students who arrive with all requirements completed, but also those who have completed any component area, such as two years of theory, or four semesters of their applied field. The key to this paragraph is the phrase "IN LIKE MANNER".

4. Transfer students who have not completed the required credits of the transfer curriculum in music: Receiving institutions may administer relevant transfer entrance tests and auditions for purposes of advisement.

If the student has, for example, completed only two semesters of theory, or three semesters of an appropriate applied level, or one semester of music literature, the receiving institution has more latitude in evaluating the student's progress. The distinction between Guidelines 3 and 4 is that students beginning junior/senior level work will have a fairly large body of common musical training which can be fairly evaluated by competency tests while shorter segments of training tend to reflect individual course content as it varies from school to school. It is because of this distinction that Guidelines 3 and 4 identify two different categories of transfer and describe procedures for each.

Under Guideline 3 all students -- transfer and resident -- are evaluated IN LIKE MANNER. The procedure of evaluation (competency test, audition, etc.) that is administered to transfers is also administered to resident students. Under Guideline 4, transfer students are evaluated but resident students are not. Suggested procedures are discussed more fully in the following section TRANSFER GUIDELINES FOR SPECIFIC COURSES.

ITEM 9. THEORY

12-16

CB10401 Elementary Sight Singing & Ear Training
 CB100402 Advanced Sight Singing & Ear Training
 CB100403 Elementary Harmony Part Writing &
 Keyboard
 CB100404 Advanced Harmony Part Writing &
 Keyboard

The competencies suggested by these components might be developed in the traditional sequence of sight singing, ear training, harmony and keyboard, or in studies which combine concepts and skills in varying degrees of integration.

Differences of approach make this the most difficult area for articulation between lower and upper division. (For example, certain institutions include heightened emphasis on analysis and introduction to 20th Century materials within the first two years.) Receiving institutions must accept creditable hours, yet competency testing for broad concepts is both necessary and desirable. The following approaches meet the IN LIKE MANNER criterion of the "Guidelines for This Curriculum"

- (1) Without testing, register the transferee in the next sequential level on a "sink or swim" basis.
 OR
 (2) After testing and evaluation advisement, allow the student to register in the next sequential level on a "sink or swim" basis or voluntarily choose a lower level.

The receiving institution should not overlook the exceptional transfer student who may test above the next sequential level. It is recommended that the senior institution provide some procedure for credit by examination in such a case.

OR

- (3) At the end of the sophomore year give a broadly-based concept-oriented theory comprehensive exam to all continuing students. The test should not be simply a final in sophomore theory. Transferring students should be notified of the exam and provided an appropriate opportunity to take it, before a time lapse weakens their grasp of the material. This approach can have a positive effect on theory retention for resident students as well, when some of them find they need review in one or more areas.

ITEM 10. MUSIC LITERATURE

4-6

CB100602

The 4-6 semester hour range represents the typical two semesters of lower division music literature/music history. Courses taken in the first two years would not normally fulfill junior or senior level requirements, except at the discretion of the degree granting institution. In the absence of a general music literature comprehensive examination for students continuing at the junior level, the "sink or swim" approach can suffice.

GENERAL PROVISIONS FOR TRANSFER OF CREDIT POLICIES FOR PUBLIC JUNIOR COLLEGES

The following mandatory provisions regarding transfer of course credits pertain only to credits earned at a Texas public community college or university accredited by the Southern Association of Colleges and Schools. (All provisions are to be considered together. For example, provision 1 is qualified by provision 5.)

1. A community college or university shall evaluate course credits presented by admissible transfer students on the same basis as if the credits had been earned at the receiving institution.
2. The content of a course as reflected in its description, not its source of funding, shall determine its transferability and applicability to a degree program.
3. No university shall be required to accept by transfer or toward a degree more than 66 semester hours, or one-half of the degree requirements if these constitute fewer than 66 hours, of credits earned by a student in a community college. In addition to the courses listed in the appropriate approved transfer curriculum, the university may count additional lower division courses in the student's major to give the total of 66 hours, or one-half of the degree requirements if these constitute fewer than 66 hours. No university is required by this policy to accept more than 66 hours; however, the university may accept additional hours.
4. Any student transferring from a community college to a university shall have the same choice of catalogue designating degree requirements as the student would have had if the dates of attendance at the university had been the same as the dates of attendance at the community college.
5. Each Texas public community college or university shall accept course credits earned by any student transferring from another accredited Texas public community college or university provided such credits are within the approved transfer curriculum of the student's declared major field at the receiving institution. Each Texas public community college or university shall grant full value for transfer curriculum course credits toward degree requirements as they apply to the student's declared major. Additional course credits may be accepted in transfer at the discretion of the receiving institution.
6. Since courses included in each transfer curriculum vary according to the major subject areas represented, a student should be advised to declare a major prior to attaining sophomore standing at a community college. The student shall be required to declare a major at the time a request is made for admission to a degree program at a university. Students should be advised that a change of major may result in loss of credits earned in the previous program.
7. A student shall not be required to complete an entire transfer curriculum for credits in individual courses to be transferable and applicable to a degree program.
8. Each Texas public community college or university should designate a member of its faculty or staff as its articulation officer. The articulation officer will be responsible for the dissemination of information relating to the transfer of credit and transfer curricula on his or her campus. The articulation officer will be responsible for coordinating the evaluation of transfer credit by advisors within the various academic units on his or her campus to insure consistency. In the absence of the designation of an articulation officer, the institution's Admissions Officer will be presumed to fill this role.
9. Any difference in interpretation regarding application of these general provisions which arises between a Texas public community college and a university in regard to transfer of credit should be resolved by conference between appropriate representatives of the involved schools with their articulation officers serving as facilitators. If a difference in interpretation cannot be resolved, either institution may request the Coordinating Board staff to mediate, and if necessary, to appoint a committee consisting of equal numbers of community college and university representatives to recommend a solution to the Commissioner of Higher Education.
10. When approved by the Coordinating Board, the transfer curriculum for each subject area shall be published individually and disseminated with these general provisions by the Coordinating Board to the chief academic officer, articulation officer, registrar, and other appropriate administrators of higher education in Texas.
11. Institutions are encouraged to assist the Coordinating Board staff in developing course tables for each transfer curriculum. Articulation officers at the universities will be the contacts for the Coordinating Board staff in obtaining the numbers of equivalent courses for each transfer curriculum and in periodic updating of such tables (See attached model).
12. Each transfer curriculum shall include a general description of every course in that curriculum. The Coordinating Board shall provide for the review and revision of each curriculum as needed or at least every five years.
13. Any community college or university choosing to grant credit for courses taken by non-traditional modes shall evaluate and validate the learning according to policy established at the receiving institution. Examples of non-traditional modes include:
 - a. national examination
 - b. institutional examination taken in lieu of course enrollment
 - c. course taken at non-degree granting institution (e.g., military)
 - d. work experience or
 - e. life experience

The specific nature of this credit shall be so indicated on the student's transcript. The total amount of non-traditional credit is accepted, if any, shall be entirely controlled by the receiving institution.
14. Institutions which establish institution-wide enrollment ceilings or specific program enrollment controls may be exempted from certain of these general provisions by the Commissioner of Higher Education upon adequate justification.
15. The Coordinating Board staff shall periodically schedule workshops on articulation issues.

ARTICULATION: THE ARIZONA EXPERIENCE

JEAN FERRIS

Arizona State University

Today's college students often experience the desire or necessity to attend two or more schools in pursuit of their baccalaureate degree. This situation has led in recent years to efforts to improve communication and establish transfer agreements between postsecondary institutions. The goal of this process, known as "articulation," is to enhance the student's transfer experience by avoiding the necessity to repeat courses or make up deficiencies. Administrators of the articulation procedures also seek to lessen tensions between community colleges and four-year institutions by devising transfer agreements and strategies which recognize and protect the integrity of each.

ARTICULATION WITHIN THE STATE OF ARIZONA

Policies at Arizona's three state universities increasingly reflect appreciation of the services offered current or potential university students by the state's community colleges. For some time, Arizona State University, for example, has allowed a student to graduate under the A.S.U. catalogue which was in effect at the time the student first enrolled in an Arizona community college, so long as continuous enrollment was maintained. That policy was recently extended to allow students to go back and forth between A.S.U. and Arizona community colleges without interrupting enrollment under the original university catalogue. Now when students find it advantageous to return to a community college for one or more semesters after entering the university curriculum, they may yet complete degree requirements as defined in their original university catalogue. Northern Arizona University and the University of Arizona also have agreements with the state's community colleges which enable a student to effectively coordinate the community college and university experience.

THE ROLE OF ADVISEMENT

The successful transfer of credits from one school to another involves conscientious efforts on the part of both faculties. In fact, students, advisors, and college administrators share responsibility for effecting successful transfer. Since any abrupt or unprepared change of college—even within the same university—involves the potential "loss" of credits, students should be routinely advised that their prescribed curriculum includes some courses of specific, as well as some of general, application. Even general studies requirements vary, and are subject to change in subsequent catalogues. Advisors must therefore stress the importance of following specific catalogue requirements, and should indicate

that nothing may be taken for granted if one strays from the prescribed program of study or changes the ultimate degree goal.

Music students must be particularly aware that the area of applied music instruction is uniquely subjective in nature, and that credit hours cannot be assumed to transfer automatically from one school to another. Therefore, music students who expect to transfer would be well advised to be in touch with the school from which they expect to earn a degree, and to work toward the standards of technique and repertoire required by that institution.

In the state of Arizona, efforts are underway to provide advisors and students with the information required to plan for and effect successful transfer.

THE COURSE EQUIVALENCY GUIDE

The most effective advisement tool developed thus far in Arizona is a Course Equivalency Guide, printed yearly by the Arizona Commission for Postsecondary Education. The Guide lists the course offerings at each of the state's community colleges and their equivalency at the public universities. This publication is available in the advisement offices of the community colleges, and at the universities, for students seeking information about the transferability of particular courses.

As indicated in the Course Equivalency Guide (Appendix 1), the state universities each require that transferred courses have earned a grade of C or higher. The universities differ, however, in the number of credits they accept from a community college: a maximum of 64 at A.S.U., 72 at the University of Arizona, and half of the total degree requirements at Northern Arizona University. The manner in which the universities apply specific transferred credits, and the equivalencies which they recognize, also differ, and are clearly expressed (articulated) in the Course Equivalency Guide. Notes may be added where necessary to clarify exceptions to the general rules. The Guide thus allows each university to retain the prerogative of setting independent standards, and to communicate them effectively to advisors and prospective students.

THE ACADEMIC PROGRAM ARTICULATION STEERING COMMITTEE

In Arizona, in 1983, an Academic Program Articulation Steering Committee (APASC) was established by the State Board of Regents and the State Board of Directors for Community Colleges, for the purpose of coordinating the articulation efforts of the state's public universities and community colleges. The APASC coordinates and facilitates the activities of several Articulation Task Forces established in the various academic disciplines throughout the state. Task Force members, representing each postsecondary institution in Arizona, are charged

with the responsibility to define degree requirements, changes in curricula, and course equivalencies recognized at their respective institutions. Members of the Music Articulation Task Force meet each year in the fall to share information regarding changes in curricula and to propose improvements in the state-wide system of articulation. Any approved recommendations for the transfer of credits are then reflected in the Course Equivalency Guide for the following school year.

Efforts in the cause of effective articulation continue in Arizona throughout the year, under the supervision of the APASC. Community colleges submit to university Task Force members requests for evaluation of new community college courses (Appendix 2), or for a review of evaluations included in the Course Equivalency Guide (Appendix 3). These forms, signed by an evaluator at each university, then constitute agreements between the universities and the community colleges.

THE ARTICULATION EXPERIENCE AT ARIZONA STATE UNIVERSITY'S SCHOOL OF MUSIC

The A.S.U. School of Music offers twelve baccalaureate degrees: eleven Bachelor of Music programs and one Bachelor of Arts with a major in music. A checksheet for each degree program lists all of the requirements for that degree, as published in the university catalogue. In general, there are three areas of responsibility, as exemplified by the checksheet for the Bachelor of Music in Performance (Music Theater) checksheet (Appendix 4): freshman English, general studies, and music. (Music education degrees also include a core of professional education courses.)

Most general studies and music credits transfer from accredited institutions as equivalent to A.S.U. credits. However, the Course Equivalency Guide articulates certain exceptions:

1. Upper division credit is never awarded for a course completed at a two-year institution, even if the equivalent course is taught at the upper division level at A.S.U. (A total of 50 upper division credits is required for an A.S.U. degree.)
2. If a course worth one credit at A.S.U. earned two credits elsewhere, in most cases only one credit is accepted by A.S.U.
3. The transfer of certain applied music credits is subject to audition placement.

Students may complete most of their freshman and sophomore requirements at a community college or other accredited institution and apply them toward a music degree at A.S.U., as follows:

English—A.S.U. accepts freshman English (composition) credits transferred from the state's community colleges with a grade of C or higher. (Credits earned out-of-state are evaluated by the English department at A.S.U.)

General Studies—Under the current A.S.U. catalogue, each music degree program requires a minimum number of hours in the areas of humanities, fine arts, social studies, and science and mathematics, with the remainder of the required total number of general studies hours selected from the same areas. (A list of general studies as defined by the A.S.U. College of Fine Arts is attached as Appendix 5.) Credits completed with a grade of C or higher in these courses at Arizona's community colleges or other accredited schools are accepted toward music degrees at A.S.U.

Music—Most freshman and sophomore music requirements may be met at community colleges or transferred from out-of-state schools. Transferable courses include, but are not limited to, those in the following areas.

Theory: The first four semesters of theory transfer readily. At A.S.U., a theory placement test is offered to transfer students for advisement purposes, the results intended only to assist the student in selecting and preparing for the next appropriate theory course. One semester of Concert Attendance credit is also awarded for each semester of theory transferred, to a total of four semesters. Students who have completed more advanced theory courses receive credit for the equivalent courses at A.S.U.

Music history: Credits for courses with catalogue descriptions equivalent to those of A.S.U.'s music history courses may be transferred to the university.

Ensembles: Credits transfer either as equivalent to A.S.U. music ensembles or as music electives.

Music education: Music methods credits may be transferred to A.S.U. If only one methods course has been completed in an area in which A.S.U. requires two courses (one in the higher and one in the lower strings, for instance), the transferred credits are considered equivalent to the methods course in the lower instruments, and the student is required to complete the course in the higher instruments at A.S.U.

Applied music instruction: Achievement in the major performing medium is assessed at the entrance audition. All private instruction credits are applied toward the total hours of music required for a degree; but they apply toward the minimum hours required in the major performing medium only as determined by the auditioning faculty. Applied instruction credits in secondary instruments are accepted by A.S.U. as music electives.

Class piano: The transfer of class piano credits is determined by placement audition. (Class voice credits are accepted as equivalent to those at A.S.U.)

Certain music courses transfer as music electives, or as general studies electives.

Certain music courses transfer as electives only, meeting neither general studies nor music major requirements.

Credits earned at other institutions under different systems are converted to the equivalent number of semester hours. In all cases, a minimum of 30 semester

hours, including 15 in the major, must be completed in residence at A.S.U. to earn an A.S.U. degree.

CONCLUSIONS AND EXPECTATIONS

The administrators of Arizona's community college and university music departments continue to refine the techniques of articulation. Certain community colleges in the state have recently adopted the music course prefixes and numbers of the university nearest to them in location, although statewide adoption of common prefixes and numbers has not been deemed advisable to date. Plans for the future include the development of program articulation agreements for all undergraduate music curricula at our state universities. Efforts are underway to make the Course Equivalency Guide available on-line, permitting ready update of and accessibility to the information. University administrators are being encouraged to respond expeditiously to the community colleges' requests for course evaluations, and to routinely submit changes in university curricula to the community colleges for their timely information.

The spirit of cooperation between Arizona's postsecondary institutions is a recent and welcome development. Threatened as we all are by ominous declines in student enrollment in the arts, we have belatedly recognized the need and value of coordinating our efforts in order to afford students the best opportunities to complete a four-year degree. As Coordinator of Undergraduate Advisement in the School of Music at A.S.U., I visit music classes at the community colleges in our area each year, helping students select the courses that will transfer to A.S.U. after completion of their two-year program. I often encourage university students to take certain classes at a community college, either because they are not available on our campus, or for financial or other reasons of convenience. University personnel sometimes include in a letter of rejection to an applicant the recommendation to complete some courses at a community college and then reapply to the university at a later date.

Thus we find that, while scrupulously avoiding the inappropriate wooing of satisfied students from one school to another, administrators at two- and four-year institutions can exert mutually supportive efforts to make the transfer process an efficient and practical experience. The system of articulation developing throughout Arizona provides tools and techniques of significant value to music students and educators alike.

Note: I would like to thank Irene Wright, Articulation Specialist, Maricopa County Community College District, for the wealth of information she provided me regarding the history and the current status of articulation in the state of Arizona.

Appendix 1: From Arizona Course Equivalency Guide

GENERAL TRANSFER STATEMENTS

GENERAL

Any indication of equivalency by a university is subject to change, as required by subsequent changes in university policy. The equivalencies indicated in this Guide refer to the various community college courses and their acceptance at the respective four-year institution implied in this Guide.

ARIZONA STATE UNIVERSITY

Arizona State University will accept in transfer a maximum of 64 semester hours of credit completed at a community college with a grade of "C" or better in 100 level or above courses. Persons using this Guide should refer to the Arizona State University General Catalog. Although 64 credit hours transfer, their applicability towards a specific degree program will be evaluated by the department into which the student transfers to pursue that degree.

In general, community college students are encouraged to take their lower division General Studies work at the community college and complete requirements for the Associate degree before transferring. Students entering a professionally-oriented curriculum (such as engineering or business) should also complete lower division prerequisites (such as mathematics and science) in order to be admissible to upper division technical courses in the major field. In order to be certain that prerequisite courses have been completed and to assure optimal progress toward the chosen Baccalaureate degree, students contemplating transfer should consult with an Arizona State University faculty advisor in the college they intend to enter and secure a graduation curriculum checksheet from the appropriate department.

NORTHERN ARIZONA UNIVERSITY

Northern Arizona University will accept in transfer from a community college up to a maximum of one half of the requirements of the curricula pursued at Northern Arizona University. These credits must carry grades of "C" or better in courses designated at the college transfer level (usually numbered at 100 or above).

Community college students are encouraged to take their lower division Liberal Studies work at the community college. Transfer applicants should review the section of the Northern Arizona University catalog pertaining to the program in which they plan to enroll for additional regulations regarding transfer of credit. Students planning on majoring in a preprofessional curriculum, such as engineering or business, should also complete lower division prerequisites, such as mathematics and science, in order to be admissible to upper division technical courses in the major field.

To insure completion of appropriate prerequisite courses and optional progress towards the chosen Baccalaureate degree, students planning to transfer to Northern Arizona University should consult with a faculty advisor in the college or department they intend to enter as early in their collegiate career as possible. Students should also read the English and Mathematics requirements in the NAU General Catalog.

UNIVERSITY OF ARIZONA

The University of Arizona will accept in transfer a maximum of 72 semester hours of credit at a community college with a grade of "C" or better (76 units if the student is enrolling in the College of Engineering or the College of Mines). The symbol TECH stands for Technology and indicates that the course is in a technical area accepted by title listed under the rubric Technology. Tech work will be usable as degree credit only in the area of completely free elective studies, and then only if the policies of the particular college permit. Persons using this Guide should refer to the University of Arizona Catalog.

APPENDIX 2

COMMUNITY COLLEGE COURSE EVALUATION FOR THE COURSE EQUIVALENCY GUIDE (CEG)

To: CEG Coordinators, ASU, NAU, UA _____

From: Irene Wright, Maricopa Community Colleges

COMMUNITY COLLEGE NEW COURSE INFORMATION

CC: CEG Editor

_____ Resource Faculty

_____ Faculty Phone No.

UNIVERSITY EVALUATION

APPROVED AS:

____ Equivalent to _____
Course prefix/number/credits

____ Equivalent to an upper division course but at lower division credit (*) _____
Course prefix/number/credits

____ General (Liberal) studies credit (GSC)

____ General elective credit (E)

____ Department elective credit only (DEC) _____
Department

____ Non-transferable (NT)

Comments, if any:

Evaluator's Signature

University

Routing:

Date Rec'd/Coord

Forwarded (Faculty/Date)

Date Returned/Coord

Date Fwd./CEG Editor &
Community College CEG Coord

APPENDIX 3

COMMUNITY COLLEGE COURSE EVALUATION FOR THE COURSE EQUIVALENCY GUIDE (CEG)

To: CEG Coordinators, ASU, NAU, UA _____

From: Irene Wright, Maricopa Community Colleges

COMMUNITY COLLEGE MODIFIED COURSE INFORMATION

CC: CEG Editor

Resource Faculty

Faculty Phone No.

UNIVERSITY EVALUATION

APPROVED AS:

____ Equivalent to _____
Course prefix/number/credits

____ Equivalent to an upper division course but at lower division credit (*) _____
Course prefix/number/credits

____ General (Liberal) studies credit (GSC)

____ General elective credit (E)

____ Department elective credit only (DEC) _____
Department

____ Non-transferable (NT)

Comments, if any:

Evaluator's Signature

University

Routing:

Date Rec'd/Coord

Forwarded (Faculty/Date)

Date Returned/Coord

Date Frwd./CEG Editor &
Community College CEG Coord

APPENDIX 4

CURRICULUM CHECK SHEET ARIZONA STATE UNIVERSITY SCHOOL OF MUSIC

1985-87 CATALOG

COLLEGE OF FINE ARTS

NAME		ADV. I.D. NO.		TELEPHONE						
DEGREE		MAJOR		ADVISOR						
Bachelor of Music		Performance (Music Theatre)								
COURSE NUMBER AND TITLE		SEM. YR.	SEM. NO.	CR.	UPPER DIV.	COURSE NUMBER AND TITLE	SEM. YR.	SEM. NO.	CR.	UPPER DIV.
FRESHMAN ENGLISH (3-6 hrs.) (ENG 101 and 102 or ENG 105)						Major Performance Medium (16 hrs.)				
						MUP 111 Voice			2	
						MUP 111 Voice			2	
GENERAL STUDIES (36 hrs.) Courses in Music may not be used. Only minimum requirements are stated.						MUP 111 Voice			2	
Humanities (6 hrs.)						MUP 311 Voice			2	
						MUP 311 Voice			2	
						MUP 311 Voice			2	
						MUP 311 Voice			2	
* Fine Arts (6 hrs.) Art, Theatre or Dance						Class Piano (up to 4 hrs.)				
						MUP 131 Class Piano			1	
						MUP 132 Class Piano			1	
						MUP 231 Class Piano			1	
						MUP 232 Class Piano			1	
						Ensemble (16 hrs.)				
						MUP 370 Music Theatre: Techniques - Movement			1	
Social and Behavioral Sciences (6 hrs.)						MUP 370 Music Theatre: Techniques - Interpretation			1	
						MUP 370 Music Theatre: Techniques - Expression			1	
						MUP 371 Music Theatre: Workshop - Role Prep.			1	
						MUP 371 Music Theatre: Workshop - Styles			1	
Science and Mathematics (7 hrs.) One course must be a lab science.						MUP 371 Music Theatre: Workshop - Music Comedy			1	
						MUP 371 Music Theatre: Workshop			1	
* Electives to Complete General Studies Requirements						MUP 373 Music Theatre: Performance			1	
						MUP 373 Music Theatre: Performance			1	
						MUP 373 Music Theatre: Performance			1	
						MUP 373 Music Theatre: Performance			1	
						MUP 373 Music Theatre: Performance			1	
						MUP 373 Music Theatre: Performance			1	
						MUP 373 Music Theatre: Performance			1	
						MUP 373 Music Theatre: Performance			1	
						MUP 373 Music Theatre: Performance			1	
						MUP 373 Music Theatre: Performance			1	
						Electives in Music (Suggested: Opera Rep., Dictation)				
TOTAL GENERAL STUDIES										
MUSIC (84 hrs.) Only minimum requirements are stated. A minimum grade of "C" is required.										
Music Theory (14 hrs.)										
MTC 125 Basic Music Theory				3						
MTC 221 Music Theory - 18th Century				3						
MTC 222 Music Theory - 19th Century				3						
MTC 223 Music Theory - 20th Century				3						
MTC 327 Form and Analysis				2						
Music History (12 hrs.)										
MHL 341 Music History				3						
MHL 342 Music History				3						
MHL 447 Music Since 1800				2						
						Concert Attendance (6 semesters)				
						MUP 100				
Conducting (1 hr.) (MUP 209, 210 or 211)										
MUP					1					
TOTAL HOURS TOWARD GRAD. (Minimum 142)						TOTAL MUSIC				
GRADE POINT AVERAGE (Minimum 2.0)						PUBLIC PERFORMANCE				
UPPER DIVISION HOURS (Minimum 30)						GATE COMPLETED				
						GATE COMPLETED				
* 6 hours of Theatre and 6 hours of Dance are required. They may be applied to Fine Arts or to General Studies electives.						Two gates are required, one of which must be of major proportion.				

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APPENDIX 5

HUMANITIES:

architecture
communication (public speaking)
English (except freshman composition)
foreign languages
philosophy
religious studies

FINE ARTS:

art
dance
theater

SOCIAL AND BEHAVIORAL SCIENCES:

anthropology
cultural geography
economics
history
political science
psychology
sociology
communications

SCIENCE AND MATH (TO INCLUDE A LAB SCIENCE SELECTED FROM):

biology
botany
chemistry
geology
physical geography
physical science
physics
zoology

**GENERAL STUDIES ELECTIVES MAY BE SELECTED FROM THE
ABOVE OR FROM:**

interdisciplinary courses
journalism
telecommunications

STRATEGIES FOR RETENTION OF UNDERGRADUATE MUSIC MAJORS

FACTORS THAT PROMOTE THE RETENTION OF MUSIC STUDENTS

CARL G. HARRIS, JR.
Norfolk State University

It is a difficult task to understand all the variables involved in Attrition and Retention, and it is even more difficult to influence these rates. Despite the many studies, surveys and research projects on our campuses related to student attrition and retention, we have reached few conclusions and are still without satisfactory solutions to the problems.

More specifically, it is difficult to isolate the exact causes for the alarming rate of attrition that we are faced with in our music program, and there seem to be no easy solutions.

Gimmicks do not work in the retention process. Music students stay at institutions and in departments which do a good job of meeting their educational, musical, and personal needs. As a music department head for the past ten years, this presenter can provide compelling evidence that sustained involvement of music students in some aspect of the department or the institution is a critical factor in retention.

Lenning, Beal, and Sauer outline the basis characteristics that appear to be linked to attrition and retention in their 1980 publication, *Attrition and Retention: Evidence for Action and Research*. Their presentation defines four main student types of which we can all find students, past and present, to fit the various categories:

The Persister—who continues enrollment without interruptions.

The Stop-out—who leaves the department or institution for a period of time and then returns for additional study. (This might take place more than one time.)

The Attainer—who drops out prior to graduation, but after attaining a particular goal.

The Drop-out—who leaves the department and institution and does not return for additional study at any time.

Can you recall any or all of the above in your department?

Academic advising, counseling, and developmental or remedial programs are three traditional retention efforts that we provide at Norfolk State University and I am sure all of you who are predominantly Black institutions have similar programs. Developmental studies in general education are credited as being effective in raising the retention rate of our students. In music we must implement the same types of remedial programs for students who come to us underprepared with inadequate backgrounds in music theory, music history and literature, applied music, and general musicianship as well.

Casual linkages have been drawn between the academic advisement process and such student outcomes as increased retention rates, decreased dropout rates (especially among high risk students), and increased numbers of graduates and applicants for graduate studies. Although the effectiveness of academic advising and counseling is generally difficult to access, in music, the one on one, applied music system works to our advantage, especially when the applied teacher or studio specialists are committed to the development of the whole student, and are open to faculty development training in academic advising. In most cases these teachers become close enough to the individual students to readily recognize behavioral or environmental changes that suggest declining commitment to or involvement in the activities of the department. Students develop a sense of belonging as the result of many and varied interaction within the departmental and university environments. Such feelings will enhance retention.

Other programs more recently implemented or more nontraditional, have also demonstrated an impact upon the retention of music students, and have been successful at various schools and departments of music across the country. Music courses have been designed to introduce students to the school or department of music environment and its services, to develop study and practice skills and habits peculiar to the music discipline, to develop a knowledge of departmental and other campus music resources, and to develop a focus on career planning and options as well as interpersonal relationships. Existing performance classes or seminars can be redesigned to help meet the needs of such courses.

Summer enrichment programs in music have been implemented in some departments for students in need of special remediation in music theory, applied music, and general musicianship. Students come for a session of intensive instruction for the purpose of preparing themselves to enter music programs successfully in the Fall Semester or Quarter. Similar programs can be set up for those gifted students in music.

Academic monitoring/alert systems have been established in some institutions which require cooperation from the various departments in monitoring and scrutinizing the students' academic performance and progress and provide early warnings to those who are in jeopardy of failure.

Peer/mentor/"buddy" networks have been organized in music departments to pair talented upper level students with freshmen, high-achiever/role model

students with weak or disadvantaged students, or selected faculty members with students in order to create a support system, provide tutoring, or foster improved human relations. These networks can also serve to conduct group sessions on financial aid, housing, advising, test taking, and practice and performance skills in music.

Other strategies that promote the retention of music students include the use of newsletters, information brochures and flyers, information hotline services, telethons to inquire why those students have not returned to the department, honor organizations, faculty sensitization programs, tutorials, and student/parent support programs.

We are losing music students at an alarming rate to other college and university majors because of student fears of a bleak future in music. They are concerned about their future financial security and how they will support themselves. Regular career oriented activities which point out career opportunities and options in music can be extremely effective in recruiting and retaining music students.

Last, but not least, if we are to be successful in recruiting, retaining, or reclaiming music students, we must develop new and innovative programs which can meet the present and future needs of those students who seek careers in music.

The recruitment and retention of music students must be an organized and sustained effort. It requires the formulation of challenging, yet realistic goals, the development of programs aimed at the unique needs of music students, and an effectively organized and adequate number of faculty well trained in human relations as well as the music discipline.

ACADEMIC ISSUES IN UNDERGRADUATE CURRICULA: TOWARD THE TWENTY-FIRST CENTURY

THE CURRENTS OF EDUCATIONAL REFORM AND THE MUSIC CURRICULUM

KERRY S. GRANT

University of Nebraska-Lincoln

America's dissatisfaction with its schools has become chronic and epidemic. Teachers have long been at the center of the debates, and they still are today. Many commentators admit that no simple remedy can correct the problems of public education, yet simple remedies abound. Most are aimed at teachers: institute merit pay; eliminate teacher education; test teachers to make sure they know eighth grade facts. Paradoxically, teachers are the butt of most criticism, yet singled out as the one best hope for reform.

This summation, taken from the initial paragraph of the report of the Holmes Group, captures the spirit of today's environment in education. The winds of reform, always at least whispering, are these days blustering, buffeting teacher education from many directions. Despite years of effort by the teaching profession, state legislatures, boards of education and blue-ribbon commissions, concern about the quality of teacher preparation has not abated. Indeed, as each reform scheme failed to produce the desired improvement, dissatisfaction increased. With the failure to find a remedy for the decline of literacy in the public schools among current practitioners, the focus of public concern and discontent has recently shifted to higher education. The educators in teachers colleges, formerly leading advocates of reform, have now been singled out as being responsible, in significant measure, for the existence of the problem because "we cannot improve the quality of education in our schools without improving the quality of teachers in them."

Teacher quality, once considered a concern of the profession and parents, has now been proclaimed a national policy issue. Declaring that the current situation is intolerable, reformers today assert that the stakes are no longer limited to the quality of the educational environment: at risk is the economic future of the nation. The declaration that the education crisis is a national concern with broad implications for the viability of American society, portends a new resolve to rectify existing problems. Reform is now a national imperative requiring changes so sweeping that advocates eschew the very term "reform" calling instead for the restructuring of the American education system.

Two blue-ribbon commissions have taken leadership. The first, the Holmes Group, derives its prestige and authority from the position of its members in the existing leadership in education. The Holmes Group was originally a group of reform-minded education deans from leading research institutions some forty-nine in number. In the process of their deliberations, the Group involved more than ninety leading educators. The initial report of the Group called *Tomorrows Teachers*, was made public in April 1986.

The second reform group, a blue ribbon panel assembled by the Carnegie Forum on Education was the Task Force on Teaching as a Profession. The panel issued its report: *A Nation Prepared: Teachers for the 21st Century*, in May of 1986. Among the panelists were officials from IBM and other leading businesses, executives of educational organizations; political leaders; John W. Gardner, former Secretary of Health, Education and Welfare; and an individual who was also the chairperson on the Holmes Group of education deans, Dean Judith Lanier of Michigan State University. The constituency of this group resulted in an unusually comprehensive approach to educational reform.

The correspondence of several key conclusions in the reports of these two groups, as well as in other documents calling for reform, virtually assures that some significant changes in the structure of teacher education and perhaps in the profession itself will be forthcoming. Dean Lanier's presence on both panels must certainly have influenced the course of debate toward common issues, but the similarities in the reports also reflect the sobering, inescapable realities of teacher preparation and public school education as they exist today.

Both the Holmes and Carnegie reports recognize a malaise in the teaching "profession" of such depth that the concept of teaching as a profession is deemed invalid. The Carnegie Task Force notes:

. . . professional work is characterized by the assumption that the job of the professional is to bring special expertise and judgment to bear on the work at hand. Because their expertise and judgment is respected and they alone are presumed to have it, professionals enjoy a high degree of autonomy in carrying out their work. They define the standards used to evaluate the quality of work done, they decide what standards are used to judge the qualifications of professionals in their field, and they have a major voice in deciding what program of preparation is appropriate for professionals in their field.

There is little similarity between these criteria and the conditions in which elementary and secondary teachers work today.

Another aspect of the contrast between existing conditions in the teaching profession and those of other professions is the quality and quantity of staff support and resources. In most professional environments, optimal support in people and equipment is provided to insure that the professionals apply their time to those aspects of their work which requires their expertise. Such of course is not the case for teachers today. Most schools lack even rudimentary support

for classroom teachers, and many are not even adequately equipped with copy machines and other office equipment. This support is not a prerequisite for the professional, it is provided to enable the staff professional to "reach the highest possible levels of accomplishment." Teachers, the Carnegie Task Force asserts, are to be provided adequate staff support for the preparation of handouts and tests, routine grading, supervisory duties and clerical tasks to enable them to focus exclusively on the pedagogical aspects of the classroom.

Both reports are also critical of the lack of recognition of the differences in the capabilities, experience and competence of teachers in the existing career pattern. The Holmes Group refers to teaching as having a flat career pattern which it calls "careerlessness," a condition "where ambition and accomplishment" go unrewarded in terms of expanded responsibilities, autonomy and higher salaries. The Carnegie Task Force calls for "a system in which school districts can offer the pay, autonomy, and career opportunities necessary to attract to teaching highly qualified people who would otherwise take up other professional courses." They are adamant that the attractions of teaching in working conditions and compensation be equal to those of the recognized professions so that teaching will become a legitimate and respected option for the nation's most qualified and talented individuals.

As a partial solution to "careerlessness," the Holmes Group proposes the creation of a professional track with three differentiated levels: The Career Professional Teacher, the highest level, will be an individual capable of assuming responsibility not only within the classroom, but also at the school level. The mid-rank teacher will be the Professional Teacher, a teacher prepared to be "fully autonomous" in the classroom. The lowest rank will be that of Instructor, an individual prepared to deliver instruction under the supervision of a Career Professional Teacher.

The Carnegie Forum also proposes a new category of teaching professional—the "Lead Teacher." The Lead Teacher would have the proven ability to provide active leadership in the redesign of schools and in helping colleagues to uphold high standards of learning and teaching—individuals very much like the Career Professional Teachers envisioned by the Holmes Group.

The call for fundamental changes in the working conditions and compensation of teachers in two influential reports is a very positive development. The compelling arguments advanced in support of differentiated credentialing betokens the eventual implementation of such a scheme in one form or another. That such changes are coupled with the concomitant demand for improvement in the quality and training of applicants for teaching certification should cause little concern. Although it is unclear, as yet, just what kind of course work, if any, might be required for the various levels of certification, the tiered certification system will certainly affect the graduate and probably the undergraduate curricula.

It seems certain that significant changes in certification or "standards" of entry will result from the current debate. Reflecting its focus on the education crisis as a national concern, the Carnegie Task Force calls for the creation of a "National Board for Professional Teaching Standards." This board would establish professional standards and certify teachers to one or another of the differentiated teaching levels. The certification process would be voluntary, but the Task Force expects that many teachers would stand for certification because "the certificate would be an unambiguous statement that the holder is a highly qualified teacher." Obviously pressure would soon build for states to adopt standards similar to those of the National Board or be branded as sanctioning the use of second-rate teachers. Eventually certification by the Board could come to be accepted as a national certification. This would offer more career mobility and greater opportunities for advancement to certificate holders.

The Holmes Group has committed to developing and administering a series of Professional Teacher Examinations to provide a reasonable basis for decisions on entry to the profession. The tests would "require students to demonstrate mastery of important knowledge and skill through multiple evaluation across multiple domains of competence." The examinations would also provide a basis of evaluation of the teacher training institution as well.

Both groups speak forcefully to the necessity of assuring that all teachers attain a basic mastery of writing and speaking, possess subject mastery, demonstrate skill in lesson planning and instructional delivery, and have undergone a carefully monitored experience in a laboratory or clinic school.

At the heart of the proposal to "make the education of teachers intellectually more solid" is an action which may dramatically affect the future of the music curricula in our schools: the abolition of bachelor level teaching programs in all disciplines. This most controversial provision caused such dissent among the original discussants that a full year was required to formulate a position in the Holmes Group. Dissenters complained that this position ignored "the variety of institutional missions and responsibilities" of the institutions they represented. The implications of this proposal for all disciplines are great, but are of particular concern to those disciplines in which extensive training in technique and methods is a significant aspect of the degree program. Among such programs are home economics, physical education, and the arts, including music.

Much of the concern about this recommendation stems from the paucity of specific information in the reform proposals. The documents released thus far are platform statements articulating general goals. Dr. Richard Prawat of Michigan State University reported that, at this date, virtually all of the issues central to how the Holmes report would affect individual degree programs are yet to be discussed. One matter which requires immediate clarification is that the abolition of undergraduate teaching programs *is not the same* as the elimination of education courses at the undergraduate level. Indeed, it is Dr. Prawat's view that

there is support in the group for undergraduate education courses in an amount roughly equal to a minor. The matter of methods courses was, according to Dr. Prawat, not addressed in any of the discussions of the Holmes Group. His understanding of the content of some of these courses led him to suggest that it was conceivable that these courses would be considered as subject courses that is, part of the grounding in the discipline—and thus be permissible, indeed, encouraged by application of the principles of the Holmes report. Thus, the actual degree to which the flow of undergraduate courses currently in use would be disrupted is impossible to determine at this time.

As I interpret it, a number of the goals of the Holmes reformers are already met in music education degree programs now. These already have strong components of methods courses with significant instruction in pedagogy. We may thus well find much to our benefit in the changes urged by the Holmes Group. The placing of the bulk of the education courses into the fifth and sixth year of study will free a number of units in the undergraduate degree program. Doubtless to some degree these units will be directed to achieving the liberal education goals also being advanced, but some expansion of music courses may well be feasible.

There are many important aspects of the two reports that must be passed over in a necessarily brief report. Among these are plans to increase minority participation in teaching, the economic factors in the models, the partnership envisioned between the schools and higher education and the restructuring of schools to increase the autonomy of teachers and their influence in decision making. The impact, if any, of some of these goals on the curriculum must be deliberated once more information is available.

Our discipline has also spawned two documents addressing teacher education. Just days ago we received drafts for review of the statement by the Working Group on the Arts in Higher Education. This document, *Teacher Education in the Arts Disciplines* is in a number of respects at odds with key provisions of the Holmes and Carnegie agendas for reform. The MENC is on the verge of releasing its large study, *Music Teacher Education: Partnership and Process*, prepared by the Task Force on Music Teacher Education for the Nineties. It too is at odds with the revolutionary changes being advanced by the Carnegie and Holmes panels. There is common ground however. The Partnership theme of the MENC report is echoed in the other documents and it is possible that all or a significant part of the curricular proposals could be adopted to inform the curricula which will be forthcoming from the Carnegie and the Holmes panels.

In light of the positions taken by our own leadership, what should be our response to the Holmes and Carnegie proposals? We could vest our individual, institutional and association's support in the documents produced by our colleagues, arguing for an evolutionary rather than revolutionary approach. I believe this would be a serious error. Unlike many other reform efforts, the Holmes and

Carnegie groups have taken steps to implement their proposals. The Carnegie Task Force announced that they would immediately begin planning for the National Board Examination. To advance other goals the Carnegie Forum awarded \$817,000 to Stanford University for research on teacher assessment and \$80,000 to the National Executive Service Corps for a feasibility study. The Holmes group empowered its plan by offering membership to 123 research institutions; the expectation now is that more than 80 institutions will join the consortium.

Historically the deans of colleges of education have been far more able to steer legislation and regulation regarding teachers than has any single discipline. Moreover any reform effort targeted on the profession as a whole is likely to be the most persuasive in the public forum. We must, I believe, take an active role in the discussions which will develop specific proposals for curricular change emerging as a result of the activities of the Holmes Group and Carnegie Task Force.

The task of adapting the principles of the Holmes and Carnegie reforms to curriculum recommendations for individual disciplines is an undertaking for the future. Holmes Group organizers will be establishing working groups to consider the application of key tenets of the proposal to the various disciplines. It is to achieving a meaningful voice in those deliberations that we must now dedicate our efforts.

In at least one discipline this process has already been undertaken. The editors of *Visual Arts Magazine* at the University of Illinois held a symposium from November 4th to the 7th 1986 exploring the implications of the Holmes Report for art education. The guest speaker, Judith Lanier, is chairperson of the Holmes Group of education deans and a member of the Carnegie Task Force. Music educators must initiate a similar process. The Music Educators National Conference and N.A.S.M. should move jointly or, if necessary, independently to establish a working relationship with those who are developing plans to implement the reform proposals.

The nearly simultaneous release of two major mandates for reform has created tremendous impetus toward fundamental reform in undergraduate education and teacher education. Change is certain, perhaps even the profound change advanced by the visionaries who framed the Carnegie and Holmes proposals. We can and should subscribe to many of the goals of the reform movement. We may differ in our approach as to method, but few of us would argue in favor of the status quo. By becoming active as agents of the change, we have the opportunity of inculcating our values and preferences into the program modifications which will be forthcoming. We will surely also want a strong voice in the creation of the national standards for certification and the drafting of qualifying examinations.

A note of caution. Current reform proposals call for significant changes which will require from teachers dedication to improving the profession, com-

mitment from teachers and teacher educators to re-tool to meet the new standards, and the acceptance of responsibility to ensure that the reforms represent a meaningful change in the profession and do not merely result in a new series of hoops and hurdles through and over which teachers must traverse in order to fulfill their career ambitions. We must also be most vigilant and insistent that the many aspects of the proposals which call for changes in the social and political arena are implemented as quickly and efficiently as the reforms in teacher training and certification. We have witnessed all too often the imposition of higher standards of certification, continuing education requirements and other "reforms" all the while the level of working conditions and compensation measured in real dollars declined year after year.

All of us can embrace the vision, if not the detail of the new reform proposals. What satisfaction there would be in again training students for a career valued by society and regarded as a true profession with working conditions and compensation worthy of a genuine profession.

BROADENING
JAMES WOODWARD
Stetson University

The scene is a plush, corporate board room. The chairman, standing before the long table of executives, solemnly proclaims, "Unless I'm misinterpreting the signs, gentlemen, we are approaching the end of the golden age of shoddy merchandise."¹ This drawing from the *New Yorker Magazine* might appropriately be moved to academic surroundings and read ". . . shoddy education" in the opinion of a large segment of the American public (if we are to believe current press coverage).

The American educational community is presently undergoing the most severe scrutiny it has encountered for many years. Those of us affected may question the motives of many of these academic back-seat drivers and resent their attempts to tell us how to run our show, but one thing we must appreciate is the resulting attention to education in the United States. Our response must be to seize this opportunity to examine ourselves closely and to respond with whatever changes we deem appropriate. At probably no other point in our academic careers will change be more desired.

Secretary of Education, William Bennett, in a speech delivered to Harvard University in October made the following charge of higher education:

That Harvard is a place where one can get a good education, no one can doubt. The reason has largely to do with the presence here on our campus of . . . the bright young men and women whom the college attracts as students and the scholars with whom they are placed in proximity . . . (but) there's not that much effort to see to it, systematically and devotedly that real education occurs. Under the justification of deferring to individual decisions and choices, much is left to chance. Sometimes a proctor, a professor, a dean steps in and takes a real interest in a student's education—but that's often the luck of the draw.²

In other words, a good education is seen as a possible (although not inevitable) result of the proximity of students and teachers and not necessarily a by-product of the curriculum. A solution he suggests is a "real core curriculum—*i.e.* a set of fundamental courses, ordered, purposive, coherent."³ The Secretary's desire to offer students a carefully considered, systematic curriculum is to be applauded. However, the rush to create a new core curriculum which will fill the needs of all students is not only unnecessary but is most likely impossible. Rather, better *use* of the general education curriculum we now have might be a more appropriate response. Perhaps the first step toward a systematic education is providing every student with (as the Secretary says) a "proctor, a professor, or a dean who steps in."⁴ We call this person an advisor on most campuses. Surely a significant portion of the answer to Secretary Bennett's concern is an advisor (for each

student) who has the time, interest, background, and ability to assist the student through a curriculum appropriate to his/her abilities, background, interest, and career goals.

While this statement may sound like a naive summarization of present practice, in fact, I find few advisors who truly meet these goals. A worst case scenario would involve a faculty member/advisor who teaches a full load, practices regularly to maintain a performing schedule, is assigned 30 advisees, is given no instruction on process or expectations, and must complete all advising for the spring semester during one week in November. A typical advising session might go something like this:

Student: "Here, Dr. Smith, sign here."

As President Glidden correctly pointed out yesterday, we in the field of music probably do a better job of advising than most. However, so often the advice is too narrowly focused on music or even a specialty in music (often the instructor's field) and rarely includes concern for the non-music sequence of study.

Although many of us have catalog statements placing the ultimate responsibility of course choices on the student, we all certainly realize the importance of the advisor in the process. Our goal must be to select faculty advisors carefully, assist in their preparation and give them the time and support appropriate for this essential task. In other words, my initial hope is that as we approach the twenty-first century we will attempt to make better use of our existing curricula before we make sweeping changes.

Virtually all of the recent reports speak to the importance of the liberalizing element in college degrees and there are few of us who would not agree that our students need the perspective and depth offered through a substantial general education experience. However, suggestions of enlarging or strengthening this element are met with resistance when each of us considers the possibility of adding even one more hour to our already-bulging degree programs.

Rather than argue for or against a larger liberal arts component, we are better advised, I think, to speak in terms of a subject-centered approach. The recent Carnegie study, *College: The Undergraduate Experience in America*, suggests what Earnest Boyer, Carnegie President, calls a radical approach—that colleges integrate general education into the specialized courses within a student's major.⁵ The result would be to deal with the historical, ethical, and social implications of a professional area in addition to the technical study. The report speaks of the separation that now exists between the liberal arts and the "useful arts" and suggests that students and faculty alike now are placing a low priority on the liberal arts, creating an unhealthy situation.⁶

What we are really trying to achieve is the "capacity to think critically, draw inferences, and convey through written and oral communications subtle

shades of meaning,"⁷ goals which are certainly appropriate to some degree to every class we teach in music. Such integration seems simple on the surface. We should be doing it now. Faculty cries of, "You expect me to do what? I don't have enough time for the basics I'm teaching now in the class," are already ringing in my ears. I'm convinced, on the other hand, that the really good teachers are already guiding students to interpret and integrate their multitude of experiences. So, perhaps, the first step is the hiring and nurturing of faculty who are well-schooled with a broad understanding of music and its relationships to the world. How often does our interview process deal with anything beyond technical knowledge and ability in the specific field of expertise. I am suggesting that we need to be searching for musicians who are more broadly educated.

Broaden seems to be the operative word. Starting with a few specific courses and gradually expanding to the entire curriculum we need to broaden in terms of historical connections and pertinent relationships to other arts. It seems a pity that many times the only courses with the expressed purpose of exploring relationships between the arts are those few courses designed for non-music majors.

We are especially remiss, I'm afraid, in our neglect of music other than the standard Western classical literature. It is difficult to break out of the relatively narrow focus in which most of us were trained. How often are the few examples of jazz, popular, or non-western music that do appear in music texts today actually ignored in class presentations?

With only minor changes we can all insist that our students write coherent thoughts in complete sentences. We can include library usage and reading components in our courses. Such minor changes in procedures must be preceded, however, by major changes in philosophy. Every course must be seen not only as a vehicle for the distribution of facts but as an opportunity to make connections to life and to challenge each student to think. Then, the ability to communicate this knowledge is significant not only to the careers of our graduates but, in a larger sense, to the effectiveness with which the arts community states its case in future years.

There are a multitude of possibilities for broadening the curriculum and thus the student's horizons. The career orientation of today's students necessitates the inclusion of music career exploration in the broadest scope possible in the education of all students. Observation sessions in many of the career areas are essential. Information on arts funding in the U.S. today with instruction on grant writing, audition procedures, job applications, communication skills, current events and current technological applications to music would offer new insights to our students. This kind of information can be included in a students' program without adding to the number of credits. It could be included in a variety of existing courses or could be dispersed as we do at Stetson during weekly school meetings attended by all students. The problem is often not one of time, but

again, one of locating faculty who are comfortable dealing with these types of issues.

These efforts at broadening a students' undergraduate education are preferable, I believe, to the present tendency to respond to the career oriented student (and parent) with a specific degree for every conceivable job within the music field. We must be on guard against this type of degree proliferation prompted by recruitment concerns. There is a great danger in becoming too specific and confining too early in a student's education, especially in today's rapidly changing world. As has been said many times, each music unit must determine what it wants to accomplish and what it has the resources and expertise to accomplish. The typical phrase is, you can't be all things to all people. In speaking of setting priorities, Harvard University President Derek Bok says:

Although the dangers beyond our gates are real enough, it is quite possible that greater hazards will emerge from tensions within our own community.

One such problem is the difficulty universities experience in setting priorities and limiting growth. As knowledge and expertise grow more important, their uses multiply, and intriguing opportunities constantly appear.⁸

In general I believe we should broaden our existing curriculum before we add to it.

In reality the broadening question is a people issue—a faculty issue, as are all questions of curriculum. A curriculum is no broader than the faculty. It is our responsibility as administrators not only to help insure that the faculty brought into our music units are broadly educated but also to assist the existing faculty to broaden their horizons. Encourage them to delve not only in the other arts but into areas seemingly far removed from music. One Stetson faculty member who spun off into Russian study has broadened our curriculum immediately. Concrete gestures of load time and financial assistance will be essential if we are to expect faculty to attack new areas foreign to their background and thinking. Leaving the safety and confinement of courses taught from a comfortable syllabus involving a body of literature carefully learned is a frightening thing. We must be sensitive to these faculty concerns and be supportive in the less concrete areas of evaluation/tenure/promotion, etc.

Robert Pirsig says:

"Its a problem of our time. The range of human knowledge today is so great that we're all specialists and the distance between specializations has become so great that anyone who seeks to wander freely among them almost has to forego closeness with the people around him."⁹

Such broadening of the faculty can offer great benefits in relating our music units to the rest of the university. (Our tendency toward isolation is tremendous.) Our responsibility to participate in the education of the general university student is a much-discussed topic but one which most of us do far too little to implement.

Music faculty who have become interested in an area, any area, outside the narrow scope of music will be much more comfortable becoming involved in courses taught in cooperation with other departments. In this way we can more adequately fill our roles as an integral part of the academic community.

Appropriate response to the needs of the non-traditional student has curricular implications which reflect on broadening. The need of "a proctor, a professor, or a dean who steps in" is even more significant in insuring "that real education occurs" for these students. The difficulties in maintaining coherence in the education of a traditional 4-year student is difficult enough, but a student who does not fit into this "normal" mold offers real challenges.

In "The Pause that Refreshes: Handling the Interrupted Education," Ernest Lynton points out that while universities may have residency requirements for a transfer student, rarely is this time used to assist coherence through summarization or synthesis. His suggestion of *capstone* courses to synthesize experiences and pull things together for students who are in and out is a good one.¹⁰ Many of us have found our synthesizing experience to have happened in later graduate degrees. This reveals real problems for students who do not pursue degrees beyond the Bachelor's level.

Other sources, including the Carnegie study, are recommending a final thesis for all undergraduate degrees in which the student's major field of study is related to life in general. Such a project under the personal guidance of "a professor who has stepped in" would certainly be a beginning of the synthesis process, if it has not begun already. Others call for oral examinations as the capstone of a degree program toward this same end. The presence of older students with more extensive life experiences can be of benefit to other students around them. Their presence has a broadening and liberating effect since they "will not have compartmentalized their prior experiences as neatly as we do in our curriculum."¹¹

The effectiveness of any curriculum rests almost entirely on the strength of the faculty that implements it. While we have mentioned the need for a faculty with a broad understanding of music and its relationships to the world, an equally important concern is the *ability to teach*. It seem obvious, but how often do we find college faculty without any pedagogical training at all. At one time I had a first-year teacher say to me in frustration, "If I had been interested in teaching, I would have gone into public school work." The assumption that what public school faculties do is *teach* and what university faculties do is *not*, is a curious concept to me.

I am convinced that all music students who consider college teaching as a viable career option should receive significant pedagogical instruction. An extended teaching experience of some kind is a necessary step for students considering a teaching career and probably should be included in every student's

program. What better way is there to encourage (and assess) a real understanding of a subject than by teaching it. Every young, inexperienced faculty member should be required to "intern" for a year with one of our older, "master" teachers. It is an excellent way to pass on the good traditions within a music unit and get a *newcomer* started in the right direction. No curriculum is better than the faculty.

In conclusion, the national spotlight in which we find ourselves today offers us a real opportunity for advancement of the cause of music in the educational setting. The danger perhaps is that after considering the multitude of reports and studies, the political forces at work, and the difficulties of making any change in a higher education setting, we will console ourselves into inaction with the words of Pogo of the comic strip:

"It seems that we are now confronted with a number of insurmountable opportunities."

The time for movement is now. Such opportunities do not often occur.

FOOTNOTES

¹Weber, *New York Magazine*, 1983.

²Secretary of Education William Bennett, Address reprinted in *Chronicle of Higher Education*. Volume XXXIII, No. 7, October 15, 1985, p. 27.

³*Ibid.*, p. 28.

⁴*Ibid.*, p. 27.

⁵Quoted by Robert L. Jacobson, "Efforts to Assess Students" Learning May Trivialize the B.A., Boyer says, *Chronicle of Higher Education*, Volume XXXIII No. 7, October 15, 1985, p. 41.

⁶*Ibid.*

⁷*Ibid.*

⁸Derek C. Bok, "Academe Must Be Wary of Hazards Without and Within," *Chronicle of Higher Education*, Volume XXXIII, No. 3, September 17, 1986, p. 88.

⁹Robert Pirsig, *Zen and the Art of Motorcycle Maintenance*, Bantam Books: New York, 1974.

¹⁰Ernest Lynton, "The Pause that Refreshes: Handling the Interrupted Education," *Educational Record*, Volume 67, No. 1, Winter, 1986, p. 32.

¹¹*Ibid.*, p. 33.

TECHNIQUES FOR USING THE NASM GRADUATE ASSESSMENTS DOCUMENT

GRADUATE ASSESSMENT

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My assignment for this presentation today has given me some trouble, principally because I found it uncongenial to what I have observed and learned in a quarter-century of academic activity, inclusive of four years of administrative travail.

There is a certain aspect of high-mindedness to be recognized in this pamphlet, and a concomitant patness. All the bases are covered; the correct issues are addressed; the skeletal framework recommends itself to reasonable expectations and to reasoning minds.

However, only in the prospectus for this presentation was there a hint of an opening in this 'great wall' which might allow a musician with my background and experience the opportunity to share with you my observations and my concerns and to have an opportunity to learn from you whether your experiences support or conflict with mine.

The hint in the prospectus is this paragraph: "Whatever the specific content of the session turns out to be, the end result should encourage attendees to become involved in assessment of their graduate programs. Perhaps one way to ensure this result is to indicate that all assessment need not be formalized in massive planning mechanisms. Simply sitting down to ponder the right questions can also be extremely valuable. After all, it is the quality of our thinking rather than the sophistication of our technique that usually produces the best result."¹

The poet Wordsworth once remarked that he could write like Shakespeare if he had a mind to; Charles Lamb's rejoinder was that, yes, the mind was the only thing lacking. Perhaps I, too, have no mind for these matters, but since I have been asked to speak, I shall say that I consider this pamphlet to be basically, essentially and ultimately trivial—trivial in the sense that it is a given, not that it is unimportant or uninteresting. Trivial pursuits of any kind irritate me. The game itself goes nowhere—and this pamphlet has no future, as such. It is actually a close-out statement. Developing techniques for its use might make for a game of sorts, but I prefer not to play that game.

There *is* a serious game being played today in graduate education, as well as in undergraduate education. Perhaps *deadly* is a better word than *serious*—or perhaps *deadly serious*—or better still, *seriously deadly*. You have all read the score of reports that have been completed during the past seven or eight years. You have read about “the tide of mediocrity” and “misguided marketplace philosophy” associated with educational institutions today. You have heard calls for an “overhaul of undergraduate education” and criticism of the “careerism” and “vocationalism” influencing instructional goals.

Consider for a moment the following statement of R. Buckminster Fuller as you reflect on the import of all the reports: “We should do away with the absolutely specious notion that everybody has to earn a living. It is a fact that one in ten thousand of us can make a technological breakthrough capable of supporting all the rest. The youth of today are absolutely right in recognizing this nonsense of earning a living. We keep inventing jobs because of the false idea that everybody has to be employed at some kind of drudgery because, according to Malthusian Darwinian theory, he must justify his right to exist!

“So we have inspectors of inspectors and people making instruments for inspectors to inspect inspectors. The true business of people should be to go back to school and think about whatever it was they were thinking about before somebody came along and told them they had to earn a living.”

The importance of the development of abilities and habits of conceptualization, the significance of the “quality of thought” our prospectus encourages, the urgency of Buckminster Fuller’s exhortation to reinforce the processes capable of stimulating insightful thought, imaginative technological breakthroughs, creative reflections on the dreams and aspirations of a major cultural civilization—all of this is threatened by an insidious subversion which may make the implementation of this pamphlet moot.

We all recognize that the physiological organization of the young brain reaches its peak at the age of 10 or 11. The overproduction of neurons, axons and synapses so crucial to the development of the evolving patterns of readiness for learning, the bases for the later development of the capabilities of conceptualization and cognition—this overproduction gives way after the age of 11 to the gradual elimination of those neurological connections which are unused. If it is true that “childhood experience . . . shapes the architecture of the brain, strengthening the neural circuits that are used and ultimately eliminating those that are not used,”² then the general illiteracy and specifically, for us, the musical illiteracy afflicting undergraduate instructional goals, and inevitably and inextricably affecting the quality and integrity of graduate study, may be explainable and the threat we face may be understood.

I have been teaching a music literature course for the past 15 years, a course ostensibly on the music of Charles Ives, but in actuality a course unavoidably

concerned with musical aesthetics. The course is populated with masters and doctoral students who should have no problem in dealing with aesthetic concepts and issues.

But, as you know, the music of Charles Ives is studded with references to other musics. The students recognize the hymn-tunes and national songs for what they are, even if they don't know the titles and the words. (This year, there is a very quick and bright Scottish lass in my class who tells me that she 'knows' that a certain reference must be a 'patriotic tune,' though she's never heard it before and doesn't know its name.)

The problems, and I consider them to be severe, arise with the references to the standard musical literature. The density of Ives' work is compounded by the referential device, not dissimilar to the use of parallel devices in the literary work of T. S. Eliot and James Joyce. A full intellectual and emotional comprehension of such works relies on a capacity to field the references *meaningfully*.

Is it too much to expect that graduate and doctoral students (high calibre students from a fairly representative cross-section of undergraduate education in this country) recognize references to the Brahms First Symphony, the Dvorak 'New World' Symphony, the Mendelssohn 'Reformation' Symphony, the Beethoven Fifth and Ninth Symphonies, Wagner overtures, Tchaikovsky symphonies? Lest you think I am merely dealing with obscurities, let me say quickly that an informal survey of class members over the years has disclosed that 90–95% of the students do not know these works well enough to recognize references to them, or, in some cases, they have never heard the works at all, and in all too many cases, they are surprised that they might be expected to know them. We all agree, I'm sure, that hearing a Brahms Symphony once as a listening assignment for a music history class does not qualify anyone to claim a knowledgeable familiarity with that symphony.

My question today is this: How is it, in an age of unparalleled technological communicative possibilities, that music students, fledgling musicians, are so frighteningly unaware of and unacquainted with the music literature in all of its forms, styles and myriad manifestations? Some know that Beethoven wrote nine symphonies and they may even know the tonality of each one, but they don't know the works themselves. They may know *about* them, but they don't know the music itself.

The unacceptable and appalling situation is that the internalization of works commonly considered masterpieces in our field has not taken place. These young musicians lack an inner aural possession of the musical fundamentals of their art and of their intended profession. How can they be expected to learn more about what they do not already know?

We all agree, however, that knowing the music itself is still not enough.

A colleague, a brilliant harpsichordist and early music specialist, was invited to one of our more prominent musical establishments to give a series of workshops and lectures and master classes on French harpsichord music for graduate students in an early music program. He came away depressed and despairing. These young musicians had no knowledge of the French culture of the period of the music they were playing. They didn't speak the French language, they didn't read French literature, they weren't familiar with the painting and the sculpture and the architecture of the times. They didn't know other music by the same composers. Our colleague added, astonished, that the students didn't seem to want to know. They were performing the keyboard music mechanically, without the slightest interest in or inkling of why composers might have been inspired to write this particular style of music more than two hundred years ago.

The implications of the issues I am raising today are troublesome and irritating and perhaps impertinent to the intent of this session: yet my observations lead me to think that too many of the students entering graduate-level studies are unprepared to engage in true educational processes.

It may be that the instructional mode does not begin early enough, when the young brain is most receptive to learning and to being taught. We all recognize that this important process is not education as such. It is laying the foundation for an entry into an educational mode. It seems to begin too late and is lacking in rigor and comprehensiveness. This flaw only reinforces itself so that the undergraduate years become remedial for what hasn't taken place instructionally at the junior and senior high school levels. This delayed and delaying process spills over into graduate studies so that here a remedial mode must again attempt to correct an unsatisfactory situation.

It may be that we, as a total society, are not only taking longer to grow old, but that our young people are taking longer to mature. Then we should desist from frustrating ourselves with a procrustean bed of curricula into which so few students are prepared to be fitted sensibly and usefully.

There seems to be a growing disparity between what we would like ideally and what is actually taking place. The bureaucratic processes that have brought us to this point cannot be continued, for a continuance can only further exacerbate an already unsatisfactory state of affairs. Quagmires and quicksand cannot be escaped by struggling against their force. New techniques must be developed to circumvent the monolithic forces which have created a structure that perpetuates itself but which subverts the purposes it was intended to support and to serve and for which it was created in the first place.

It might be instructive and illuminating to consider the words of the head of a consulting firm evaluating business and management school graduates. "I've come to see that whenever a group institutes a credentialing process, whether by licensing or insisting on advanced degrees, the espoused rhetoric is

to enforce the standards of professionalism. This is true whether it's among accountants or plumbers or physicians. But the observed consequences always seem to be these two: the exclusion of certain groups, whether by intention or not, and the establishment of mediocre performance standards. . .'

“At every step of the way, what is rewarded is excellence in school, which is related to excellence on the job only indirectly and sometimes not at all.”³

Are these observations applicable to our field?

Shall we now engage in ‘a creative conversation’⁴ and perhaps explore fresh approaches to old, but worthy, issues.

FOOTNOTES

¹Prospectus, Interest Group Session: Techniques for Using the NASM Graduate Assessments Document.

²Sandra Blakeslee, *Rapid Changes Seen in Young Brain*: New York Times, June 24, 1986, pages C1, C10.

³James Fallows, *The Case Against Credentialism*: The Atlantic Monthly, December 1985, page 64.

⁴Gene Youngblood, *Creative Conversations*: Banff School of the Arts, Summer 1984, pages 19–20.

PREPARATION OF DOCTORAL STUDENTS AS TEACHERS

COMPONENTS OF TEACHER PREPARATION FOR MUSIC DOCTORAL STUDENTS

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I. WHY PREPARE DOCTORAL STUDENTS AS TEACHERS?

Teachers make a difference. After parents, they have the greatest impact on the development of talent (Bloom, 1986). Teachers can engineer an environment that offers resources and support necessary for students to elect new experiences. Effective teachers create the conditions for learning. They present information so that students can perceive features critical to the development of cognitive prototypes, that allow students to recognize and recall what they have learned. Teachers not only help students process information—integrate it, reduce it to categories, symbolically transform, store, and subsequently retrieve it; but also they provide circumstances for the rehearsal of new skills, the utilization of new knowledge and the demonstration of newly-developed competence. As effective communicators, teachers make use of precise language and evocative analogies as well as provide exemplary demonstration and modeling. Great teachers transform the link between knowledge, experience and the student into a white-hot interactive system, creating the ambience for stimulating and productive intellectual interaction within a community of artists and scholars.

Students can learn without teachers, but not as efficiently or thoroughly. Without effective teachers, learning is plagued with missed opportunities and marred by wasted effort. Teachers can teach without being artist-teachers, but disorganized, dutiful or uninspired teaching wastes possibilities, blighting the spirit of both the teacher and the student.

Cultural institutions cannot survive without effective teachers. The human institution of higher education is confirmed with the awarding of each degree. The network of relationships comprising higher education—its knowledge, traditions and roles, is reaffirmed by each generation of students. Doctoral students are expected to apply the knowledge they have gained competently—both in the maintenance of cultural traditions and in the development of new knowledge. They are culture-bearers, so they are charged with the responsibility for the transmission of a music culture—training a new generation of culture-bearers

not only in existing knowledge and competent performance of skills necessary to the artistic expression of the culture, but also in methods of research, consensus maintenance, and transition between what is known and what is discovered.

The effective transmission of a music culture relies not only on an individual's demonstrated competence in performance as, first, a musician, then as a scholar; but it also relies on demonstrated competence in performance as a teacher. "The musical genius of an individual cannot exist without a cultural tradition through which it may be expressed" (Blacking, 1971, p. 19). But neither can the musical genius of an individual or a music culture have expressive life unless there is competence to recognize, to be informed by, to participate with, and to celebrate that genius. The role of teacher is critical to music in higher education.

Commitment to the improvement of instruction is part of an existing national agenda for educational excellence in higher education as well as in school systems. At many colleges and universities, instructional research and development centers have been developed to assist professors to improve instruction, as well as to assist those who are preparing students to be instructors. In many colleges and universities, there are required orientation sessions and workshops on instructional issues for teaching assistants from all disciplines.

In music, NASM identifies principal functions of graduate study as the continued development of scholarly competence in the organization, interpretation, and evaluation of knowledge and professional competence in the communication and dissemination of knowledge (NASM, 1985, p. 29). The preparation of graduate students for teaching is a general standard for all graduate programs in music (p. 31). Other music organizations are also concerned about improvement of instruction. The Society for Music Teacher Education has selected as one of its major thrusts improvements in the instruction of college professors responsible for the preparation of school music educators. The College Music Society has appointed a study group to examine issues around the quality and effectiveness of the teaching of music in higher education.

It is timely and appropriate that refinement of educational practice and curricular content follow a successfully managed period of growth in higher education (LeBlanc, 1984). Retrenchment caused by declining enrollments creates the opportunity for refinement, curricular change and forces "the making of hard decisions that were put off during better times" (p. 37). Part of this renewal of excellence is attending to the preparation of doctoral students as teachers.

What are components effective in the preparation of instructors? What instructional issues are involved in preparing doctoral students as teachers? The remainder of this presentation will be divided into two parts. The first will examine some components that could be effective in this preparation. The second will focus on the component of instruction.

II. WHAT EXISTING COMPONENTS OF TEACHER EDUCATION MAY APPLY TO THE PREPARATION OF DOCTORAL STUDENTS AS TEACHERS?

Information from research is available that supports specific components in the preparation of teachers. This provides a rationale for the application of selected components of traditional teacher training in music to graduate teacher education. Although there may be questions about the courses, the curricula, the quality of the instruction, or the length of time involved in traditional preparation experiences, there appears to be little disagreement about commonly observed categories of emphasis.

In general terms, the course work for music teacher training is organized into three main categories: general education, subject matter preparation, and pedagogy. Pedagogy courses are varied, but there are some characteristic features (Lanier & Little, 1986). First, there is a focus on contextual issues, such as the relationships between music and its socio-cultural context, and expectations of music education in the contexts in which the teacher works.

I have prepared a handout (Appendix) that indicates some relationships between music and its socio-cultural environment that are part of a growing literature taken very seriously in cognitive and instructional research.

Second, varying amounts and types of experience with planning, presenting and evaluating instruction is a norm in pedagogy courses. Again, I will refer you to the handouts, which contain some sample principles that have been identified by instructional psychologists. Among these are pedagogical competences that students are expected to exhibit. These include the ability to: 1) identify and provide rationale for instructional objectives; 2) present new material effectively, including overview and structure; 3) provide appropriate demonstration or modeling for students; 4) develop and utilize well-designed instructional materials; 5) create adequate opportunity for students to practice; 6) inform students about their progress, or provide feedback; 7) organize a supportive environment for learning; and 8) interact with students effectively maintaining students' attention and participation (Rosenshine & Stevens, 1986).

A third component in teacher preparation is practice instruction or internship supervised by a pedagogy instructor. Recent research suggests that internships are often dominated by the psychological effort to survive complex pedagogical encounters with groups of students. It is believed that this may result in the interns' concentration on the development of group management techniques at the expense of developing the intellectual ability 1) to evaluate the quality of the education they are providing, 2) to make use of suggestions for improvement, and 3) to understand "the way theoretical concepts from psychology, curriculum, and sociology are played out in classrooms" (Lanier & Little, 1986, p. 551).

A final common component in teacher preparation is the expectation for the continuing education of teachers during the course of their professional life. Functions of continuing education include assisting the teachers to develop as individuals and to perform as responsible members of the faculty in particular institutions (p. 548) and of the education profession. Rarely is continuing education anywhere in the world reported to reflect the consistent and sustained effort that is believed to be necessary for instructional improvement and refinement. "The growing need for teachers' lifelong learning, or at least career-long learning, makes attention to this classic issue increasingly important" (p. 549).

Included in continuing education is the recent emphasis on improvement of instruction. In a review of research on improving college teaching, Levinson-Rose and Menges (1981) studied interventions to improve college teaching. Among the interventions they identified were grants for faculty projects, workshops and seminars, feedback from students ratings, practice-based feedback in microteaching and minicourses, and concept-based training or teaching protocols. There is some support for each of these interventions, offering guidance in the development of teaching improvement programs, particularly those using student ratings feedback and concept-based training (p. 403).

Recent research indicates that although these four components of study in traditional teacher preparation: 1) socio-cultural context, 2) pedagogical competence, 3) internship and 4) continuing education are typical in teacher preparation, there are additional areas being considered which the traditional curriculum has not included.

The first example appears to result from observed difficulties in interaction with students and colleagues as well as from teacher burn-out. "Social workers, clinical psychologists and psychotherapists are routinely educated to consider their own personalities and to take them into account in their work with people. Their stance is supposed to be analytic and open; one concedes and works with one's own limitations—it is hoped—in a context of self-acceptance. . . . It does not appear that [the teachers'] work culture has come to grips with the inevitabilities of interpersonal clash and considerations of how one copes with them" (Lortie, 1975, p. 159 quoted in Lanier & Little, 1986, p. 549). This is important where there are "potentially deleterious effects of classroom teaching on personality and self-understanding" (p. 549), a probability where professors work with students who lack expected entry-level training in music, yet who are expected to build and maintain a viable music program.

A component found in higher education, that cannot be found in the traditional curriculum for teacher preparation but is considered potentially important is collegiality. "The functions performed by shared ordeal in academic—assisting occupational formation, encouraging collegial patterns of behavior, fostering generational trust, and enhancing self-esteem—are slighted in classroom teaching" (Lortie 1975, p. 160 quoted in Lanier & Little, 1986, p. 549).

Related to the absence of collegiality is the conception of "eased entry" (Lortie, 1975) in which there is the expectation that preparation for teaching will not require much time and that "the arduousness of preparation, the complexity of the skill and knowledge base needed for full membership in training" (p. 160) is expected to be low. Unlike those in other professions, many teachers believe that they have little to learn, especially since they have spent so much time in school. Most believe that teaching is learned through experience (Colwell, 1985). Expectations for their professional behavior as teachers are acquired unconsciously from their own teachers, from norms communicated by the society, and from the existing ethos in their advanced training. "The ethos of the occupation is tilted against engagement in pedagogical inquiry" (Lortie, 1975, p. 240). Yet, the society expects teachers to have highly-trained professional capabilities in at least four areas: 1) subject area knowledge, 2) sophistication in curricular and instructional judgments, 3) broad intellectual preparation as a well-educated person, and 4) the ability to provide high-quality solutions to recurring problems of student learning and classroom organization.

To make good use of categories of course work or experience in teacher preparation that have been found to be useful, without taking on the admitted weaknesses they have exhibited suggests the development of a teacher preparation curricula that is thorough "scholarly, coherent, and related to continuing . . . education throughout one's period of professional teaching" (Lanier & Little, 1986, p. 556).

Of all of these components, the most salient one is planning, presentation and evaluation of instruction. Music instruction includes teaching individuals in performance and composition as well as master classes; training large performing groups, and teaching large academic classes; teaching music history, theory, pedagogy, repertory, psychology of music, acoustics and ethnomusicology courses and seminars; and assisting individuals in independent research and the refinement of reports of that research. Most often, music pedagogy has been synonymous with individual training in performance. What patterns and regularities can be found in music instruction in an expanded perspective of music pedagogy?

III. WHAT ARE THE CRITICAL FEATURES OF THE INSTRUCTION COMPONENT?

In an effort to clarify what teaching involves, the educational theorists have created models of instruction. These models reflect different perspectives on the context of instruction, the objectives, the structure of teaching, the participants, the content, the means and the evaluation of instruction.

Many instructional models attempt to picture the complexity of interaction among selected elements. However, most models are static, limited in their application, simplistic, fail to account for the complexity of interactions in the

process of instruction and do not explain the dynamics of specific instructional strategies in the teaching-learning context. Eble (1980) suggests that "almost all research into teaching suffers by comparison with the vibrancy of the act itself" (p. 4 quoted in Wulff, 1985).

For the purposes of this discussion, I am using Wulff's (1985) model of instruction as an example. I have selected it because he is attempting in his study and in this model to take instructional interactions into account. His model is practical because it emphasizes communication, releasing it from educational jargon, but sustaining the reality of the interactional nature of instruction. The model is immediately applicable for our students because it results from a study of the communication patterns of effective instructors at the university level and is supported by research from other studies of university-level instruction.

Teacher communication is significant in the instructional process and the link between communication and effective teaching is increasingly recognized. Wulff's (1985) study reports research that is exploring why teachers and students communicate as they do (Bassett & Smythe, 1979); studies of teacher questioning behavior (Work, 1979); teacher's responses to students (McCroskey, 1980); teacher explanations (Duffy, Book & Roehler, 1983); and communication concerns that teachers have (Staton-Spicer, 1983). Wulff (1985) reports on studies that have analyzed interaction (Flanders, 1963; 1970); communication behaviors of instructors (Rosenshine, 1971; Gage, 1978); and instructional communication (Staton-Spicer, Nyquist & Hirokawa, 1980).

Wulff's study focuses on the way instructional effects occur. It assumes that the context of learning, in both physical and social dimensions, is crucial in the teaching-learning process; that there is significance in the perspectives of both teachers and students, as well as significance in the content, in the act of communicating; and that communication is both an interactional and transactional process in which the participants mutually influence each other. Wulff's interactive model of effective instruction consists of 1) the teacher, 2) the student, 3) the content, 4) the categories of communicative behaviors, 5) the adjustment, or alignment of the teacher, the content, and the student to create an appropriate relationship for learning and, 6) learning.

It is Wulff's theory that where instruction is effective, categories of communicative behavior are interrelated through the professor's efforts to adjust as a means of helping students to learn. The adjustment process through which professors help students to learn is labelled alignment. Professors set themselves the task of aligning themselves, the content and the students with a general goal of learning. Alignment here refers to arranging or positioning the three components (i.e., professors, content and students) to create an appropriate relationship or condition for learning.

This alignment takes place by means of communication behaviors. These communication behaviors are categorized by Wulff (according to Simon and

Boyer's (1974) framework) as 1) structural behavior, highly organized communication which includes necessary business announcements; preparing for instruction with a discussion of the syllabus, assignments or work-related information; and working with the content which includes the instructor's synthesis of information allowing the organization of content into an effective format, logical exercises, precision of language, and eloquent presentation; 2) interpersonal behavior, the establishment of rapport, or an informal classroom atmosphere and open communication with students as human beings, through conversational style, observable sensitivity to and openness with students and the resulting effect on the learning context; 3) interactional behavior, sustained and systematic, created by the thorough-going involvement of instructor and students in two-way communication, which includes verbal and non-verbal behavior and is accompanied by continuous opportunities for bidirectional feedback; and 4) motivational behavior, or stimulation and engagement—that is gaining attention and involving students in the class and with the content, using evocative examples, humor, visual aids, verbal encouragement, cognitive motivation and expressive delivery.

Let's focus briefly on the teacher in this model. Other than the communication behaviors emphasized in this model, what is known about what makes an effective teacher?

Historical and theoretical bases for teacher effectiveness research has gone through four major focuses over the last sixty years (Medley, 1979, Rosenshine, 1979 quoted in Wulff, 1985). In the first phase of research, teacher characteristics were the focus including such variables as the age, sex, attitudes, interests or personality of the teacher. Findings contributed little to the understanding of teacher effectiveness because generalizations based upon such characteristics were elusive. Graham and Heimerer (1981) state that this research "failed to identify any characteristics of teachers that had universal applicability" (p. 15 quoted by Wulff, 1985). Gage (1963) concurred saying that these studies "yielded disappointing results: correlations that [were] nonsignificant, inconsistent from one study to the next, and usually lacking in psychological and educational meanings" (p. 118 quoted in Wulff, 1985).

The second focus of research on teacher effectiveness was an examination of teaching methods. These studies were usually experiments comparing two methods of instruction for the purpose of determining which produced greater student achievement. A review of the *Journal of Research in Music Education* reveals that over half of the articles related to the role of the teacher are concerned with music teaching methods (Parsons, 1986, p. 1). "Experiments are usually designed as a comparison between two or more methods, and predetermined aspects of student performance constitute the measure of the effectiveness of each method" (p. 2). Medley (1979) concluded that "the results of methods experiments have tended to be either inconclusive or to contradict the results of

other methods experiments” (p. 14 quoted in Wulff, 1985). Sloboda (1985), in a discussion of music learning, states that “the main conclusion to be drawn from a massive amount of research into teaching methods [of reading, at least] seems to be that, for the majority of [learners], it does not much matter what official ‘method’ is adopted, they learn . . . just as well. The main factor determining success seems to be the individual teacher (Williams, 1970). . . . [He goes on to state that] it is not unreasonable to conclude that good teachers are those who provide, reliably and efficiently, the information, feedback and encouragement that children seek as they go about the business of becoming skilled” (p. 230).

Indeed, the next phase of research recognized that there needed to be a focus both on teacher behavior and the effects of that behavior on student achievement. This research can be referred to as a process-product research and involved much more precise observation in the classroom. This research concentrated on observable behavior on the part of teachers that correlated with tests of student achievement (Rosenshine, 1978, p. 38 quoted in Wulff, 1985). Fordham (1982) stated that such research “sought to identify quite specific teacher behaviors which have generalized effects across a wide range of instructional settings” (p. 111 quoted in Wulff, 1985). Recently, this research has begun to yield consistent data and can be found reported in instructional psychology literature (e.g. Gagne & Dick, 1983). Dobson, Dobson and Koetting (1982) conclude that “a review of the literature suggests that the unique person of the teacher is a most important factor in the learning process. . . . Therefore, any radical change in teaching effectiveness will necessarily involve introducing the unique person of the teacher into the classroom (p. 30–31 quoted in Wulff, 1985).

Despite the progress in this research on teachers and teaching, and the importance of its findings, there is another area of research which has been, until recently, overlooked. This is the context of learning and teaching. This research focuses on variables that mediate the teacher’s effects in the environment. This reflects increased interest in mental processes as well as contextual factors that mediate teacher effects (Doyle, 1981 quoted in Wulff, 1985). This has attracted scholars from the disciplines of anthropology, sociology, and social psychology and the utilization of descriptive research techniques. The assumption is that human behavior is significantly influenced by the context in which it occurs. This research focuses on the relationship between contextual variables and human responses in natural learning settings. The claim is that “settings generate regularities in behavior that often transcend differences among individuals” (Wilson, 1977, p. 247 quoted in Wulff, 1985). Such a setting is the classroom. Cross-cultural and cross-institutional research with this focus can also be found.

Each phase of research in teacher effectiveness has had a different perspective on what teacher effectiveness involved, how it should be studied as

well as how it should be measured. More traditional research utilizes student outcome measures as the determinant of teacher effectiveness. But there is much recent work examining how instructional events and interactions affect the learning process; how instructional effects occur. And some of this work, such as Wulff's (1985) study, examines patterns of communicative behavior that may create instructional effects in specific settings.

Let's focus briefly on another element in Wulff's model: the organization of instructional communication. Looking at the literature provides evidence of Gage's (1984) suggestion that what we need is a theoretical base for the art of teaching. What makes the organization of instruction effective?

Instruction is "a set of events external to the learner which are designed to support the internal processes of learning. . . . Specifically, these events are conceived as taking place in an approximately ordered sequence as follows: a) gaining attention, b) informing the learner of the objective, c) stimulating recall of prerequisites, d) presenting the stimulus material, e) providing learning guidance, f) eliciting the performance, g) providing feedback, h) assessing the performance, and i) enhancing retention and transfer" (Gagne & Dick, 1983, p. 266). This set of instructional events has been repeatedly observed (Rosenshine & Stevens, 1986) and appears to be necessary and sufficient organization for effective instruction. Other such well-researched information on class structure and teaching functions is available. Our students need to be aware of this information.

The organization of content is also exceedingly well-researched. Many researchers divide content into 1) the concepts—the knowledge—that one is attempting to teach; and 2) the skills that are necessary to competence in the content area. Attitudes are vital to learning, but beyond seizing and maintaining the attention of the students—the first stage of interest and commitment—attitudes cannot be taught; they are the result of students' decisions (Carlsen, 1986).

1) Concepts and Instruction

"A concept is assumed to be a set of specific objects, symbols, or events which share common characteristics (critical attributes) and can be referenced by a particular name or symbol. Concept learning is thus regarded as the identification of concept attributes which can be generalized to newly encountered examples and discriminate examples from nonexamples" (Tennyson & Park, 1980, p. 56). Concepts are creations of the intellect. It is believed that they are created to organize experiences into categories so that it is possible to perceive relationships between and patterns across life experiences. It is assumed that all members of a category share the same defining features, or critical attributes. It is these features or attributes of concepts that we need to teach. When a student has internalized the defining features, or critical attributes, of a concept, a

prototype—or mental image—of the concept is formed. This prototype serves as an example in the mind, against which phenomena can be compared.

Prototypes, or internal representations, are successive approximations which are constantly being refined. They serve as the best possible representative examples of particular phenomena available to the learner at any time. As the student matures, and gains more information about music, the internal representations of music categories in the mind become more and more precise—readjusting and changing as new information is internalized. As learning progresses, mental procedures or schema for determining what is and what is not a member of a category are refined. This refinement is based on increasingly sophisticated understanding of the defining features or critical attributes of the category or concept. From this theoretical perspective, effective teaching relies heavily on the teachers' ability to identify and help the students to understand, refine or internalize the defining features of the categories or concepts necessary to a knowledge of music. When the student demonstrates that the necessary concepts have been formed, or refined, and the structure of the relationships among them clarified, the ability to organize a vast amount of musical information into meaningful units has been demonstrated.

In teaching concepts, where rule and attribute learning is involved (Bourne, 1974), the instructor must be able to determine the taxonomical structure of the content. Next, the instructor must isolate the critical attributes of the class or category of knowledge that is being presented, label it, and prepare a defining statement or statements that clearly presents the critical attributes of the knowledge being presented. "A concept definition seems to be successful only to the extent that it correctly identifies and describes all the critical attributes that are likely to be relevant for the concept and the to the extent that it communicates the proper values and relationships of these to the learner" (Tennyson & Park, 1980, p. 57). Following this presentation of the critical attributes of the concept, examples should be presented that have been selected on the basis of the presence of critical, as well as variable, attributes. According to learning and instructional research, these examples benefit from being presented in an order reflecting the attributes that are being manipulated. Finally, the sets of examples should be arranged according to the divergency from the critical attributes and the complexity, subtlety or difficulty level among them (Tennyson & Park, 1980).

The work of Rosch (Rosch, 1975a; 1975b) and others "offers a contrast to the concept attainment paradigm of carefully dimensionalized stimuli. The common theme in Rosch's work is that categories or concepts develop around a prototype (central example) of the category" (Tennyson & Park, 1980, p. 56). Nonetheless, the existence and ability to identify attributes critical to the prototype marks the capacity to perceive, recognize and label phenomena having those attributes. It is possible that approaches to teaching that combine both teaching distinctive or defining features or critical attributes, and presenting and

teaching central examples of the category would be effective. Since concepts are interrelated and form networks, the relationship between concepts are important to students in meaningful connection of larger units of knowledge.

Three levels of learning have been described (Bruner, 1964) that represent three stages involved in forming concepts. At the first level—the enactive level—people learn by responding to stimuli around them—they learn by doing. This level is the experiential part of learning. In the second, or iconic stage, people begin to summarize their experiences into mental categories or concepts that produce images, or icons. In the last stage—the symbolic level—people apply labels, or other symbols, to the concept that has been formed. Good instruction follows a pattern of experiencing, categorizing and symbolizing. Developing a concept, forming an internal representation or prototype of a unit of knowledge, is a spiralling process that involves constant experience, categorization, and symbolizing. All three levels are necessary to the development of knowledge.

Organizing instruction for skill development is different. There is research available that clarifies features necessary to organization of effective instruction for skill development.

2) *Skills*

Sloboda (1985) states that “an intelligent teacher is more likely to benefit from a greater understanding of the psychological processes underlying a skill than he or she is from being given a particular training prescription” (p. 197). Where musical training is involved—that is the specialized training that is not part of the enculturation of all the members of a music culture—“each musical skill poses its own training problems and has related with it a long pedagogic tradition” (p. 215). Fundamental in the literature on music learning is that learning skills involves acquiring habits. The principal characteristic of a habit is that its execution uses up little or no mental capacity—it is automatic. “The precursors of habits are conscious, deliberate, and effortful behaviors which commonly involve verbal control” (p. 216). Learning a skill appears to involve moving from factual knowledge to what Sloboda calls procedural knowledge. This change from factual to procedural knowledge seems to be intimately connected with and assisted by selection of goals. “The ability to form and sustain goals seems to be an essential condition of learning. Such ability is often called MOTIVATION. Other general conditions essential for most [procedural knowledge or] skill learning are REPETITION and FEEDBACK” (p. 216). The importance of the teacher in the acquisition of skills is evident.

For the purposes of organizing instruction, based upon this theoretical perspective, “the process of skill acquisition can be broken down into three phases or stages: the COGNITIVE STAGE [in which verbal medication assists the learner in approximations of the desired behavior], the ASSOCIATIVE STAGE [in which the skill performance becomes smoother], and the AUTONOMOUS

STAGE” (p. 216) which goes on indefinitely, in which the skill is gradually improved until it does not require thought.

Considering only the cognitive stage, and the importance of a teacher and of the organization of instruction, it is clear that the “sense of the crowding in of demands which cannot all be fulfilled is a characteristic of early learning in any endeavor. . . . There is just too much to think of, too much to remember. Such a sense can be profoundly discouraging, and may cause a learner to give up before any progress is made. The fortunate learner will have available a strategy, possibly imparted by a good teacher or a manual, which may help to circumvent such a block. This is the breaking down of the skill to be learned into a set of components which can be acquired stepwise. . . . Even adults . . . benefit from the advance organization of material to be learned by an experienced teacher” (Sloboda, 1985, p. 217).

Sloboda (1985) believes that “only the experienced practitioner of the particular skill is fully qualified to devise generally useful training schemes by virtue of his oversight of the whole skill . . . there are very many possible ways of segmenting a learning task which adequately fulfil the requirements of a learner, and it is perhaps more important that the PRINCIPLE of segmentation is adopted” (p. 216) than that the inexperienced teacher should have the belief that a particular method of segmenting skill-building stages is best.

Another example of the importance of knowledge of music skill learning to the organization of instruction deals with the elements of repetition and feedback involved in the associative and autonomous stages. Sloboda (1985) states that “additions to knowledge occur when a general production rule is repeatedly and successfully used in conjunction with specific factual information. The cornerstones of any procedural learning are thus REPETITION and FEEDBACK” (p. 224).

There is evidence that distributed practice, in several practice sessions, is more effective than massed, or one long practice session. “What distributed practice seems to do is to allow more opportunity for context to be varied so that only essential and not spurious conditions get incorporated in a new production. In fact, one of the important consequences of persistently practising a skill for a very long time is that it becomes more and more ‘decoupled’ from particular contexts” (p. 227).

“It is possible that repeated attentive THINKING about the right fingering is more important than actually PLAYING the right fingering. This is supported by Neisser’s (1963) studies of dart playing. He found his subjects improved if asked simply to IMAGINE themselves throwing darts. . . . [Here, however,] the teacher cannot easily know whether a learner is or is not thinking of the correct note” (p. 232).

“FEEDBACK is also essential to an adaptive system in order to prevent unsuccessful or potentially damaging productions being formed. The learner must have a way of discovering the success of the application of a specific piece of . . . knowledge in a general production system. If it is repeatedly successful, only then will it become proceduralized” (p. 225).

“Feedback comes in several ways. In some instances failure is indicated rather directly by a complete breakdown of behavior or a manifest failure to achieve a goal. . . . At the other extreme, a learner has no way of knowing whether he has succeeded other than by being told so” (p. 226).

Sloboda (1985) states that “rapid progress is often achieved only by degrees of repetitive practice far in excess of what is pleasant or intrinsically rewarding. To achieve culturally valued goals a learner must often find ways of making intrinsically disagreeable effort enjoyable, or at least bearable. Much of teaching and learning technique [in music] is concerned with this problem” (p. 224–225). Since “the sheer amount of time that a person has spent actually doing an activity is one of the best predictors of level of skill” (p. 216), motivation of the student to continue working to develop the skill over a long period of time is a crucial instructional issue (Bloom, 1986).

This brief focus on research of the organization of instruction in the teaching of music concepts and skills, illustrates the importance of knowledge of research for music teacher preparation. This in some measure may also demonstrate the usefulness of models of instruction in pointing out features that are critical in the preparation of effective teachers. Much information is available that will make the job of preparing doctoral students as teachers easier for us; while at the same time it will help avoid possibilities of incorporating training components that are not essential to effective instruction.

CONCLUSION

In a recent review of research on teaching, Clark and Peterson (1986) have summarized characteristics of the ideal of a teacher that we could have for our doctoral students. They describe that ideal as follows: “The emerging picture of the teacher as a reflective professional is a developmental one that . . . continues to grow and change with professional experience. [They are] . . . firmly grounded in the discipline and subject matters that they will teach. Their study of subject matter focuses on both content and on the cognitive organization of that content in ways useful to themselves and to their . . . students. They have had both supervised practice in using the behavioral skills and strategies of teaching and have also been initiated into the less visible aspects of teaching, including the full variety of types of planning and interactive decision making. The maturing professional teacher is one who has taken some steps toward making explicit his or her implicit theories and beliefs about learners, curriculum, subject

matter and the teacher's role. This teacher has developed a style of planning for instruction that includes several interrelated types of planning and that has become more streamlined and automatic with experience. Much of this teacher's interactive teaching consists of routines familiar to the students, thus decreasing the collective information-processing load. During teaching, the teacher attends to and intently processes academic and nonacademic sociocognitive events and cues. These experienced teachers have developed the confidence to depart from a planned course of action when they judge that to be appropriate. They reflect on and analyze the apparent effects of their own teaching and apply the results of these reflections to their future plans and actions. In short, they have become researchers on their own teaching effectiveness" (p. 292-3). With such teachers, higher education in music would be in good hands.

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APPENDIX

SOME FINDINGS OF RESEARCH IN INSTRUCTION

COMPONENTS OF COURSE WORK IN INSTRUCTION (Lanier & Little, 1986)

1. Philosophical foundations; socio-cultural context; cultural policy
2. Planning, presenting and evaluating instruction
3. Supervised practice instruction; internship
4. Continuing refinement of knowledge and instructional skills

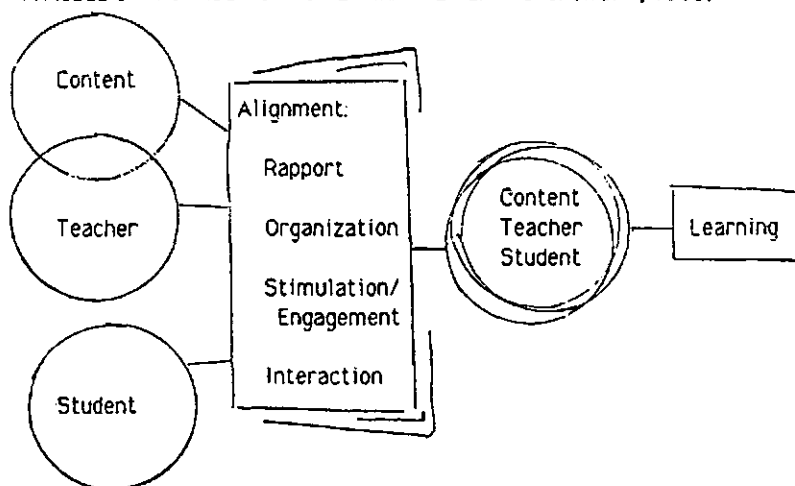
PLACEMENT OF INSTRUCTION COMPONENT (Lanier & Little, 1986)

1. Side-by-side with other learning
2. Later stages of the education of musician-teacher
3. After musical training is completed
4. Continue on a systematic basis during professional life

TEACHING COMPETENCIES (Rosenshine & Stevens, 1986)

1. Identify objectives; provide rationale
2. Present material effectively; overview/structure
3. Provide appropriate model; demonstration
4. Develop/utilize well-designed instructional materials
5. Create adequate opportunity for student practice
6. Inform students about progress
7. Organize supportive learning environment
8. Interact with students effectively
9. Maintain students' attention/participation

A MODEL OF INSTRUCTION FOR EFFECTIVE TEACHERS: (Wulff, 1985)



SOME FINDINGS OF RESEARCH ON INSTRUCTION (Continued)

MEANING OF INSTRUCTION (Gagne and Dick, 1983, p. 266)

a set of events external to the learner which is designed to support the internal processes of learning. These events are conceived as taking place in an approximately ordered sequence as follows:

INSTRUCTIONAL EVENTS (Gagne and Rohwer, 1969; Gagne and Dick, 1983)

1. Gaining attention
2. Informing learner of the objective
3. Stimulating recall of the prerequisites
4. Presenting the stimulus information
5. Providing learning guidance
6. Eliciting the performance
7. Providing feedback
8. Assessing the performance
9. Enhancing retention and transfer

ORGANIZE KNOWLEDGE FOR INSTRUCTION (Tennyson and Park, 1980)

1. Determine the taxonomical structure of the content
2. Isolate the critical attributes of the class or category of knowledge
3. Label the class or category
4. Prepare a defining statement(s); identifies and describes critical attributes relevant to the knowledge being presented; communicates proper values and relationships of these to the student
5. Present central example (Rosch, 1975) or examples selected on the basis of the presence of critical, as well as variable, attributes in an order reflecting the attributes being manipulated in terms of their divergence from the critical attributes, complexity, subtlety or difficulty level

ORGANIZE INSTRUCTION FOR SKILL DEVELOPMENT (Sloboda, 1985)

1. Identify habits to be acquired
2. Break skill into a sequence of stepwise components
3. Provide necessary factual information regarding components and/or first attempts at skill; cognitive stage: verbal mediation assists in approximation of desired behavior
4. Assist students in selection of long- and short-term goals; motivation
5. Provide for repetition in distributed practice sessions with feedback; associative stage: skill performance is smoothed out
6. Stimulate and provide feedback to student for insuring necessary amount of long-term practice commitment; autonomous stage: skill performance is improved until it does not require thought

FIVE - STEP LESSON PLAN FOR INSTRUCTION

PREPARATION

Getting Students' Attention
Review - Reteaching If Necessary
Involve Students

PRESENTATION

Label Learning Objective
Provide Information/Model
Involve Students
Check for Understanding

GUIDED PRACTICE

Overt Behavior From Each Student/Teacher Response
Related to Presentation
Check for Understanding

CLOSURE

Label/Summarize Learning Objective
Do It Again

INDEPENDENT PRACTICE

Related to Presentation
Until Responses Are Firm/Quick/Automatic
Monitor Carefully

**(Gagne & Rohwer, 1969; Rosenshine
& Stevens, 1986)**

MUSICIAN AND SOCIETY SYSTEM

IDENTIFICATION/RECRUITMENT/SELECTION
OF MUSICIANS
[Status/Rank/Role(+)]

Instruction Practice Imitation Creation ← Training/Education of Musicians Music (Aesthetic) Education of Citizenry [Skills Concepts Attitudes] → Formal Informal

Music Expression
Provides Input Into

Social Cohesion or Developing Consensus Artistic/Local National/International Collective Behavior ← Social - Cultural Systems Quality of Humanity Responsive/Expressive Perceptive/Generative Receptive/Productive → Communication Norms/Traditions Values/Heritage Beliefs/Institutions

Natural Change Development ← Creating Expression/Participation Celebration → Competence Aesthetic/Musical

and their effect on Cognition (perception; memory) through Perceptual Learning/Observational Learning and development of

Logical-Mathematical ← /Kinesthetic/Spatial/Interpersonal/Intrapersonal/Linguistic/Musical → Intelligences - Competences

which result/assist in the
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INTERNATIONAL STUDENTS IN AMERICAN MUSIC PROGRAMS

THE INTERNATIONAL STUDENT: LANGUAGE AND CULTURE

RICHARD HOWE
San Francisco Conservatory

When educators speak of International Students today, they are usually speaking about Asian students, who now comprise by far the largest group of foreign students in our colleges and universities. The problems we have all encountered with Asian students have been extreme, and now, perhaps, we tend to forget the relatively minor problems that existed for many years with students from foreign countries in the Western Hemisphere. Those students presented minor language and adjustment problems.

Consequently, I will emphasize problems of Asian students, particularly Korean, Chinese and Japanese. These three nationalities can be grouped together for a good deal of our discussion, but there are differences among them which will be noted. Since this presentation will be brief, I am forced to use stereotypes, but with the understanding that exceptions do exist.

It has been my observation that Asian music students are largely trained in the "glamour instruments"—piano, violin, cello or voice. The largest numbers are Koreans, and most of the Koreans (I would estimate 90%) are women from upper middle class families.

With this in mind, we are talking about students from cultures where education has been largely rote, tightly circumscribed, doctrinaire, and where analytical techniques have been more descriptive than truly analytical. They now find themselves in a culture where students are expected to be creative, imaginative and sensitive to style. This applies to the classroom and to the studio, and it is also complicated by the typical authoritative, master role model of the Asian teacher, as compared to the modern, Western teacher who "leads them to water in hope they will drink", and who also hopes the student will partake rather than just take.

The authority-role-model style of pedagogy is the dominant mode of instruction in the Republic of China, Taiwan, Hong Kong, Japan and Korea. Its central feature is that the student accepts as true whatever comes from the person

who is vested by him with educational authority. The student believes not through independent discriminations but simply by virtue of the fact that it has come from the authority figure. The student is not trained to question and is not encouraged to seek, let alone find, answers through analysis.

Many Asian students will perceive the apparently casual Western approach of teaching as a sign of weakness in the teacher. Out of frustration, the Western teacher is tempted to become more forceful. This tends to undermine the attempt to illustrate the Western approach. One must be careful not to become the dictatorial master they want one to be.

LANGUAGE

If a new student does not have a TOEFL score in the neighborhood of 500, or better, that student will have language problems and will require intensive instruction in English as a Foreign Language. The rapidity with which one becomes comfortable in the language varies according to nationality. The Japanese student seems to learn quickly. The Chinese student learns a little less quickly. The Korean student progresses slowly. It is interesting to note that the pace of their language development is directly parallel to their pace in adjusting to Western ways. All Asian nationals tend to be clannish in the beginning. The Korean women hold most tenaciously to the protection and comfort of their own kind, and their reluctance to integrate retards their progress in English. I see no hope of ever changing this fact, short of forcing them into American families and spending an inordinant amount of time with them. Paradoxically, the more attention one gives them, in that hope of easing them into new approaches, the more dependent they can become. That is precisely the condition that one is trying to eradicate. A related problem is their difficulty in handling Western freedom in the social and academic realm. By Western standards their behavior is frequently childish, but this is largely due to their early training to be subservient to males.

SOCIETAL PROBLEMS

Japanese students are the most diligent and conscientious. They, if any, often master some Western approaches, but use them more to imitate than to be original. In performance they are dutiful but restrained and tight. The Chinese students, particularly those from the mainland, exhibit the greatest curiosity about the West. Many of them assimilate the best. Of the Asians, they are the most free and expressive, but often careless and undisciplined in performance and practice. Eventually, they develop the best command of colloquial English. They are intoxicated with the freedom of the West, and they quickly learn to seek the material products of America.

The Korean women are the most contentious, unresponsive and intractible of the Asian students. They have brilliant techniques but have been subject to

rigid teaching methods. Their performance is in many ways musical, but with narrow concept of emotional range. They are insecure in their new surroundings. Their resistance to Western methods is strong. If they can achieve minimal results with their native methods, they see little purpose in exploring and acquiring new methodology. This, in turn, strengthens their clannishness. They desperately seek the Western "lock step" that can replace the Asian "lock step". They seek an established sense of continuity. "Do it as it has been done. Stay within the concepts and confines of the system and the community and you can't fail, and above all, you must save face." To destroy their ability to save face is to destroy them. It is for this reason that problems with academic honesty are complicated and difficult to handle. Instructors will urge them to seek help in drafting the final version of their term papers. "Express your findings as best you can, and then find an American student to help you with your prose." This often results in more help than the instructor intended. In a controlled examination situation, they are apt to cooperate among one another, in their native tongue.

PERFORMANCE

Almost all Asian students display an ultimate inability to come to grips with the subtleties of both the technique and substance of Western music. Western music calls for a presumed or imagined resonance of sound, a resiliency of both sound and rhythm, a plasticity of tone and orchestral range. The player must call upon his cultural memories of resonant orchestral puzzles, cathedral organs, string quartets sustaining long ideas or digging into their strings, sharp percussion, folk music, hymns, Western Opera, German drinking songs, Venetian boat songs. They, of course, have not been submerged in this, and their interpretive skills suffer as a result. One's ability to achieve musicality is delicately related to a sense of language and culture in the same way that the weight or tension in the brush stroke of a Chinese painting can carry profound meanings that escape the Western eye. With long and intensive exposure to Western culture the musician is likely to produce a shallow, undifferentiated approach in performance.

Furthermore, Slavic and Romantic languages expand, flow and cadence in a different way than Asian languages. This is perhaps the most profound musical problem.

WHEN TO OPEN PANDORA'S BOX—AMERICANIZE OR NOT?

To open and develop the most talented student sometimes involves a kind of therapy that may be undesirable in the long run. Attempts to Westernize their ears, their musical concepts, their work habits, and their whole approach to learning, without Westernizing them socially, appears to be next to impossible. The more they adapt to our ways the less comfortable they are about the values and mores with which they were raised. They resist Americanization because it

runs contrary to their culture. The more they adapt, the greater their guilt. Only the strongest of them weather the storm without damaging scars. In their inability to see the hugeness of the problem, to comprehend the historical and cultural context, they tend to see the problems in terms of basic tasks. "I will learn this piece for Wednesday. I will pass this exam. Will this please my teacher? What grade will I earn?" Through all of this they cling tenaciously to the dynamic force of Confucianism—particularly to the belief that people can always be improved by proper effort, and with the guidance of a master teacher. Here lies perhaps the most difficult task of all.

Trying to teach them to learn selectively, to organize information according to relative importance, indeed to learn how to recognize what is most important, this must be our ultimate goal. This challenge instills in them, and probably in us, the greatest of fear.

How about those students who do not fit the stereotype—who adjust rapidly and thoroughly to Western methods? In a recent meeting with my faculty, this was discussed. We all agreed that those students, and there have been very few, who have made the best adjustments, have not returned, and never intended to return to their homeland.

CURRICULA COMBINING MUSIC AND BUSINESS STUDIES: WHAT STATUS? WHAT FUTURE

MUSIC BUSINESS CURRICULA FROM THE PERSPECTIVE OF THE MUSIC TRAINING INSTITUTION

WILLIAM HIPP

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I find myself in an interesting position as a member of this small panel that is to discuss a large subject about which I am not at all an expert, but about which I have some rather definite opinions. My only qualifications are that I have been a symphony musician, the chairman of a symphony personnel committee, leader of a dance band for about twelve years, a high school band director, a college professor, president of an AF of M local, a music executive for about thirteen years, an NASM visiting team member or consultant at twenty-two institutions, an officer and board member in a number of arts organizations, and a continuing student of our profession in the broadest sense. Beyond those experiences, I claim no indepth knowledge of the subject at hand, except that for the last three and one-half years I have been privileged to be the dean of a school of music that has a mature degree program in music industry. I suspect that most any one of you would have the same reservations about standing before your peers as a so-called authority on whatever subject you may have been called upon to present or discuss.

The basic purpose for having this panel presentation today is to revisit the issue of degree programs that combine studies in music and business and to make an attempt to assess their viability, impact, and proliferation among member institutions of NASM. The fact that we are engaging in this dialog is a sign of the continuing vitality of our Association and its overriding concerns related to periodically taking a fresh look at the relationship between accreditation standards and what those standards have actually produced.

Following a two-day seminar on this subject almost ten years ago, NASM and the American Assembly of Collegiate Schools of Business got together and developed standards for professional music degrees in combination with studies in business. This effort was an outgrowth of a movement to respond to the needs of music-related fields across a broader spectrum than had previously been addressed formally by NASM.

The very first degree program in music industry (at that time called "music merchandising") was established at the University of Miami in 1965. Data contained in the 1984-85 HEADS statistical report indicates that, 19 years later, no less than fifty-seven music units among NASM member institutions were offering baccalaureate degrees in music business/arts administration. Many more have undoubtedly joined the ranks since that time. In relation to specific NASM standards, these degrees fall in the category of "music in combination with an outside field" and require a minimum of fifty-percent music content.

In 1979, according to David Baskerville, music was a \$10 billion industry. To paraphrase from his *Music Business Handbook*, art and commerce make strange bedfellows, most often holding conflicting views on what music should be and do. In recent times, art and commerce have been forced into a kind of "shotgun marriage." But, says Baskerville, this improbable alliance will last because each can no longer live without the other. (p.3)

Composers and performers represent but a very small fraction of the music industry. Underlying the work of the performer or composer is a huge and complex infrastructure that includes agents, managers, attorneys, publishers, promoters, producers, sound engineers, broadcasters, retail merchants, manufacturers, and a host of mutants that cross over two or more of these otherwise discrete fields in the industry.

Baskerville offers the following data (keeping in mind that they are from 1979) in an attempt to provide a perspective concerning the magnitude of the music business in our time.

1. Americans spend more money buying records and tapes than they do going to movies or attending sporting events.
2. One out of five Americans plays a musical instrument. These "musicians" spend \$2 billion a year on instruments, accessories, and sheet music.
3. The annual sales of records combined with its prime delivery medium, radio (\$6 billion), exceed the Gross National Product of over eighty countries in the United Nations.

Although Baskerville's figures are at least seven years old, they serve to dramatically illustrate the fact that the music industry is an extremely large enterprise by any measure. If you have a real interest in this subject and have not yet become familiar with Baskerville's book, I recommend it as required reading. It is by far the most comprehensive text available.

One of the questions that today's panel has been asked to address is: What is the relevance of degrees in music business to both academia and the business fields related to music? During the time in which most of us have lived and worked, the meaning of a college or university education has changed in some important ways. Without going into great detail about it, I will only make the

observation that more emphasis has been placed upon what a degree means in relation to the potential for earning a meaningful livelihood following graduation. A greater professional orientation has been, and remains, very obvious among the conscious goals of today's students. This is not intended to in any way belabor the importance of a liberal education. Most thoughtful students want a good liberal education but, in addition, they want some specificity in their education as well.

A curriculum that combines music, business, and liberal studies, like other degrees in music in combination with an outside field, seems to me to be highly relevant in academia. From the standpoint of academic training that provides a thorough grounding in a discipline (music), while at the same time including what in many instances constitutes almost a second major (business), and that is capstoned by an appropriate liberal arts component would appear to qualify as a baccalaureate degree program that provides substantive specific and general preparation for a tremendous array of music and music related fields.

For most music units in higher education the emphasis at the undergraduate level is on the bachelor of music degree, which we have labelled *the* professional degree in music. For many, if not most, music faculty, the term professional degree means a major in performance, or composition, or, to stretch it a bit, even music education. But the fact is that we continue to educate and train students for fields in which the realistic opportunities for economic survival are at the very best extremely remote. Each year we bestow bachelor of music degrees in performance upon hundreds and hundreds of students whose real potential for success as professional performers is dismal. Thus we have to ask ourselves a question or two about the relevance and integrity of continuing to encourage students to pursue professional major studies in performance when we know full well that the vast majority of them have a slim-to-none chance of making a living doing what they have invested considerable years and resources believing they could engage in professionally.

Is a degree a guarantee of employment? No. It never has been, nor should it be.

There are at least two factors at work in this equation: 1) our integrity in relation to preparing students for realistic career opportunities, and 2) a willingness to recognize and respond to the needs of the profession beyond the confines of the conservatory or traditional university mind-set. One of the main problems is that our faculty have, by and large, been trained in one tradition, while the students and the profession that we ostensibly serve have much more extended needs and concerns. However, I have observed that the gap is narrowing in the sense that more and more faculty in an increasing number of institutions have broadened their thinking about music curricula and what it is that we are preparing our students to do. In fact, in several specific instances, I have sensed a great relief on the part of performance faculty who, because of the introduction of

curricula such as music industry, no longer feel the pressure to turn out as many performance majors. They have come to the realization that their students really do have some viable options.

I feel that it is important to make it clear at this point that my remarks are in no way intended to disparage the many fine performance programs that exist in a great number of music units throughout the country. There are unquestionably an impressive number that have strong traditions rooted in performance and that boast prestigious artist faculty. These institutions will, by and large, continue to produce the majority of our future performing artists. We must value and support such institutions. However, those schools that are on a qualitative periphery will not remain healthy if they continue to maintain their focus primarily on a 19th century conservatory emphasis. The budgetary and faculty resources that are required are enormous and well beyond the realistic capability of most schools. Another important thing to consider about music in higher education in our country is that it has rapidly evolved from a situation a few generations ago, in which there were but a handful of schools and conservatories that had the capability to consistently turn out artist caliber performers, to the point that, today, we have many such institutions.

Before proceeding further, I think that it would be a good idea to attempt to give some definitions of terms that are often applied when discussing the field of music business or music industry. If some of you in the audience disagree with my own definitions, I hope that you will speak up about it later. Although the lines are perhaps gray in some instances, programs in "commercial music" or in "jazz studies" are not generally regarded as degrees in music industry, per se, since they are essentially performance-oriented curricula. Jazz studies, of course, has its own set of standards in the *NASM Handbook 1985-86*. As currently defined in *Appendix C* of the *NASM Handbook 1985-86*, arts administration most often involves the not-for-profit sector and implies support services in cultural agencies, institutions, or activities directly concerned with artists and their work. Music business, on the other hand, most often deals with the profit sector and implies management and support services in music-related industries necessary for the production and delivery of music. I personally prefer the term *music industry* to that of *music business* or *music merchandising* because it seems to me to be a more all-emcompassing one.

Parenthetically, I think that it is unfortunate that two fields as diverse as music industry and arts administration were treated as being analagous for purposes of the HEADS report, since they each focus on distinctively separate types of professional training and ultimate career paths. I will not dwell on this except to recommend that these two fields be separated in future HEADS statistical summaries.

There appear to be three basic types of programs in the music industry:

- 1) those that focus on technical “how to” courses that are generally associated with vocational schools;
- 2) specialized programs that focus on one or two areas of the music industry; and
- 3) broad spectrum programs that attempt to deal with the music industry in a comprehensive way.

While each of these types would appear to have a valid rationale for existing, I think that it is very important that students be fully informed about what a given program will or will not prepare them to do following graduation.

What the term “music industry” really means with regard to specific program content may well depend upon whom you ask. I will relate to you in general terms what it means in the music industry program at the University of Miami, since that is the program with which I am most familiar and with which I am philosophically in agreement. It includes, but is certainly not limited to, the following:

1. The publishing, distribution, and retailing of sheet music.
2. The publishing, distribution, and retailing of music books and magazines, including textbooks, reference books, music appreciation books, and weekly, monthly, and quarterly journals dealing with news, reviews, and scholarly articles.
3. The teaching of music in public and private schools; commercial music schools run by private interests, such as stores and distributors; or by individual teachers in their own studios or the homes of students.
4. The recorded music industry, including making, distributing and selling recorded music in all forms.
5. The performance industry, including live and recorded music in radio, TV, motion pictures; the Broadway stage; concert halls; opera houses; recitals; educational performances in schools, colleges and religious institutions; cable television; and video cassettes.
6. The musical instrument industry, including manufacturing, distribution and retailing of instruments and accessories.
7. The musical reproducing instrument industry: the manufacturing, distribution and retailing of recording and playback systems, including both audio and video.
8. The marketing and promotion of commercial and non-commercial music.
9. The provisions and operations of the U.S. Copyright Law, which have a direct effect on the daily lives of those engaged in all of the areas enumerated above.

The programs in music industry that appear to be on a solid footing and experiencing the most success are those that:

1. have a philosophical commitment to the program;

2. have at least one faculty member who has had substantial experience in at least one aspect of the music industry;
3. have one or more courses that synthesize the fields of music and business;
4. have a good working relationship with the business unit at their institution;
5. offer a viable internship program;
6. maintain direct contact on at least a periodic basis with the major components of the industry; and
7. seek feedback from graduates and their employers.

I would suggest that a program that does not have these essential ingredients ought to give serious thought to them.

Starting up a program in music industry in order to offset declining enrollments in music education and/or performance, or because it seems to be *the thing to do*, are not necessarily the best reasons. That is why I place a philosophical commitment at the top of my list. Not having at least one faculty member who is highly knowledgeable about at least one aspect of the music industry places the students at a serious disadvantage. Most students are unsophisticated about the music industry and need a faculty member who has actually been a part of it—one who has presumably had some success in it along the way.

I regret to say that most of the music industry programs that I have examined as an NASM visiting team member do not have one or more courses that synthesize the fields of music and business. The typical program has the required fifty-percent music courses plus a number of specified or unspecified courses in the business unit, leaving it to the student to place it all in context. Clearly the typical student is not equipped to do that. Unfortunately, NASM standards do not require such a course, or courses, which is a serious weakness in our standards that I recommend be addressed as soon as possible. In considering this, it is important to make the distinction between the two categories under which these curricula fall. The first category is “music in *combination* with an outside field,” and it is in this category that I believe such synthesis courses are an absolute necessity. The other category, “bachelor of music with elective studies in business,” has an entirely different connotation in my way of thinking about this issue.

Having a good working relationship with your business unit is very important. For that matter, if you have a law school the same kind of relationship should be established with that faculty as well. These units must first understand the goals of your program, agree with them philosophically, and make room for your students in their classes. Following that, good communication on a regular basis will ultimately lead to a positive synergistic relationship for the benefit of all concerned.

The internship needs to be viewed as the capstone for any degree program in music industry. This hopefully places the student in an environment similar

to that in which he/she intends to live and work. Ideally, the student will have an opportunity to work in more than one department in the cooperating firm during the period of the internship. It has been our experience that, in ninety-five percent of the cases, interns are subsequently employed by the firm in which they did their internship.

I said earlier that the faculty member in charge of the music industry program should be a person who has had substantial experience in at least one segment of the industry. At the same time, we also have to accept the fact that most such faculty cannot be expected to be knowledgeable about *every* aspect. This means that a way has to be devised to place the students in contact with other experts in the many and diverse areas of this complex industry. I suggest that the most economical way to accomplish this is to have a series of guest lectures by individuals who are currently active in various areas of the industry. This can be done at nominal expense, since people in the industry normally welcome opportunities to be in contact with programs and students.

The matter of seeking feedback from graduates of the program and from their employers is an important one, in that it helps you to keep your programs up-to-date and honest in relation to what your program purports to do. The results are well worth the small amount of effort required. I suspect that there is a significant positive correlation between a program's direct relationships with the industry and the success of that program. I should add a comment about relationships that can spring from sound programs which, over time, develop strong ties with key corporate leadership in the music industry. They have the potential for becoming some of our strongest supporters, both in terms of advocacy and financial assistance. These two areas are of importance to all of us.

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KEEPING THE MOMENTUM GOING: THE CHALLENGE OF LONG-TERM MUSIC ADMINISTRATION

KEEPING THE MOMENTUM GOING: THE CHALLENGE OF LONG-TERM MUSIC ADMINISTRATION

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There was a time when music administration was a relatively calm and reasonably stable existence: teachers would teach their classes and lessons; students would practice and study; and administrators would carry on their activities in a business-like manner. Music-making or teaching was normally an integral part of the job (department heads and deans were expected to teach) and little technical knowledge about administration, management or marketing was necessary to insure success in the position. Adequate interpersonal skills and good musical judgement were generally sufficient assuming, of course, that one was willing to work long hours and carry a heavy teaching load.

It has not been too many years since the average tenure of a music executive was about a decade in length; and the rewards of the profession, while not necessarily measured in monetary terms, were nevertheless satisfying enough to attract many who would finish their teaching careers as department heads, division chairpersons, or deans. However, in recent years all this has changed. A recent informal study of the tenure of music executives in National Association of Schools of Music (NASM) institutions indicates that 40 percent of the leadership positions in accredited music schools turn-over on an annual basis. Stated another way, the average term of service of a music administrator in an accredited collegiate music school or department of music is now less than three years (two and one-half years to be exact). A study of pre-collegiate music administrators would undoubtedly produce similar results. What has caused this rapid attrition among music executives? why has the job become so difficult in recent years? Is there anything that can be done to prepare the music executive to cope with the demands of the job?

There is no question but that the task of the department chair, the most frequent title of the music administrator, is difficult if not impossible in many institutions these days. The department chair or head is the foreman in higher

education—the person who sees that the work gets done. It is an ambiguous role in many colleges, and so ill-defined that in many places no description of the duties of the music executive appears in writing. Thus the department chair becomes the person caught in the middle in any serious effort to alter the way American higher education functions. The battles over academic reform and faculty needs are generating combat that finds the department head trapped directly in the crossfire.

Even in the most tranquil of times, the chairman finds his loyalties and responsibilities divided among his faculty colleagues, his students, and the administrators above him—three groups with immense differences in goals, attitudes, needs, and yardsticks of approval. The work he was trained to do (teaching, performing, writing) bears little resemblance to the tasks upon which his dean and other higher administrators will judge his performance as chair. And the members of the music profession throughout the country (or world for that matter) will judge his performance by different criteria than those used by the dean or academic vice president, the faculty, or his undergraduates.

If the department is of any size, the chair in a university school of music is cut off during much of the working day from what he does best: the scholarly work or performance ability that brought that administrator the prominence that led to his selection or appointment as head. “The average department head has been prepared in graduate school for a life of a scholar or performer and for study in a particular discipline,” observes Professor Robert K. Murray, who served as history department head at Pennsylvania State University for a decade. “He is an historian, an economist, or a physicist. He has worked primarily with the tools of analysis and not synthesis. He has been imbued with the outlook of an academician, not an administrator. Where the scholar is engaged in a process of contemplation and reflection, the administrator concerns himself with direction, action, and interaction. One is essentially a withdrawal circumstance, the other primarily participatory. The academician generally shies away from quick decision-making; the administrator relishes it. Hence, from the beginning, the average head finds himself in an alien situation and confronted with the necessity of immediate on-the-job training.”

If the job is so impossible, why do we put ourselves through the torture of too much to do, too few resources, too many tenured faculty members, and too few rewards? The answer: our idealism. Most of us are driven to accept administrative appointments because of a desire to make a difference in the way things are done in our institutions. Does this mean that we are victims of our idealism? Probably! Then we should do whatever is possible to make the impossible possible. How do we go about doing this? There are obviously no easy solutions to the problem, but what I would like to discuss in this paper are some of the more significant aspects of the administrative process as they exist in higher education today. Let us begin with the topic of leadership and its importance in keeping the momentum going.

1. LEADERSHIP

Keeping the momentum going is difficult when one does not feel that he is in charge. Nicholas Murray Butler, a former president of Columbia University, used to say: "There are three kinds of people in the world—those who don't know what is happening; those who watch what is happening; and those who make things happen!" In the judgment of this administrator, the one and single characteristic that separates an effective executive from one who is ineffective is the ability to lead—to make things happen. Every organization—the accumulation of two or more people working together to accomplish a certain goal—needs a leader.

One of the most important measurements of leadership is what President John Fitzgerald Kennedy called "a passion for excellence." In every sphere of human endeavor this tends to be the missing quality. Leaders must insist on excellence. Far too many who are in positions of authority are willing to settle for mediocrity in effectiveness and results. Although the consensus of the group may seem to lead to the acceptance of less than the best in a given situation, a decision in favor of mediocrity ultimately creates all kinds of tension, the dissipation of manpower, economic losses, and frequently total failure or demise of the enterprise. As leaders we must make excellence the basic criterion in every decision we make, whether that decision deals with faculty, students, curriculum or facilities.

Once Robert Shaw, the noted choral conductor and musical director of the Atlanta Symphony Orchestra, was asked why there were so few young conductors coming along who could match the results he achieves with voices. He replied, "There are few who are willing to work hard enough to achieve excellence." The same could be said in the field of music administration as well.

One of the reasons for the high turnover rate among music administrators in NASM schools is that these music executives often become so involved in the complexities of managing the daily tasks that they neglect their leadership role. The result is frustration and, in many cases, administrative burn-out. Efficient management, though necessary and important, is no substitute for effective leadership. A music executive must take time to step back, consider where the department or school is going, and assume these leadership responsibilities. Knowing that one is charting the direction for a department or school—and taking the leadership role in the implementation process—is one way of keeping the momentum going.

2. MANAGEMENT

If leadership is knowing where to go, management is knowing how to get there. No matter where one is going in an institutional setting, there is only one

way to get there. And that is through people. The effective manager knows how to achieve departmental goals and objectives by marshalling the human resources at his disposal. There is really no other way to keep the momentum going when one is an administrator.

The effective manager is one who is able to gain consensus in mission, create an organizational structure to achieve that mission, define the responsibilities of each faculty and staff member, delegate the authority to carry out these responsibilities, and establish a system of planning and control that assures that the future will be secure. In short, the task of the manager is to make it all work. This is the job of the music administrator.

And there is only one way to accomplish this goal: by establishing an organizational structure that will allow the institution to achieve its mission through the human resources at its disposal. The secret, of course, is learning how to delegate. Or, stated another way, learning how to duplicate yourself through your staff. Music executives who attend the Seminar for Music Administrators each summer suggest that delegation is among their most difficult tasks, especially when the department is small and there are limited funds for additional personnel. This may sound harsh, but a shortage of funds and staff is not excuse for the failure to delegate. If we are to be effective as managers, we must find ways (create them if necessary) to establish an organizational structure to get the work done while at the same time allowing us the time to think and plan. We may have to start with students, create a volunteer organization of alumni and friends of music in our communities, and then move to faculty and staff. This is indeed a critical problem that must be solved if we are to keep the momentum going in our administrative positions.

How do we know what to delegate? The answer is simple. We must learn to assign to someone else any task that can be accomplished by another person, whether that person is a student, a secretary, an administrative staff member, or a faculty member. Any administrator who is overworked because he is holding on to routine task that should be delegated to someone else is limiting his effectiveness in the long run. This is the whole idea behind establishing an organizational structure.

Developing a management style that allows us to spend more time on the important issues of administration (i.e., planning, staffing, controlling, etc.) is one of the real secrets of keeping the momentum going.

3. PLANNING

Keeping the momentum going is difficult when one is not in control of the planning process. Strategic planning is very much a state of mind. It is a way of addressing and making important departmental decisions on a daily basis. The music administrator is asked continually to assess environmental conditions,

to set objectives in the context of these conditions, and to focus resources and take action in the direction of these objectives. Strategic planning does not bring quick easy answers to the administrative process. Instead it is a prescription for hard work. At strategic planning methodology cannot be packaged, sold or purchased. It can only be used; if not practiced by those charged with the responsibility of setting the future course of the department, strategic planning does not exist.

Certain basic components must be employed when developing a strategic planning program. Each component can be addressed independently of the others and each provides a separate arena for research, for analysis, and for decision-making. Used together, these components will provide a system of strategic planning which will involve all segments of the department or school and furnish a comprehensive, deliberate, considered approach to the management of change, diversity, and the many important issues which institutions of higher education must address. The components of a strategic planning process are listed as follows:

a. *Developing a context for strategic planning.*

Each music administrator must get his faculty and staff to address five basic questions which will establish a context for strategic planning. First, what is the basic purpose or thrust for the department (or school)? Second, what capability does the department have to develop its opportunities? Third, what is the personality of the department (What are its ambitions? What is the image being projected by the school? How is the image received, and how are challenges to the values and image handled)? Once the external conditions, internal conditions, and personality of the department are understood, how does it go about establishing its mission, role and scope? The last question has to do with how an institution's statement of mission, role and scope is made operational. How does it establish a set of "working" purposes, priorities and assumptions?

When one is committed to long term music administration, the opportunity to enter into dialogue with faculty and staff colleagues concerning issues such as these can be very stimulating and can, if successful, help to keep the momentum going.

b. *Identifying areas of natural business for the department.*

A second fundamental strategic planning activity is the identification and interpretation of the programs and activities that are natural to the internal and external environment of the department. This step is necessary because most music departments and schools of music are multifunctional. This is to say that they conduct several distinct sets of activities each of which respond to a different clientele and to a different set of external conditions. In turn, each of these

natural businesses may require a unique set of strategies, management styles, financing, performance measurement, etc.

Natural businesses are often similar to institutional functions; they are also similar to program structures in many respects. However, natural businesses or strategy centers differ from functions and program structures in two important respects. First, they are institutionally defined in the context of specific internal and external conditions. Second, natural businesses link the purposes and objectives of an institution with external conditions and a set of specifically defined performance measures.

c. *Industries and industry maturity.*

Each natural business or strategy center operates in one or more industries. The industry for each natural business includes those organizations and activities that marketing people call the *generic competition*. For example, what kinds of activity may compete with a year of music school education. The student could make an investment in travel, psychoanalysis, volunteer service, Peace Corps, military service, or work. The industry of higher education also includes *product form competition* which suggests that several forms of the same product may compete with a year as a music major. For example, a student could attend a community college, a liberal arts college, a state university, a conservatory, or study in Europe. Third, the industry of higher education includes all those institutions that offer the same product or services as the institution and business in question. Marketers call this *enterprise competition*. An undergraduate music education strategy center would be, for example, in an industry composed of all institutions that offer a teacher education program in music.

We can touch only briefly on the concept of industry maturity, but it is a factor in strategic planning that must be considered seriously. In general terms, industries can be grouped conveniently into four stages of maturity. An *embryonic* industry is normally characterized by rapid growth, changes in technology and quality, great pursuit of new clientele groups, and fragmented and changing shares of the market. A *growth* industry is one that is still growing rapidly, but clientele, shares, technology, and quality are better known and entry into the industry is more difficult. A *mature* industry is characterized by stability in known clientele, quality, and in shares of the market although market competition is still a factor and institutional strengths are important. *Aging* industries are best described by falling demand for programs and services, a declining number of institutions, and, in many industries, a narrowing of the range of programs and services offered by the many institutions in the industry.

In the strategic long-range planning process, the music industry in higher education must be studied to determine how the natural business (es) in our institutions relate. For example, are we seeking students in areas which are no longer viable?

d. *Market analysis.*

Market analysis is one of the most important components in strategic long range planning. It begins by defining the markets to be served by the department or school of music. The traditional high school age student would be one market. But with the demographics which we face today and in the next seven years, other markets must be considered if music schools are to remain viable in terms of enrollment. The second step in the analysis is market segmentation. Put simply, markets should be divided into homogenous segments for analytic purposes. Segmenting students by level (undergraduate, masters, doctoral) and area of interest (piano, organ, voice, etc.) is one way of accomplishing this task. Third, the institution should search for appropriate market segments or niches and position itself in the market. Put another way, a department or school of music should approach a market segment on the basis of its strengths and unique characteristics. Last, when an institution is in more than one market segment, it may be necessary to orchestrate the market—coordinate the approach to various market segments and balance the results of marketing activity.

Market analysis also includes an assessment of the consumer or clientèle groups which make up the market. To do so, it is necessary to understand four motivations of the clientèle: needs, perceptions, preferences and satisfactions. For example, a student may attend a college or university out of the *need* for an education. At the same time, the student may *perceive* that he or she is acquiring a life style as well as obtaining an education. Third, the student will have a *preference* for, say, a small liberal arts college as opposed to a large state university.

This aspect of strategic planning is critical if the music executive is to keep the momentum of his department or school going.

e. *Institutional strength and competitive position.*

As a strategy center acquires certain attributes over time and in relation to its competitors, it gains or loses strengths and competitive positions. Alternatively, as a strategy center further develops its level of quality, it should solidify its position within the industry, i.e. among its peer institutions. At any given time, an institution or department can be classified according to its strategic position in the field. It may be dominant, strong, favorable, tenable, weak, or in the worst case, nonviable. The importance of assessing an institution's competitive position rests on the need to select strategies which are compatible with both industry maturity and institutional strengths.

Clearly related to industry maturity, institutional strengths, and competitive position is something we might call "strategic thrust." Put simply, the strategic thrust of a natural business or strategy center serves to define the range of individual strategies that may be reasonably selected. If, for example, a strategy

center is in a weak position in a mature industry, the selection of retrenchment as opposed to selective development strategies may be more appropriate. Strategic thrust expressed on a matrix begins to suggest the viability and appropriateness of individual strategies.

f. *Strategy selection.*

Once a natural business has been assigned a position on the matrix of industry maturity vs. competitive position (i.e. "strategic thrust"), individual strategies can be formulated. In essence, a strategy directs resource investment to a series of related actions which together constitute a selected path to a certain objective taking into account constraints on capital, expense and time.

Most administrators have a sense of the strategic alternatives available to them. Moreover, when alternative strategies are compared one against the other, it is found that there are a reasonably small discrete number of available choices. That is, after personal value, conventional wisdom, and biased professional perception are factored out, there are only a limited number of strategies available.

After a careful look at this phase of higher education, it is not difficult to understand why staying on top of the strategic planning process will help the music administrator keep the momentum going.

4. HIRING PRACTICES

One of the very best ways to keep the momentum going is to hire the right people. Faculty and staff members are an extension of our vision and leadership style, therefore special care must be taken in this area of administrative practice. It is rare today for a music executive to inherit a faculty where the percentage of tenured personnel is below seventy percent; usually it is higher. Consequently, if one is to change the direction of the department, it can only be done as faculty openings develop. When these happen only rarely, each new appointment takes on a special significance.

When it comes right down to it, our appointments can make us or break us. One bad appointment can haunt an administrator for years. Thus when attempting to establish our own leadership style, we must begin at the secretarial level. Because we are so busy in our administrative tasks, our secretaries and administrative assistants become our window to the public. They represent us and our leadership style on the telephone, in letters, and in personal contacts with those who come to our offices. It is not difficult to understand the importance of these types of appointments.

We all know how critical our faculty are to the success of the institutions we serve. The strength of a music school lies in the quality of the faculty. This

is the most important reason why hiring cannot be delegated. Even in departments with a large number of teachers, the music administrator must stay close to the faculty appointment process. By working closely with the search committee and its chairperson, the perceptive music administrator can determine whether or not a particular candidate is right for the position even if the music executive is not able to attend all meetings of the committee.

The practice of issuing one year, short term and terminal contracts is also advisable in situations where there is a high percentage of tenured faculty. Such an arrangement gives the administrator maximum flexibility while at the same time helping to establish control over the long range quality of the faculty. The goal of every appointment should be to improve the overall quality each time a change is made. Obviously this is not always possible, especially when a master teacher retires, but it should be the goal.

One final word on hiring. If we are to avoid the pitfalls of misunderstanding in the appointment process, the terms of each contractual agreement must be carefully negotiated and clearly spelled out in writing. In an era in which procedure is so important, and you never know when a termination will end up in a court of law, the manner in which an appointment is made usually determines how it will spin itself out. If we are sloppy in these matters, even otherwise successful appointments will often come back to haunt us.

One of the best ways to keep the momentum going, and to insure a successful long term administration that is free of personnel problems, is to give careful attention to the appointment process.

5. MARKETING

One of the surest ways to keep the momentum going in today's demographic environment is to make marketing a way of life in our institutions. This is a lesson that education has had to learn from industry: that all the resources of a institution must be brought together in a coordinated effort if its marketing program is to be successful. Marketing is an activity that goes well beyond what we traditionally consider as admissions and public relations. The various departments which are responsible for marketing must be brought together on a regular basis to insure that their efforts are coordinated. In a large institution, this coordination can never be the sole responsibility of the music unit, but it is the role of the music administrator to insure that the music department is represented in these discussions. The message of an institution-wide marketing effort is clear: admissions is everybody's business.

One aspect of the marketing plan that the music unit can help facilitate is what we might call "focusing on selected target areas." The location of the student pool of every college or university is clearly identifiable. Usually it is within a state or region. Sometimes it is only a section of a state. In order to

get the best return on investment in marketing activities, the marketing efforts, particularly for undergraduates, should be focused on those selected areas. Aspects of this target strategy might include:

- a. On-campus activities which bring prospective students and recruiting resources (music teachers, church leaders, parents, etc.) to the institution.
- b. Area based events, including those which are specifically directed at people living in the immediate vicinity and those which are designed to make individuals in the broader local target area aware of our institutions and their activities.
- c. Advertising specifically directed at local students (“stay close to home and receive a first-rate music education”).
- d. Frequent visits by faculty, staff, alumni, etc. to music directors and others in a position to direct students.
- e. Promotional activities aimed at giving our institutions a high visibility in the state and surrounding area.

There is no question but that serious attention to marketing in its broadest sense will lead to significant results and thereby help to keep the momentum going.

6. CODA

In closing, I would like to add a few personal thoughts to our discussion of long-term administration. You might call these “remarks on the importance of a personal philosophy of administration.” We can never eliminate the personal equation from the overall psychology of administrative motivation. The only way we can be effective as leaders and efficient as managers is when we feel good about ourselves, our positions and our institutions. When the going gets tough—and you can be sure that it will sooner or later—our total commitment to the task at hand is absolutely essential. If a faculty member, or student for that matter, suspects that our desire to fulfill the responsibilities with which we are charged is less than wholehearted, our effectiveness as the “leader of the team” will be severely handicapped. Therefore, I would like to suggest seven ideas that might relate to the personal side of music administration.

a. *Make sure that your institution has the resources (human, financial, organizational) to allow you to realize the goals you have established for your department.*

Earlier in this discussion we referred to the concept of “strategic thrust” as an essential element in the long-range planning process. This is an aspect of your institution that should be considered from your personal perspective as well. If you are really serious about a career in music administration, you will want to serve an institution that will allow you to realize some of your personal

ambitions. The growth potential of your music unit thus becomes a factor in your ability to keep your personal momentum going.

b. *Maintain some practical and meaningful contact with music.*

This contact with the profession is vital to the nourishment of personal momentum as an administrator. No matter how difficult, and it will be difficult, the difference between a good music administrator and an excellent one is the relationship that person is able to establish and maintain with the profession. The music executive who is able to perform, compose, or pursue scholarly activities while carrying a heavy administrative load is a person who is able to bring an important balance to his life. In the long run that person will be more effective in a leadership role because of the respect these activities will bring from the faculty, the students, and the profession-at-large. They will also give the executive a feeling of personal well-being because that person is continuing to grow in a field that was his original reason for choosing that profession.

c. *Involve your family in your job.*

There are two schools of thought on this issue, but this administrator is convinced that there are fewer risks on the side of involvement than there are from completely separating the family from the profession which takes you away from them so much of the time. Family involvement can be a problem if a spouse attempts to get involved in the decision-making process in any way. But the type of involvement that is meaningful is one in which the family is brought to concerts and public events, and the students and faculty members are brought to your home on a regular basis. Activities of this kind can have beneficial side effects in both directions. It is healthy for students in these times to observe a happy family life. And it goes without saying that the more your family understands why you are away from them, the easier it will be for you to keep the momentum going in your administrative life.

d. *Keep yourself in good physical condition.*

There is nothing that drains one's energies quite as much as administrative pressures and inter-personal conflicts. Unfortunately both are an integral part of the life of the music administrator. It is imperative then that one be in the best physical condition possible at all times. This will help sustain the momentum when you are otherwise completely spent. Somehow pressures tend to effect one less when the body is in shape. When one is in good physical condition one also has a great deal more energy for the long days which are a natural part of the life of a music administrator. Consequently, if you are serious about keeping the momentum going in your own personal life then you must become active in some kind of conditioning program, even if it is only walking a mile or two a day.

e. *Develop a hobby!*

All of us need distractions from our daily routine. Playing tennis or golf could be one kind of distraction. Planning your next vacation could be another. The type of activity one initiates is really immaterial. The importance of a hobby is that it takes your mind away from your administrative problems and in the process tends to restore the mental energy that is necessary for the challenge of a new day.

f. *Reward yourself!*

Establish short- and long-range goals for yourself. After you have achieved each of these find a way to reward yourself. This may sound like you are playing tricks on yourself, but it is a very effective way to keep the momentum going. One of the most effective tools in time management is breaking down a task into smaller units and establishing priorities in dealing with these units. It is simply amazing how much can be accomplished when a large project is approached in this manner. For example, writing a book is a huge project; but when broken down into smaller units like a page a day, a 350 page book can be written in less than a year. But in the euphoria of achieving your short term goals you must not forget to reward yourself. It will keep the momentum going.

g. *Get away.*

One way of rewarding yourself, and a sure way of keeping the momentum going, is to get away from the job on a regular basis. You might begin with a long weekend (Wednesday evening to Monday morning) in the middle of each semester. Even if your college or university does not take a break after eight weeks, it is imperative for you to break the tension of the term by escaping. It is also necessary to get away when you have to prepare an important report or write a serious position paper. The daily pressures of the job simply do not give most administrators the time to produce quality work at top efficiency. Therefore making the decision to get away on a regular basis will help to keep the momentum going.

In the difficult demographic and economic environment in which higher education finds itself today, long term music administration is a formidable challenge indeed. It is hoped that these remarks might have been beneficial in helping you to keep the momentum going in your institution.

MEETING OF REGION TWO

EVALUATING MUSICIANS: SPECIAL PROBLEMS, SPECIAL CONCERNS

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INTRODUCTION

When you think about the best teacher and the worst teacher in your experience, how do you differentiate between the two? Perhaps there was one who strongly influenced you in the direction of becoming a musician/teacher and another one whose very example made you want to turn to another field. Do you think about your feelings when you were in their classes, studios and rehearsals? Do you think about their grasp of music and their ability to interpret and analyze? Were they likable people? Did they begin classes and rehearsals on time and release you so that you still had time to get to a residence hall meal before the line was closed? Were they well-groomed, courteous; did they have a sense of humor? Did they give you undivided attention when you were in a one-on-one situation? Do your more salient impressions depend on your age and maturity at the time, on what the teachers were teaching, or on how much you learned?

Now I ask you to think about the best and worst physicians you have ever consulted. Do your choices here depend upon how comfortable you felt with those doctors or the amount of sympathy and concern you received? Do you think about how efficient their offices were; about how little or how much waiting time was consumed while you read a magazine that was sixteen months old? Do you think about the amount of medical knowledge they possessed, if you had any way of gauging that knowledge? Do you make a judgement on the basis of newness of equipment in the office? Or does your judgement stem from successful treatments and cures, from satisfied patients and their families?

Finally, I ask you to think about everyone's friend in need, the plumber. How do you make a decision about the good and the bad in the plumbing trade—by the neatness of their appearance, by the cleanliness and orderliness of their trucks, by the quality of their tools and the organization of their tool boxes, by the master plumber's license they display, by their efficiency, by their knowledge of plumbing, by their prices? Or do you make judgements about plumbers on how well the plumbing worked after they were gone—and for how long; perhaps

even on how quickly they responded to your call and how well they cleaned up after themselves?

In general the lay public is unable to judge the competence of a physician—juries in malpractice cases notwithstanding—let alone place him or her in categories ranging from superior to poor. It is difficult to discern what a physician really *knows* about the field of medicine. In a similar vein it is difficult to evaluate what a plumber actually knows about plumbing or whether he is using the best procedure to solve a problem. The general public, however, is not so reticent about passing judgement on teachers and teaching. A great many people can and will tell you about their “best” and their “worst” teachers.

In short, the public expects that teachers will be evaluated because after all, *they* can do it. Why can't the professionals in the field do it too? Since its inception, teacher evaluation has consisted of subjective judgements of teachers' skills. It still does. Substantial efforts have been made in recent years, however, to make the process more objective and thus quantifiable.

EVALUATION OF MUSIC TEACHING

Teaching, and especially music teaching, is evaluated by persons all of the time. The students are evaluating their experiences in the studio, the ensemble, the laboratory, and the classroom. The audience is evaluating what they hear in the recital or concert hall. For family members in the audience the performance may be perfection personified. Faculty members are sitting there as supportive or perhaps disgruntled critics eager to look behind what they are hearing to determine whether the teaching/learning process has really occurred in the studio or the rehearsal room. The chairman or dean is evaluating every meeting or exposure with faculty to assess competence, sincerity, musicianship, scholarship, and whether the faculty member's chief concern is indeed with the student and his musical education.

Suffice it to say that evaluation is of great importance in higher education—indeed, all education today—and is likely to become more so. To repeat a much overworked phrase, “we live in an era of accountability” and in order to be fully accountable we must become skilled in evaluating people and programs.

As one reads the literature, the purposes for evaluation most frequently mentioned are: (1) the improvement of instruction, and 2) the contribution to a more fair personnel reward system. Terms used by many researchers in the field are “formative,” i.e. evaluation that is used to provide feedback to the individual about his/her effectiveness and “summative”, where evaluation is used to assign a rating of worth or merit to a product, a program, or a person with a wide dissemination of findings.

Who should be involved in the evaluation of faculty members? In a survey of faculty in higher education by Wilson and Gaff (1969), 72% of the faculty

members surveyed said they favored a formal procedure to evaluate teaching. 82% said students should be involved; 76% said colleagues should be involved; 73% said that department chairmen should be involved; only 30% felt that deans and/or alumni should be involved in the process.

CONCERNS ABOUT STUDENT RATINGS

Of the above percentages the one that surprises me the most in the 82% who say that students should be involved in the evaluation process. I say that because in my own experience I have encountered colleagues at more than one institution who have been very much opposed to involving the student in any way in this process. What are some concerns about student ratings of faculty? Here are four.

1. "Students can't really evaluate a teacher until they've left college and have gotten some perspective on what was really valuable to them." Some of us may look back on our own undergraduate experience and say, "I disliked Professor Eastman while I was in school but now I realize what he did for me." Such changes of opinion are the exception rather than the rule, say Drucker and Remmers (1951). Their study showed that student ratings of instructors correlate well (.40 to .68) with ratings of the same instructors ten years after graduation.
2. "Students rate teachers on their personality—not on how much they've learned." Contrary to the belief of many, students *do* seem to know when they are learning. Elliott (1949) in a study of 50 chemistry teachers at Purdue found that ratings on four items on the Purdue Scale (by the way, this scale has been in use for 20 years) were significantly correlated with teaching effectiveness. The data from this study indicate that what a student has *achieved* in a course is to some degree reflected in his rating of the instructor.
3. A third concern expressed is that the *characteristics* of students affect their ratings of instructors. To the contrary, the characteristics of age, sex, student's grade in the course, whether a student is a freshman, sophomore, junior, or senior makes little difference in ratings of teaching. Graduate students, however, rate teachers higher than do undergraduates.
4. The characteristics of instructors are related to student ratings of teaching effectiveness. *Not so!* The sex of the teacher makes no difference. Researchers have found that instructors with bachelor's degrees are rated lower than those with master's or doctorates, and while teaching assistants are rated lower than regular faculty, there is no significant difference in scores among the four academic ranks.

One might expect that faculty members with the heaviest teaching loads would receive lower student ratings because of less time for preparation and

other teaching-related activities, but the opposite is true. Analysis of ratings for 8,000 teachers by Centra and Creech (1976) indicates that teachers carrying credit-hour loads of thirteen or more were given the highest ratings.

Research and writing certainly help to keep a faculty member current, so one might suspect a positive correlation between scholarly productivity and teaching effectiveness. A few studies support this expectation, but several others report no association between research productivity—as reflected by the numbers of books and articles published—and students' ratings of teaching effectiveness. Publications apparently are not essential for good teaching; therefore, the use of publication counts will not reflect teaching performance as judged by students.

If one is seeking a rating scale, they can be found at numerous institutions across the country. The Educational Testing Service publishes a Student Instructional Report (SIR) which can be computer tabulated. There are 39 items on that form with an additional ten items that can be added by the instructor. In the use of student evaluations of teaching, one should take steps to preserve the anonymity of the respondent. In order to secure the most honest and helpful responses, one should provide a neutral atmosphere, i.e., with the instructor out of the room. In the case of applied music the student might return the form directly to the department chairman. In my experience this procedure is not very successful, i.e., the returns are "underwhelming." I suggest that faculty members have a studio class or recital sometime during the evaluation period and pass out the forms to everyone at once, absent themselves from the room, and have them delivered to the office as is done with other classes. Studies have shown that students are *intimidated* by the instructor being in the room at the time the evaluation form is being completed and that ratings are significantly higher when the instructor is present. Student rating forms should be able to be completed in 10 to 15 minutes; anything longer strains student interest and tolerance and diminishes the quality of responses, especially if forms have been completed in several courses.

In summary the research about student ratings of teachers reveals:

1. There is general agreement among students and *between students and faculty* on the effectiveness of teachers.
2. The judgements which students make about their teachers on the spot and while they are still very close to the learning process persist and are replicated years after they graduate.
3. Student ratings are relatively independent of student characteristics which are commonly thought of as sources of bias (GPA, grade expected in course, class level.)
4. Student ratings are positively correlated with the amount of student learning.

Kenneth Eble who has written so much in the area of evaluation says, "Student evaluations wisely-formulated, wisely-administered, and wisely-used,

are useful in improving teaching. It is also clear that student evaluations are not the sole measure of a faculty member's competence."

In spite of the growing but still somewhat spotty evidence on the validity of student evaluations of teaching, their use is increasing.

OBJECTIVES

At some point the objectives of the institution or department and the priorities it holds may—or perhaps must—come into play. The first year in my present position I was called upon to review a decision not to renew the contract of a faculty member in the department of music. After a great deal of study and consultation I concluded that this faculty member and the institution could not coexist. I felt strongly that in another setting in another kind of position this faculty member *could* be successful. At our institution he clearly was not.

In evaluating a faculty member in music one must be careful to account for the factors which make him or her unique. We have persons in theory, history, literature, and music education who teach in formal classroom settings with large lecture groupings, small drill classes, and even smaller seminars. There are those who spend their entire day in a studio in a one-on-one encounter. Others ply their trade on the cork side of the baton. Many of our colleagues, especially in smaller departments, engage in several of these teaching activities in a given week. It is doubtful if one kind of evaluation procedure or instrument, whether by student, peer, chairman, or dean, will suffice for all of these instructional settings.

Nor does this account for other elements to be evaluated, namely, service to the department, service to the university, service to the community, professional involvement and research, creativity, and publication. One can easily enumerate the committee on which one has served, the offices one has held, the meetings one has attended, and the performance of the past year, but where does the assessment of quality come in? This is troublesome for me, frankly, and is something with which I wrestle a great deal. How does one say to a colleague, "Yes, I am aware you are on six committees but your service on those committees is hardly distinguished." In matters such as this it is the responsibility of peer committees and chairmen, I submit, to come to grips with the matter of "quality." Just what is excellence in service? These questions are difficult to answer and harder to objectify but they are crucial to the growth and development of our departments or schools and the persons who populate them.

CURRENT POLICIES & PRACTICES

Peter Seldin has completed a study which is now in paperback entitled *How Colleges Evaluate Professors*. His study surveyed current policies and practices in evaluating classroom teaching performance in 491 liberal arts colleges in the

U.S. Another study, conducted in 1983, surveyed all accredited four-year, undergraduate, liberal arts colleges listed in the U.S. Department of Education's *Educational Directory*. Responses to this second survey were received from 616 Deans, a response rate of 80%. Researchers (Seldin among them) have consistently found that academic deans identified *classroom teaching* as the most important factor in the evaluation of faculty performance.

Several methods emerge as "most popular" when it comes to evaluating faculty as shown in Table 1 taken from Seldin's book *Changing Practices in Faculty Evaluation*, based on his 1983 study.

Among current practice there is:

1. *Self evaluation*—many critics doubt the accuracy and reliability of self evaluation. One researcher found that while most college teachers *believe* they can evaluate their own performance, few actually do it. As a matter of fact, few evaluation systems that are college or university-wide include self evaluation. In a survey by Centra (1977) it was found that self evaluation ranked ninth among fifteen criteria in importance. The goal of self analysis is to encourage the teacher to examine what he is doing by answering a series of questions. In an earlier study (1973) by Centra he found that 30% of the teachers rated themselves better than did their students; 6% gave themselves considerably poorer ratings.

2. Another procedure is *Colleague Evaluation through Classroom Visits*—This process can be particularly helpful if the visitor has advance information about material to be covered or a course outline, says one researcher. Gaff and Wilson state that colleagues can provide information and criticism and can rein-

Table 1

	Private Colleges (N = 515)		Public Colleges (N = 96)	
	Major Factor %	Not a Factor %	Major Factor %	Not a Factor %
Classroom teaching	98.8	0.4	99.0	0.0
Supervision of graduate study	3.1	7.8	7.3	5.2
Supervision of honors program	1.9	17.1	2.1	22.9
Research	31.3	7.0	45.8	2.1
Publication	27.0	6.6	40.6	3.1
Public service	13.8	10.9	35.4	1.0
Consultation (government, business)	1.9	36.1	5.2	26.0
Activity in professional societies	22.3	5.4	34.4	2.1
Student advising	64.9	1.4	43.8	6.3
Campus committee work	52.2	1.2	54.2	2.1
Length of service in rank	48.3	1-1	37.5	15.6
Competing job offers	1.7	64.7	2.1	59.4
Personal attributes	30.7	13.8	15.6	25.0

force a teacher for his efforts and accomplishments. Gage, on the other hand, states that “. . . when a teacher knows he is being watched by someone whose opinion will determine his promotion or salary, his performance may depend more on his nerve than on his teaching skill.”

This procedure obviously calls for a lot of trust—and perhaps a generous supply of faith as well. As a chairman, I visit classes, lessons, and rehearsals of faculty members who are being considered for promotion. My contention is that I can offer a more persuasive first-hand statement in my recommendation concerning the promotion if, in fact, I have observed the instructional process. In the case of contract renewals for non-tenured faculty I don't offer to visit the classes, I simply tell them that I am coming and that that is part of the evaluation process. I always make specific arrangements ahead of time. My practice is to send a faculty member a note a week in advance saying, “If convenient, I'll visit your class on Monday at 9:00.” This allows time for him or her to say, “That's really a bad time as I'm giving an exam,” or “a guest speaker will be in class on that day.” In the case of studio times I ask the instructor to tell me of the “basket” cases, the ones who would be scared out of their wits if the chairman were present. I have left the studio several times when I perceived that the lesson was going badly from the student's standpoint and where my presence was clearly a hindrance to the teaching/learning process. Some of my most exciting, refreshing experiences as a chairman, however, have come as I have observed a good teacher in action.

Evaluation by peers provides a perspective that differs from that of supervisors and students, and it is a fact of life at most institutions that personnel or promotion/tenure committees are elected to fulfill this function. Studies completed in 1956 (Maslow and Zimmerman) and 1972 (Murray) found that correlations between student and peer evaluations were .69 and .87 respectively. Highly respectable numbers, to be sure.

Institutions differ; departments differ. In Department A there will be a heavy emphasis on performance ability, highly refined specialization, and the development of regional, national or perhaps international reputation. Department B will serve its constituents best if faculty members are versatile and function effectively while wearing different hats. In Department C there may be a middle ground or even the situation where many kinds of faculty exist together, i.e., the full-time narrow specialist and the generalist who can pick up all the extra pieces and can handle diverse assignments effectively. Thus, it becomes exceedingly important for each department, school, or college to work out its own procedures and standards in what will be assessed and how colleagues are to be utilized in this process.

3. A third general area of common practice is *Student Evaluation*—Much has been said on this topic already. My own view is that it is here to stay. Stephen Romine, former dean of the University of Colorado School of Education

wrote in the *Phi Delta Kappan* of his experience of twelve years with student ratings of faculty members. "Favorable student responses," he says, "may be summarized as follows,"

1. The instructor is well versed in his subject, organizes it well, and presents it interestingly.
2. The instructor is dynamic, enthusiastic, and stimulating as a person.
3. The instructor understands and sincerely likes students.
4. The instructor has a sense of humor.
5. The instructor uses various instructional methods.
6. The instructor practices what he preaches; he sets a good example.

Unfavorable reactions may be summarized with these observations:

1. The course is poorly organized, lacks substance and is repetitious.
2. The instructor makes unclear or unreasonable assignments.
3. Improper or unfair evaluation practices are employed.
4. Class time is wasted on irrelevant or unimportant matters.

At least one large university has now mandated student evaluations in matters of faculty appointment or promotion. Centra (1973) found that numbers of students rating each course and numbers of courses per faculty member are critical items if one is making a decision concerning promotion. Ratings from eight or ten students may provide *some* useful information for the instructor but little or no evidence for a promotion or tenure decision. Five or more courses in which fifteen students respond will yield a "dependable" assessment of teaching effectiveness.

The proportion of a class that rates an instructor is as important as the number of raters. If only 20 out of 60 students in a class respond to a rating form, it is possible they do not represent the reactions of the entire class.

It should be recognized that small classes (fewer than 15 students) are most highly rated. Next come those with 16 to 35 students. Classes from 35 to 100 students receive the lowest ratings probably because colleges and departments assign their best teachers and resources to large classes.

The critical question is not *whether* student evaluations should be a part of the process but *what leverage* they should exert. How should they be incorporated in the process along with peer and chairman review? If I may speak as a teacher for a moment, I would admit that in my teaching career I have *usually* known how I was doing at any given moment with a class or ensemble—but not always. As I have sought student evaluations in my own classes, I have often been surprised and consistently have received excellent suggestions as to how I could do a better job. A further observation in this: as I have talked with students over the years, I have found that good students recognize good teaching. If this sounds simplistic, so be it. Nevertheless, I believe it to be true.

CRITERIA FOR EVALUATION

Back to Mr. Seldin and his early study. An analysis of the levels of importance of criteria used in the overall evaluation of faculty performance indicated the following:

a) classroom teaching was a major factor, said 99% of the deans;

b) receiving responses of 50% or more as "major factors" included student advising, length of service in rank, personal attributes, and committee work;

c) rated as "minor factors" by 50% of the deans were professional societies, public service, publication and research. Table 2 from Seldin's 1983 study shows the ranking from 1 to 13 of the factors considered in evaluating faculty performance as revealed in the data he gathered in that study. The consensus no. 1 was classroom teaching as previously mentioned followed by advising, campus committee work, and length of service in rank. At the bottom of the list in this study were supervision of honors programs, consultation in government and business, and competing job offers.

The 1983 study highlights show:

Table 2

Factors	Private Colleges (N = 515)		Public Colleges (N = 96)		Total (N = 616) ^a	
	Mean	Rank	Mean	Rank	Mean	Rank
Classroom teaching	1.02	1	1.00	1	1.01	1
Supervision of graduate study	2.23	10	1.96	9	2.14	10
Supervision of honors program	2.36	11	2.36	12	2.36	11
Research	1.75	5	1.53	3	1.71	5
Publication	1.79	6	1.63	5	1.76	6
Public service	1.97	9	1.65	6	1.92	9
Consultation (government, business)	2.39	12	2.23	11	2.36	11
Activity in professional societies	1.83	8	1.67	7	1.80	7
Student advising	1.36	2	1.62	4	1.40	2
Campus committee work	1.49	3	1.47	2	1.49	3
Length of service in rank	1.61	4	1.77	8	1.63	4
Competing job offers	2.73	13	2.66	13	2.72	13
Personal attributes	1.82	7	2.11	10	1.86	8

^aIncludes five colleges not specified as private or public.

1. The academic deans almost unanimously choose classroom performance as the most important index of overall faculty performance.
2. Private colleges give greater importance today than in the past to research, publication, public service, and activity in professional societies. Public colleges continue to venerate these factors.
3. Personal attributes, length of service in rank, and competing job offers are less widely cited today as important factors in promotion and tenure decisions.
4. Student advising is still widely cited by the private college deans as a major factor although less frequently than in the past.
5. On balance, greater importance is given today to a wider range of factors in an attempt to achieve wider reliability and scope in assessing overall faculty performance.

SOURCES OF INFORMATION

What are the sources of information used to evaluate faculty? The Number 1 source in 1978 and again in 1983 was evaluation by the chair. This is followed in both instances by dean evaluation and the use of systematic student ratings. In the study by Astin and Lee in 1966—after which Seldin patterned his work—it was found that only 23% of liberal arts colleges used rating forms filled out by students for evaluating teaching performance. Seldin found seven years later (1973) that 54% of a similar group used specific forms to evaluate teaching. In 1983, $\frac{2}{3}$ (67%) of the respondents reported “always using” student ratings.

Table 3 from the Seldin book shows the order of the first three sources of information to be the same in 1978 and 1983 although the percentages are different. The next three sources are likewise in the same order: committee evaluation, colleagues’ opinions, and self evaluation.

To summarize this information six items should be noted:

1. The department chair and the dean are still the predominant information sources on teaching performance.
2. Information on research and publication record are more widely used today.
3. The evidence is compelling that administrators rely on student ratings, whose use has jumped dramatically, to help shape their own judgements of teaching competence.
4. Classroom visits, course syllabi and examinations, and faculty self evaluation have gained in popularity.
5. Faculty committees continue to play stellar roles in evaluating teaching performance.
6. Reliance on informal student opinions, enrollment in elective courses, and alumni opinions are losing importance.

Table 3

Sources of Information	1978 (N = 680) Always Used %	1983 (N = 616) Always Used %
Systematic student ratings		
Informal student opinions		
Classroom visits		
Colleagues' opinions		
Scholarly research and publication	54.8	67.5
Student examination performance	15.2	11.5
Chair evaluation	14.3	19.8
Dean evaluation	42.7	43.3
Course syllabi and examinations	19.9	27.3
Long-term follow-up of students	2.7	3.6
Enrollment in elective courses	80.3	81.3
Alumni opinions	76.9	75.0
Committee evaluation	13.9	20.1
Grade distributions	2.2	3.4
Self-evaluation or report	2.7	1.1
	3.4	3.9
	46.6	46.1
	2.1	4.5
	36.6	41.9

SUPPORTING LETTERS

Milton Hildebrand has written an interesting article entitled "How to Recommend Promotion for a Mediocre Teacher without Actually Lying." Let us suppose for a moment that you are sitting on a committee of five persons and you have the responsibility of voting for or against promotion. The chairman's letter and specifically the statement on teaching which follows is the evidence on which you will make your decision (literary license has been taken by me):

1. *Teaching.* It is clear that Professor Curtis is a dedicated teacher: he devotes much time to background reading for his course. He starts class promptly and takes time to talk with students before and after class. His exams are difficult and grading is objective and rigorous, though fair. In the past year he was asked to teach two extension courses and was invited to speak to two student organizations. He has guest conducted two high school festivals. At present he is working on a textbook in instrumental methods.
2. Students report that Professor Curtis stresses the intellectual aspects of his subjects, is well prepared, and presents points of view other than his own. He does not have distracting mannerisms. He is willing to meet with students outside class.

3. All members of the department concur that Professor Curtis is a fine teacher and musician. Unquestionably, he is an able, conscientious, and worthy instructor.

What is your conclusion? Should he or should he not be promoted? Actually the evidence presented in the chairman's letter does not help you determine whether he is relatively effective or ineffective.

Paragraph one merely describes what Professor Curtis does. The implication is that these things (reading, starting class on time, teaching extension classes, guest conducting, etc.) are good things to do. However, at no point does the chairman commit himself as to the quality of any of these endeavors, except to say that exam grading is fair. For all we know he *must* do a lot of background reading to stay with the students. His extension course may have been his first and last. This may have been his first speech to student groups and they may have been bored to tears. His guest conducting may have bombed. The mere performance of activities associated with teaching does not assure that the quality of instruction is adequate, let alone meritorious.

The chairman is free with his opinions but never indicates that any of them are based on first-hand observation.

In paragraph two it is not mentioned how many students were consulted nor whether any formal device was used to assess student opinion. Students (plural) could be two or eighty-five. The student sample could be 1% or 99% of all students with whom Professor Curtis works. But the problem for the committee is that they simply *don't know*.

The University of California now states to appointment and promotion committees that chairman must submit "meaningful statements, accompanied by evidence, including evaluations of the candidate solicited from students concerning the candidate's teaching effectiveness."

Let us look at another promotion letter written by a chairman on behalf of Associate Professor West. The section on teaching follows:

1. *Teaching*—a record of the courses taught by Professor West is attached. He teaches lower-division, upper-division, graduate levels and enrollments range from 10 to 65 students. He conducts one ensemble which performs three concerts per year in addition to a one-week tour. His teaching load is two units above the average for the department.
2. The department recently adopted a form for student evaluation of teaching suggested by Hildebrand and Wilson in 1970; in addition a modification of the Abeles form for ensemble conductors is also used. Returns have been secured from 135 (86%) of the students in Professor West's classes. It will be noted in the summary that Professor West's scores are higher than the departmental mean on 88% of all items.

3. The promotions and tenure committee (five members) feel that these scores are representative of his teaching. As chairman, I have attended his classes and seminars. All members of the P & T committee and myself have attended his concerts.
4. I consider Professor West to be an exceptional conductor, teacher, and musician. His work is of high quality. He is a credit to the institution and the profession. I recommend his promotion without reservation.

As we examine this letter we see that paragraph one says nothing about the quality of teaching but does establish that Professor West has a full—or perhaps over-full—teaching load. It also establishes the fact that he deals with a large variety of students and functions both as teacher and conductor.

Paragraph two cites the means for securing student reaction. It is neither casual nor capricious. A large percentage of Professor West's students had their "say" and the results were highly supportive. The fact that he scored higher than colleagues on 88% of the items evaluated is probably good, but if the department is not noted for particularly good teaching, could be a left handed compliment. Being better than mediocracy not be too convincing a recommendation. But at least the attempt to state comparative statistics was made.

It is worth commenting that the college instructor in his studio or classroom is perhaps the only professional whose professional act is performed in the total absence of other professionals. Doctors and nurses see other doctors and nurses at work; lawyers observe lawyers; architects see the work of other architects; accountants see and check the work of peers. As a pilot I know that air line pilots look very carefully at the name of the captain who is to be in command of a certain flight before they travel as a passenger. And there is always a copilot closely monitoring all activity by the pilot in the left seat.

Paragraph three established that this recommendation comes from first hand observation by more than just the chairman. It is at once a curse and a blessing that we as musicians deal in an art form that is so "public." In those cases where faculty are on display, they reaffirm or deny their claim to quality every time they enter the stage.

The chairman makes his concluding pitch in paragraph four. It establishes beyond all doubt *his* support for the candidate.

As most of you know, it is one thing to make a promotion decision at the departmental level. It is something else to get it through the college and the university. In my early conversations with our departmental promotions and tenure committee and in my talk with the candidates themselves, I stress the need for hard evidence and first hand observation. If we have someone *really* worthy of promotion or retention, I want to be able to present the strongest possible case to the committees and administrators above us who must confirm or deny the departmental decision.

A procedure which we have found effective at our institution especially for promotion to associate or full professor ranks is the outside letter of support. Sometimes the candidate solicits those letters; sometimes it is done by the chairman and the decision about who solicits the letter is made on the basis of what is most comfortable for the faculty member. This documentation, if it is positive (and when isn't it?), helps college and university committees, deans and vice presidents say "yes" when they know little or nothing about the particular discipline of music. An outsider's opinion adds both respectability and credence to an application for promotion.

SOME RATING IDEAS

The following ideas are taken from Allan Tucker's book *Chairing the Academic Department: Leadership Among Peers* and his chapter on faculty evaluation. Tucker comments that handled improperly, evaluation can destroy morale, decrease the chances for the department's meeting objectives, and place the chairman on the receiving end of a long series of grievances. Not every faculty member is outstanding—their self-evaluation notwithstanding—and the difficult task for the chairman is to differentiate among the members, most of whom perform at least satisfactorily.

Based on a performance scale rating of 4 as outstanding, 3 as very good, 2 as satisfactory and 1 as weak Table 4 illustrates this rating system for Professors Jones, Smith and Brown in the categories of teaching, Creative Activity (research) and Service. The implication in the system is that all factors are of equal weight. In this comparison Professor Jones emerges as the most effective faculty member with a 3.33 rating out of a possible 4.0.

The above could be done by a committee and/or by the chairman. Assumption: areas are of equal weight.

Another approach to rating faculty members is that of having rating points be the product of the performance rating (4, 3, 2 or 1) times the percentage of load devoted to each area. Thus, if teaching represents 60% of the load, creative activity is pegged at 30%, service at 5% and a miscellaneous category "other" is 5%, then the performance rating of 4, 3, 2, or 1 would be multiplied by 60, 30, 5 and 5 respectively. Table 5 illustrates this treatment for faculty members

Table 4

Area	Jones	Smith	Brown
Teaching	4	2	2
Creative Activity	3	4	1
Service	3	3	3
Total	<u>10</u>	<u>9</u>	<u>6</u>
Average	3.33	3.0	2.0

Table 5
Faculty Member X

Area	Performance Rating	Percentage of Load	Rating Points (IxII)
Teaching	4	60	240
Creative Activity	3	30	90
Service	3	5	15
Other	<u>3</u>	<u>5</u>	<u>15</u>
Total	13	100	360

Rating Point Average = 3.6 (360 ÷ 100)

Faculty Member Y

Area	Performance Rating	Percentage of Load	Rating Points (IxII)
Teaching	2	40	80
Creative Activity	4	40	160
Service	3	10	30
Other	<u>2</u>	<u>10</u>	<u>20</u>
Total	11	100	290

Rating Point Average = 2.9 (290 ÷ 100)

Faculty Member Z

Area	Performance Rating	Percentage of Load	Rating Points
Teaching	1	65	65
Creative Activity	1	20	20
Service	4	10	40
Other	<u>3</u>	<u>5</u>	<u>15</u>
Total	9	100	140

Rating Point Average = 1.4 (140 ÷ 100)

X, Y, and Z. In these examples faculty member X with a 3.6 overall rating is superior.

Supposing you as a Department or School of Music wished to apply more weight to one category and let us say that category was Creative Activity. You would then introduce a priority factor to be used as a multiplier of the percentage of load figure. If, for example Creative Activity were a 1.5 priority instead of a 1.0, then the 40% of load in that category would be 60 (40% × 1.5). Table 6 illustrates this concept applied to faculty member Y who, you may recall, had a Rating Point Average of 2.9. After applying the increased priority figure for Creative Activity (faculty member Y is a pianist on the faculty), her Adjusted Rating Point average jumps to 3.08 (370 ÷ 120). If we were to apply an identical treatment to faculty members X and Z, their Rating Point Averages would be 3.5 (down from 3.6 for faculty member X) and 1.35 (down from 1.4 for faculty member Z).

Table 6
Faculty Member Y

Area	Performance Rating	Percentage of Load	Adjusted Priority	Adjusted Percentage	Rating Point
Teaching	2	40	1.0	40	80
Creative Activity	4	40	1.5	60	240
Service	3	10	1.0	10	30
Other	<u>2</u>	<u>10</u>	<u>1.0</u>	<u>10</u>	<u>20</u>
	11	100	N/A	120	370

Adjusted Rating Point Average = 3.08 (370 ÷ 120)

Suppose the department wishes to establish a more complex system of weighted categories. On a ten-point scale let us say that teaching is an 8, creative activity a 10, service and other are 5's. In such a system these priority numbers would be introduced after percentage of load as a multiplier to arrive at an adjusted percentage figure. If we take faculty Member Y once again, we see a final Adjusted Rating Point Average of 3.09, a change from 2.9 in the first example and 3.08 in the second. Faculty member X would be at 3.58 and Z at 1.25. Table 7 illustrates this concept.

The system is flexible. It can and should be designed to fit each school or college within a university, each department and perhaps even each division within a department. It is conceivable that the priority decisions among the faculty would be different in departments where persons function totally in performance, in music history/literature, or in music education. In small departments where faculty members have responsibilities in many areas a departmental decision about priorities might be made.

The assumptions in the foregoing examples are "summative," i.e., you want to arrive at numbers that will enable you to make decisions about rewards: salary, merit pay, or promotion and further, that you want to be able to compare one faculty member to another. How you would arrive at the critical numbers to which you would apply multiplication, addition, division and then reach that magical Adjusted Rating Point Average is another set of questions. Do these systems work? I don't know. Are they used extensively across the country? Again, I don't know. Do they do a fair job of assessing and comparing the effectiveness and worth of faculty members? I simply do not know. I present them as food for thought—as ways of thinking about the evaluation process.

POST-TENURE EVALUATION

Christine M. Licata has written an interesting book on the subject of Post-Tenure Faculty Evaluation. "Is it a threat or an opportunity?" she asks. I don't wish to spend much time on this subject for it could easily be a paper in itself. Consider the following statements, if you will:

Table 7
Faculty Member Y

	I	II	III	IV	
	Performance	Percentage	Priority	Adjusted	Adjusted Rating
	Rating	of Load		Percentage	Points (IxIV)
Teaching	2	40	8	320	640
Creative Activity	4	40	10	400	1600
Service	3	10	5	50	150
Other	<u>2</u>	<u>10</u>	<u>5</u>	<u>50</u>	<u>100</u>
	11	100	N/A	820	2490

Adjusted Rating Point Average = 3.09 (2490 ÷ 820)

1. 85% full-time faculty teach in institutions where a tenure system operates.
2. By the late 1980's approximately 80% of faculty will be tenured at such institutions.
3. A decline of college enrollments of between 5% and 15% is expected over the next 20 years.
4. The model age today of tenured faculty is 46; by the year 2000 it will be between 55 and 65.
5. Net faculty additions nationwide hover at about 0%.
6. Faculty movement from one institution to another has dropped from 8% in the mid-60's to about 1% currently.
7. A faculty member who is tenured at age 35 and retires at 70 costs an institution approximately \$800,000 over the life of his or her tenure.

Some believe that faculty performance diminishes after tenure or promotion to the rank of full professor. Many of us in this room can say "yea, verily" to that one. Yet the research related to the effect of tenure and age on teaching effectiveness and productivity does not support this belief. However, the seven statements made a moment ago suggest that evaluation systems for those fully tenured and promoted ought to be in place as should programs of professional development to assist these persons to continue to grow and to contribute.

Licata makes six recommendations based on her study of post-tenure evaluations:

1. The *purpose* for the evaluation should drive all other aspects of the evaluation plan. Will it be formative or summative?
2. Faculty must be involved in the design of the plan.
3. Faculty and administration must agree upon the specifics of the plan.
4. The need for flexibility and individualization should not be overlooked.
5. Faculty development programs should be linked to a post-tenure evaluation system.

6. Innovative approaches to post-tenure evaluations, such as the growth contract, are needed.

CONCLUSION

Quantity of performance can be measured in various ways but quality is usually measured in terms of opinions, values, and perceptions held by students, peers, alumni and others. Quality is usually expressed in words and phrases but, unfortunately, words and phrases cannot be added, multiplied or averaged. The final number or the final recommendation, regardless of how sophisticated the process, still represents a collection of human judgements. The challenge is to arrive at a process that accurately reflects the worth of the individual to the department, college or university.

So, how do you handle musicians in matters of evaluation? As you would other human beings—with care, deference, respect, love, fairness, courtesy, and empathy.

The matter of evaluation is truly complex and is constrained because of the difficult human elements involved. Each of us comes from a different setting with unique conditions. No one evaluation system will work for everyone. A high level of trust is called for so that faculty members do not feel that a system or instrument is being developed to “get” them. It must be perceived as being “helpful” in improving instruction and in securing rewards and, in fact, it must *do* those things.

MEETING OF REGION THREE

FACULTY BURNOUT AND RENEWAL

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ABSTRACT

The purpose of this study was to investigate burnout symptoms among university music professors (N = 50) using the Maslach Burnout Inventory (MBI) and to determine potential demographic and job related factors that may be associated with burnout using the Demographic and Data Sheet (DDS) questionnaire. Based on multiple regression analyses it was found that the DDS variables; sex, lack of recognition by students, lack of recognition by other teachers, too much work and not enough salary, unclear goals from administration, desire to change teaching/administrative duties, and desire to change professional careers, significantly contributed to the variance in the regression models and were determined to be reliable predictors of burnout as measured by the MBI.

FACULTY BURNOUT AND RENEWAL

Burnout, according to Bramhall and Ezell (1981), had long been associated with the blue-collar worker. Blue-collar worker burnout is generally associated with understimulation and/or physical exhaustion due to boring job situations or physically draining work schedules. In the 1970's, burnout began to be associated with, and research and measurement undertaken among, individuals in "helping professions," such as nursing, law enforcement, consulting, and teaching (Bardo, 1979; Cherniss, 1980; Clagett, 1980; Golembiewski & Munzenrider, 1981; Paine, 1982). Burnout in the helping professions, in contrast to blue-collar worker burnout, is more likely to be associated with emotional overload, overstimulation, and exhaustion (Edelwich with Brodsky, 1980). Extensive burnout research has been conducted in the area of teaching, one of the helping professions, especially at the elementary and secondary levels, but not at the university teaching level. Although research in the area of music teaching and burnout assessment at the elementary and secondary levels is gradually being completed, virtually no burnout assessment research exists in the area of the university music faculty.

BURNOUT: A DEFINITIONAL UNDERSTANDING

Although no single definition of burnout is accepted as a standard, Maslach (1982b) states that there are similarities among definitions of burnout that are shared by most people: (1) "Burnout occurs at an individual level;" (2) ". . . burnout is an internal psychological experience involving feelings, attitudes, motives, and expectations;" and (3) ". . . burnout is a negative experience for the individual, in that it concerns problems, distress, discomfort, dysfunction, and/or negative consequences" (p. 31-32). Additionally, Maslach (1982b) also believes there is agreement in defining three key dimensions of burnout: exhaustion, depersonalization, and lack of personal accomplishments.

The dimensions of exhaustion, depersonalization, and lack of personal accomplishments are considered central to a definitional understanding of burnout. The dimension of exhaustion sometimes refers to a physical state which is described as wearing out, loss of energy, depletion, debilitation, and fatigue. Exhaustion, however, is more often associated with a psychological or emotional condition or state and is defined as a loss of feeling and concern, a loss of trust, a loss of interest, and a loss of spirit. Depersonalization refers to a negative shift in responses to others and includes negative or inappropriate attitudes toward individuals/clients, loss of idealism, and irritability. Lack of personal accomplishments, the third dimension of burnout, is described as a negative response to oneself and one's personal accomplishments, depression, low morale, withdrawal, reduced productivity or capability, and an inability to cope.

Among the helping professions, a working definition of burnout has been developed. Maslach (1982a), states, "Burnout is a syndrome of emotional exhaustion, depersonalization, and reduced personal accomplishment that can occur among individuals who do 'people work' of some kind" (p. 3). Burnout is specifically viewed as a phenomenon related to job stress where individuals spend considerable time in close encounters with others under conditions of chronic tension and stress (Maslach, 1982b; Maslach & Jackson, 1979). According to Melendez & Guzman (1983) some degree of stress is necessary and essential for work productivity, however excessive stress or work stressors that continue for prolonged periods of time can lead to a stage of exhaustion and to susceptibility to mental or physical illness thus opening the potential to burnout. Thus, burnout in the helping professions is associated with and can result from job stress that is excessive or from work related stress that continues over a prolonged period of time.

Individuals frequently affected by burnout in the helping professions are often the most productive, dedicated, and committed in their fields (Bundy, 1981; Cardinell, 1981; Freudenberger, 1982; Rosenman & Friedman, 1983; Veninga & Spradley, 1981, & Wilder & Plutchik, 1982). Greenberg (1984) believes that:

It is ironic that the people who suffer from burnout most frequently, such as educators, physicians, social workers, police officers, and other human service workers, are the ones who initially seemed the least likely to suffer from the stresses and strains of their jobs. They approached their jobs with enthusiasm and caring, sensitivity, and willingness to serve others. They sought internal rewards and recognized that the tangibles, such as high salary and short work hours, would be nonexistent. Yet, for someone to burn out, he or she must first have been "on fire" about his or her work, highly motivated and idealistic. The result is that the very best people in the profession and the ones who have the potential to be the very best are the ones most likely to suffer job burnout. (p. 43)

Although burnout is usually defined in clinical, psychological terms, it is a condition that has physical, psychological, and psychosocial symptoms.

PHYSICAL, PSYCHOLOGICAL, & PSYCHOSOCIAL SYMPTOMS OF BURNOUT

Typical or common symptoms of burnout can be categorized into physical, psychological, and psychosocial disorders. Physical symptoms of burnout range from such disorders such as; peptic ulcers, excess weight, high blood pressure, lack of appetite, impulsive eating, frequent heartburn, chronic diarrhea, chronic constipation, loss of sleep, constant fatigue, rheumatoid arthritis, thyroid disease, rise in cholesterol level, chronic back pain, migraine or frequent headaches, muscle spasms, sense of "fullness" without having eaten, shortness of breath, tendency toward fainting, tendency toward nausea, tendency toward sudden outbursts of tears, inability to cry, sexual disorders such as frigidity or impotence, or excessive nervous energy (Austin, 1980; Christensen, 1981; Freudenberger with Richelson, 1980; Greenberg, 1984; Melendez & Guzman, 1983).

Psychological symptoms of burnout (emotional exhaustion, depersonalization, and feelings of reduced personal accomplishment) often accompany and/or parallel physical symptoms of burnout and include; constant feelings of uneasiness, irritability toward family, irritability toward associates at work, general sense of boredom, recurring feelings of hopelessness in coping with life, anxiety about money, irrational fear of disease, fear of death, feelings of suppressed anger, inability to laugh easily and openly, feelings of rejection by family members, feelings of despair at failing as a parent, feelings of dread toward an approaching weekend, reluctance to vacation, sense that problems cannot be discussed with others, inability to concentrate, inability to complete one task before beginning another, fear of heights, enclosed places, thunderstorms, earthquakes, etc., detachment, and in general boredom, cynicism, a sense of impotence, paranoia, disorientation, psychosomatic complaints, depression, denial of feelings, frustration, irritability, impatience, and worry. According to Austin (1980), Christensen (1981), and Melendez & Guzman (1983), many of the physical and/or psychological disorders, if left untreated, can become extremely severe and may build to death-threatening levels.

Greenberg (1984, p. 89) also categorizes burnout symptoms into psychosocial disorders. These symptoms include; increased use of alcohol, increased use of drugs, increased use of tobacco, weight gain, weight loss, increased activity, reduced activity, pacing the floor, wringing of hands, worried look, throwing objects, kicking objects, slamming objects, changes in posture, hyperventilation, increased spending of money, reckless behavior, poor judgment, increased sexual activity, reduced sexual activity, loss of effectiveness at work, increased eating, or reduced eating.

BURNOUT PRONENESS AMONG INDIVIDUALS

Rosenman and Friedman (1983) believe burnout is more likely associated with individuals who display personality and behavioral traits known as Type A behaviors. Type A behavior is characterized by 23 traits and includes; aggressiveness, hostility, ambitiousness, competitiveness, tenseness, impatience, inability to relax away from work, suppressed hostility, orientation toward achievement, and denial of failure. Friedman and Rosenman (1983) believe individuals possess Type A behavior if they have a consistent pattern of:

1. Accentuating various key words in ordinary speech even when there is no real need for such accentuation, uttering the last few words of sentences far more rapidly than the opening words, or hurrying the ends of sentences.
2. Always moving, talking, or eating rapidly.
3. Feeling an impatience with the rate at which most events occur, particularly if openly exhibited to others. Signs of impatience are described through individual actions. When individuals; attempt to finish people's sentences for them, feel unduly irritated or enraged when a car ahead of them runs at a pace considered too slow, find it anguishing to wait in a line, find it intolerable to watch others perform tasks that they feel they can do faster, become impatient performing repetitious duties, or hurry their reading or attempt to obtain condensations or summaries of interesting and worthwhile literature, they are experiencing impatience.
4. Indulging in polyphasic thought or performance (doing two or more things at once).
5. Being preoccupied with individual thoughts in a conversation even though the topic is not related to those thoughts.
6. Feeling guilty about relaxing or doing nothing.
7. Not observing, remembering, or enjoying the more important or interesting or lovely objects encountered in daily life.
8. Being preoccupied with "getting the things worth having" but not concerned with "becoming the things worth being."
9. Scheduling more and more in less and less time, thus making fewer allowances for unforeseen contingencies.

10. Feeling hostility toward and wanting to challenge other Type A individuals instead of feeling compassion for them.
11. Resorting to certain characteristic gestures or nervous tics in conversations, work, or other activities.
12. Feeling that success achieved in life is due to getting things done faster than others.
13. Evaluating individual, as well as other people's, activities in terms of numbers.

Friedman and Rosenman (1983, p. 23) believe that individuals possess Type B behavior:

1. If [they] are completely free of all the habits and exhibit none of the traits . . . listed that harass the severely afflicted Type A person.
2. If [they] never suffer from a sense of time urgency with its accompanying impatience.
3. If [they] harbor no free-floating hostility, and . . . feel no need to display or discuss either [individual] achievements or accomplishments unless such exposure is demanded by the situation.
4. If [they] can relax without guilt, just as [they] can work without agitation.

Thus, in contrast to individuals with Type B behavior personality, in which "easy-going" personality traits predominate, Type A individuals feel pressured, are often engaged in multiple activities, are overly conscious of time in relation to output, are greatly influenced by criticisms, and are in need of constant social approval.

BURNOUT FACTORS IN WORK

In addition to findings that certain personality types are more prone to burnout, Greenberg (1984) believes that people who possess the following 10 characteristics are likely to experience negative stress or distress in the work place which may accelerate burnout: (1) the tendency to overplan each day; (2) polyphasic thinking; (3) the need to win; (4) persistent desire for recognition; (5) inability to relax without feeling guilty; (6) impatience with delays/interruptions; (7) involvement in multiple projects with many deadlines; (8) chronic sense of time urgency; (9) excessive competitive drive; and, (10) workaholism/compulsion to overwork. Based on Appley and Trumbull's (1967) research, Greenberg (1984, pp. 40-43) reports that certain factors in the work place cause the greatest stress and strain.

1. Volume of work: Too little work can sometimes be more stressful than a large workload handled productively.
2. Impact of external rewards on successful performance: When a good reward system is in place and people are held accountable for performing tasks, work performance will be higher, provided the magnitude

- of punishment or failure associated with unsuccessful performance is in balance with the system.
3. **Ease or difficulty of work:** A person who can concentrate fully and become absorbed in a task, regardless of difficulty, will experience lower stress, however tasks that challenge status create stress regardless of the difficulty.
 4. **Job pressure:** If individuals are viewed, by their managers, as hard-working, skilled individuals, job pressure will be less than if they are viewed as primarily lazy, unmotivated, undedicated, or unskilled. How performance is measured is also very important to the amount of job pressure experienced.
 5. **Benefits:** The better the benefits are the lower the employee stress tends to be.
 6. **Communications:** Poor communication tends to contribute to higher stress levels among employees, especially between workers and management.
 7. **Job security:** In situations where job security or the economic health of an organization is in question, the level of job stress will be higher than when a sense of job security exists.
 8. **Intrinsic aspects of the job:** Individuals who do not get a feeling of accomplishment from their work, regardless of how much time and energy put forth, experience higher job stress than individuals who find intrinsic rewards in their work.
 9. **Opportunity for advancement:** People who feel they were “getting somewhere” experience the lowest levels of job stress as compared to individuals who view their possibilities for promotion or formal recognition for performance as poor.
 10. **Management:** Management personnel perceived as “cold,” uncaring, and non-supportive of individual growth, progress, and well-being, tend to contribute to increases in worker job stress.
 11. **Attitude toward supervision:** Workers under the greatest stress believe their supervision to be poor and that there exists a double standard, in that their bosses are treated better than they are. Workers with low job stress perceive strong, supportive relationships between their supervisors.
 12. **Social aspects of the job:** Employees who have a strong social relationship with other workers feel they experience fewer job pressures.

According to Veninga and Spradley (1981, pp. 38-70) as reported in Melendez & Guzman (1983, pp. 11-12), burnout among individuals in the helping professions follows a five-step pattern.

1. “The Honeymoon” is the beginning stage; high energy, enthusiasm, and job satisfaction start to wear off.

2. "Fuel Shortage" includes the early symptoms of inefficiency at work; dissatisfaction with the job, fatigue, sleepless nights, increased smoking or drinking, or other means of escape.
3. "Chronic Symptoms" involve one's awareness of physical and psychological symptoms—chronic exhaustion, physical illness, anger, and depression.
4. The "Crisis" stage permits symptoms of burnout to reach an acute phase and to obsess the individual with problems.
5. "Hitting the Wall" is the stage of total professional deterioration and dysfunction of physical and psychological health.

It may be readily seen that burnout among individuals in the helping professions can have devastating effects upon individuals and those with whom they work. Since teaching is a "giving" profession, it is believed that teachers are prime candidates for burnout, whether they are just entering the profession or have been teaching for many years (Christensen, 1981; Crase, 1980; Scrivens, 1979; Wilder & Plutchik, 1982).

THE TEACHING PROFESSION AND BURNOUT

The causes of burnout in the teaching profession are many. McGuire (1979) reported that many teachers, who experienced high, prolonged levels of burnout, have left the classroom because they could no longer maintain the energy or enthusiasm necessary for effective teaching. Causes of teacher burnout, especially at the elementary and secondary levels, are similar to causes in the "private work sector," which have been discussed previously. However, teachers also experience unique job stressors which also contribute to burnout. Based on results of several studies, Alschuler, with Carl, Leslie, Schweiger, & Uustal (1980, p. 66) compiled common stressors which significantly contribute to teacher burnout: clerical work, interruptions that disrupt class, discipline problems with students, lack of equipment and materials, lack of teacher input in decision making, rigid curriculum, destruction of school property, conflicts with administrators, problems with parents, class size, lack of planning time, problems with other teachers, feelings of powerlessness, problems with racist and sexist attitudes and actions, and violence and physical attacks. Administrators reported that: (1) complying with state, federal, and organizational rules and policies; (2) participating in meetings that take up too much time; (3) trying to complete reports and other paperwork on time; (4) trying to gain public approval and/or financial support for school programs; (5) trying to resolve parent/school conflicts; (6) evaluating staff members' performance; (7) having to make decisions that affect the lives of individuals whom I know; (8) feeling that I have too heavy a workload, one that I cannot possibly finish during a normal workday; (9) imposing excessively high expectations on myself; and, (10) being interrupted frequently are 10 stressful conditions believed to significantly contribute to burnout (Alschuler, et. al., 1980, p. 67).

Burnout in the teaching profession can result in: (a) high turnover, which causes program instability; (b) low morale, which affects general program quality and teacher morale; (c) high absenteeism and tardiness; (d) reduced productivity and creativity; (e) increased agitation, strife, and conflict among teachers and between teachers and administration—teachers and students—teachers and parents; (f) the replacement of informal communication by rigid, role-defined channels; and, (g) marital and family problems and increased use of alcohol and drugs, which may affect individual teacher performance in the classroom (Kramer, 1974; Magarell, 1982; Pines & Aronson, with Kafry, 1981). Many studies have been completed in the area of burnout and the teaching profession among elementary and secondary areas; however, few studies have been undertaken to assess the impact of burnout among university faculty.

Although there are many similarities between causes of burnout among elementary and secondary faculty and university faculty, college faculty performance expectations tend to differ from those at the elementary and secondary level. In addition to carrying heavy teaching loads, university faculty are expected to counsel, research, lecture, publish, participate in community service, become appointed to important committees, and prepare new curricula. Research on the sources of stress and burnout among college faculty is limited, however in studies completed at the university level, Bender and Blackwell (1982), Clagett (1980), Crase (1980), Grahn (1981), Melendez and Guzman (1983), and White (1980) have found the following to significantly contribute to university faculty stress and burnout.

1. Mandated student and/or peer evaluation,
2. Stringent guidelines that must be met in order to be promoted in rank or to acquire tenure,
3. Increased fear of dismissal due to financial exigency or "dried-up" decreased areas,
4. Decreased mobility and job opportunities,
5. Inadequate yearly compensation and salary increases,
6. Decreased student enrollment leading to inhouse squabbling among faculty in quest of more students,
7. A growing apathy among study populations,
8. Shifting job markets and career patterns, making faculty development and retooling mandatory,
9. Eroding confidence among faculty with administrators' inability to effect change,
10. Insufficient confidence in the educational process by consumers,
11. Emergence of an involvement in collective bargaining options
12. Result of dissatisfactions prompted by academic retrenchment, inflation, unemployment, and shifts in the composition of student bodies,
13. Lack of faculty participation in decision making, the increase in underprepared students, students' expectations of high grades, apathetic peers, and low salaries,

14. Dissatisfaction with functions of organization and management, including advancement, compensation, and institutional organization and policies, and
15. Professional and economic security including salary, institutional support and institutional policies.

Burnout does appear to present significant problems to those in the teaching profession. Teachers at all levels give of themselves daily and receive little external rewards in return.

TEACHER BURNOUT AMONG MUSICIANS

Music teachers are particularly susceptible to burnout. In a study currently being conducted by Hamann (1986c), it has been found, based upon initial results, that public school music educators have significantly higher burnout levels than do public school general classroom teachers, and that public orchestra directors tend to have higher burnout levels (although not significantly higher) than do public school general classroom teachers, public school music teachers, and university music instructors. Music instructors carry the responsibility for numerous activities such as: instructing and managing large numbers of students; planning concerts and trips; recruiting students when schedules are set so that electives for college bound students are scheduled against the band, orchestra, or choir or when students can only choose a limited number of electives per year and music is one of those electives; designing stage sets, training ensembles before and after school; raising money; and a host of other tasks unique to the music teaching profession.

Although Davis (1978), Olseri (1980), Radocy & Heller (1982), Stollack (1982), and Stubblefield (1984) have discussed the concepts related to burnout among music educators, little empirical burnout assessment research had been conducted in the area of music education. It has only been recently that burnout assessment research has been conducted among music educators.

Hamann (1986a, 1986b, 1986c, & 1985), and Hamann and Daugherty (1985 & 1984), Hamann, Daugherty, and Mills (in press), and Hamann, Daugherty, Bell, and Mills (1986) have conducted research among music educators and students, using the *Maslach Burnout Inventory* (MBI) (Maslach & Jackson, 1981) as a burnout assessment instrument. In these studies, the following were reported to significantly contribute to music educator and/or music student burnout:

1. Marital status: Single or divorced individuals generally reported higher burnout levels, however married individuals (in a study assessing university music student burnout) had significantly higher burnout levels.
2. Age: Musicians under the age of 35 years had significantly higher levels of burnout.
3. Sex: Males reported significantly higher levels of burnout than females.

4. Work experience: Individuals with 6 or less years of work experience reported significantly higher levels of burnout than musicians with more work experience.
5. Children: Individuals that have children living with them tend to report significantly higher levels of burnout than musicians who do not have children living with them.
6. Lack of recognition by administration.
7. Unclear goals from principals, music administration, and fellow music teachers.
8. Lack of recognition by other teachers, unclear goals from general administration, and lack of coordination between levels in the curriculum.
9. Lack of recognition by peers, parents, and students, lack of goals in planning, and lack of cooperation among music teachers in the district and building.
10. Too much work and not enough salary or time to do it and not enough equipment, room or budget.
11. Too many irrelevant classes outside of music or too many academic classes in general and not enough actual experience with projected professional roles (university music student study).
12. Poor work environment: Working conditions and relations between administrators.

In a related study by Stubblefield (1984), dealing with the relationship between stress, job satisfaction, and teaching assignments among music teachers in Michigan, it was reported that significant relationships between stress and job dissatisfaction were found among the following areas: Work of present job, pay on present job, opportunity for promotion, supervision on present job, and people on present job. Stubblefield (1984) also reported that “. . . interviews of 24 randomly selected music teachers indicated that little or no support from school system, lack of administrative staff support, lack of budget, and pay incentive were major sources of stress” (p. 50).

Burnout can be devastating to individuals, but in the teaching profession, where one individual affects many, burnout may have serious consequences. In the area of music, educators deal with very large numbers of students daily. A music educator suffering from burnout may negatively affect the quality of education for many students. At the university level, all music faculty are generally responsible for the training of music teachers. If university music faculty are perceived as role models and influence the training of future music instructors, it should be of importance to assess potential burnout and causes of burnout among university music faculty. Since burnout has been linked to psychological and physical illnesses which in turn can lead to ineffectiveness, absenteeism, dropout, and physical disorders it should then be of importance to the music profession at-large to be aware of the causes of burnout. If significant degrees of burnout do exist among university music faculty, it would be of importance

to undertake measures, within the university setting, to prevent or reduce the level of burnout and to address possible variables which may contribute to burnout.

PURPOSE, PROCEDURE, AND METHOD

The purpose of this study was to assess burnout among university music faculty, as measured by the *Maslach Burnout Inventory* and to determine potential demographic and job related factors, as measured by the Demographic and Data Sheet (DDS) questionnaire that may be associated with burnout, as identified in previous research studies.

The DDS measures demographic data as well as job related factor data. Content validity, for job related item data, was established by a panel of four "music experts." Content validity was established by the four panel members reconstructing data items until 100% agreement was attained. Demographic data items; sex, age, race, marital status, and educational attainment, were also determined by the panel of experts to be valid and were patterned after demographic data items from established, similar forms. Test/retest reliability, established in a pilot-test situation, was determined to be $r = .93$ ($n = 75$).

The MBI is a reliable, valid, and effective instrument in burnout assessment measurement (Golembiewski & Munzenrider, 1981; Maslach & Jackson, 1981). According to Maslach and Jackson (1981, p. 11),

The MBI measures two dimensions [frequency and intensity] of burnout [on each of the scales; emotional exhaustion, depersonalization, and personal accomplishment]: how frequently the experience occurs, and how intense that experience is. These two dimensions are different, albeit related. Theoretically, one dimension might be more important than the other There is no clear evidence from previous studies as to which dimension might be more significant

The MBI therefore consists of six burnout assessment scales: emotional exhaustion frequency, emotional exhaustion intensity, depersonalization frequency, depersonalization intensity, personal accomplishment frequency, and personal accomplishment intensity.

Fifty university music faculty, from various states in the United States, participated in the study. Subjects were randomly chosen to participate in the study. The participation rate was 70%. There were 31 male and 19 female subjects in the sample. Teaching experience ranged from 1 to 35 years. Subject age ranged from 25 to 63 years. There were 44 white, Caucasian; 3 latino, Mexican, Mexican-American; and 3 black subjects in the sample. Thirty-eight of the subjects were married, 9 were single, and 3 of the subjects were divorced or widowed. Thirty-seven faculty members classified their position/duties as teacher/instructor, 5 classified their position/duties as administrator, and 8 clas-

sified their position/duties as a combination of teacher and administrator. Based on the University of Northern Colorado Affirmation Action Office's (personal communication, October 11, 1986) data concerning "normal/general" university faculty demographic composition assessments, the sample was determined to be proportionally representative of a "normal sample" of university music faculty from the states sampled. Each subject was administered the MBI and DDS forms. Subjects were not apprised of the nature of the study.

RESULTS

Data from subjects' scores on the MBI and from responses to the DDS were analyzed utilizing the Stepwise Regression and Multiple Regression Analyses programs in Hintze (1985) the NCSS, 2.1 statistical package. Six stepwise and multiple regression analyses were performed on the data. Dependent variables in the regression analyses were the six MBI categories of Emotional Exhaustion Frequency and Intensity (EE:F & EE:I), Depersonalization Frequency and Intensity (DP:F & DP:I), and Personal Accomplishment Frequency and Intensity (PA:F & PA:I). (The PA:F and PA:I measures of the MBI utilized "reverse scoring" procedures.) The 36 variable responses from the DDS served as independent variables in the regression analyses.

Analyses Procedures

In order to delete independent variables that were highly correlated with each other, correlation matrices were computed and studied. Once this procedure was completed, additional correlation matrices were computed and studied, along with dependent variables, to determine which of the available independent variables were useful for the model. Upon selection of independent variables, stepwise regression procedures were performed to further reduce possible redundant variables. Upon completion of stepwise regression analyses, the dependent and independent variables were analyzed utilizing multiple regression techniques.

Since high predicability for regression model independent variables was desired, (i.e. independent variables that could be utilized as future reliable predictors and not simply as descriptors), the probability level for individual independent variables for t-values in regression models was set at $p = .05$. Thus, independent variables that did not contribute significantly ($p > .05$) to the prediction value of the model were eliminated from each regression analysis. (Neter, Wasserman, and Kutner; 1985)

Of the 36 independent variables from the DDS, 3 variables were found to contribute significantly in the multiple regression analysis utilizing the variable "Emotional Exhaustion: Frequency," as the dependent variable. Following the above procedure, it was found that the three variables, "Too much work and not enough salary," "Unclear goals from administration," and "I would like

a change in professional careers," of the 36 variables, significantly contributed more than 36% of the variance (R Squared = .3647) (see Table 1) to the model. It would appear that three reliable predictors of "Emotional Exhaustion: Frequency" among university music faculty are the perceived amount of work being done and amount of compensation being received for the work being done, the clarity (or communication of) administrative goals, and discontent with professional career. Based on the analysis, it may be stated that as university music faculty members' concern for work load and lack of compensation for work increased, so too did their EE:F burnout level (as determined by the MBI measure, EE:F). In addition, university music faculty who expressed a high concern "clarity in administrative goals" and for wanting "a change in professional careers," also reported the highest EE:F scores.

A multiple regression analysis, utilizing the MBI variable "Emotional Exhaustion: Intensity," as the dependent variable, was computed. In this analysis, three independent variables from the DDS were found to significantly contribute to the model. The independent variables were "Too much work and not enough salary," "Unclear goals from the administration," and "I would like a change

TABLE 1
SUMMARY OF MULTIPLE REGRESSION REPORT AND ANALYSIS OF VARIANCE REPORT INDEPENDENT VARIABLES: TOO MUCH WORK AND NOT ENOUGH SALARY, UNCLEAR GOALS FROM ADMINISTRATION, AND I WOULD LIKE A CHANGE IN PROFESSIONAL CAREERS DEPENDENT VARIABLE: EMOTIONAL EXHAUSTION: FREQUENCY

Multiple Regression Report						
Variable	Parameter Est.	S.E.	t-value	Prob. b=0	Cum R2	Simple R2
Intercept	2.624345					
Work/Salary	2.367284	.803211	2.95	.005	.1434	.1434
Goals/Adm.	1.862591	.8336251	2.23	.030	.1993	.1038
Change Prof.	3.355871	.9694606	3.46	.001	.3647	.1187
Analysis of Variance Report						
Source	DF	SS (Sequential)	MS	F	Prob>F	
Intercept	1	22302.72	22302.72			
Model	3	1688.511	562.8371	8.80	.000	
Error	46	2940.769	63.92975			
Total	49	4629.28	94.4751			
Root Mean Square Error			7.995608			
Mean of Dependent Variable			21.12			
Coefficient of Variation			.3785799			
R Squared			.3647			

in professional careers." More than 38% of the variance in the model (R Squared = .3822) (see Table 2) could be attributed to these three independent variables. Again it was found that the variables relating to work load and salary, unclear goals from the administration, and lack of contentment with professional career were reliable predictors of burnout. Upon further analysis, it was found that as concern increased for the variables; work load versus compensation, unclear goals from administration, and a change in professional careers, the level of burnout, as measured by the MBI variable EE:I, increased.

When the variable of "Depersonalization: Intensity," from the MBI measure, was utilized as the dependent variable, the independent variables: "Sex," "Lack of recognition by other teachers," and "I would like a change in my teaching/administrative duties," were found to significantly contribute to the model. Over 24% of the variance (R Squared = .2437) (see Table 3) could be attributed to the model by these three independent variables. Thus, these three variables can be utilized as reliable predictors of burnout (DP:I). It was found that university faculty who had a high concern about lack of recognition by other teachers and desired a change in their teaching/administrative duties, had sig-

TABLE 2
SUMMARY OF MULTIPLE REGRESSION REPORT AND ANALYSIS
OF VARIANCE REPORT
INDEPENDENT VARIABLES: TOO MUCH WORK AND NOT
ENOUGH SALARY, UNCLEAR GOALS FROM ADMINISTRATION,
AND I WOULD LIKE A CHANGE IN PROFESSIONAL CAREERS
DEPENDENT VARIABLE: EMOTIONAL EXHAUSTION: INTENSITY

Multiple Regression Report

Variable	Parameter Est.	S.E.	t-value	Prob. b=0	Cum R2	Simple R2
Intercept	5.660821					
Work/Salary	3.191791	.9428677	3.39	.001	.1598	.1598
Goals/Adm.	3.75855	1.24658	3.01	.004	.2681	.1397
Change Prof	3.393741	1.164229	2.92	.005	.3822	.0724

Analysis of Variance Report

Source	DF	SS (Sequential)	MS	F	Prof>F
Intercept	1	40271.22	40271.22		
Model	3	2624.759	874.9195	9.49	.000
Error	46	4243.021	92.26959		
Total	49	6867.78	140.1588		
Root Mean Square Error			9.604145		
Mean of Dependent Variable			28.38		
Coefficient of Variation			.3384124		
R Squared			.3822		

TABLE 3
SUMMARY OF MULTIPLE REGRESSION REPORT AND ANALYSIS
OF VARIANCE REPORT
INDEPENDENT VARIABLES: SEX, LACK OF RECOGNITION BY
OTHER TEACHERS, AND I WOULD LIKE A CHANGE IN MY
TEACHING/ADMINISTRATIVE DUTIES
DEPENDENT VARIABLE: DEPERSONALIZATION: INTENSITY

Multiple Regression Report

Variable	Parameter Est.	S.E.	t-value	Prob. b=0	Cum R2	Simple R2
Intercept	7.066292					
Sex	-3.482456	1.580777	-2.20	.033	.0912	.0912
Lack Rec. Tchr.	1.448885	.7132365	2.03	.048	.1774	.0664
Change Duties	.9756241	.4857046	2.01	.050	.2437	.1132

Analysis of Variance Report

Source	DF	SS (Sequential)	MS	F	Prob>F
Intercept	1	3280.5	3280.5		
Model	3	417.4021	139.134	4.94	.005
Error	46	1295.098	28.1543		
Total	49	1712.5	34.94898		
Root Mean Square Error			5.306063		
Mean of Dependent Variable			8.18		
Coefficient of Variation			.6550695		
R Squared			.2437		

nificantly higher levels of burnout, DP:I, than did university faculty whose concern in these areas was lower. Through additional analyses it was found that male university music faculty reported significantly higher levels of "Depersonalization: Intensity" than did female university music faculty.

When the variable of "Personal Accomplishment: Frequency," from the MBI measure, was utilized as the dependent variable, the independent variables; "Sex," and "Lack of recognition by students," were found to significantly contribute to the model. Over 22% of the variance (R Squared = .2232) (see Table 4) could be attributed to the model by these two independent variables. Thus, these two variables can be utilized as reliable predictors of burnout (PA:F). It was found that university music faculty who had a high concern for lack of recognition by students also had higher burnout levels, PA:F, than subjects with lower concern in these areas. Once again it was determined that males had significantly higher levels of burnout (PA:F) than did female university music faculty members.

No further significant relations were found in the multiple regression analyses utilizing the MBI variables "Depersonalization: Frequency" or "Personal

TABLE 4
SUMMARY OF MULTIPLE REGRESSION REPORT AND ANALYSIS
OF VARIANCE REPORT
INDEPENDENT VARIABLES: SEX AND LACK OF RECOGNITION
BY STUDENTS
DEPENDENT VARIABLE: PERSONAL ACCOMPLISHMENT:
FREQUENCY

Multiple Regression Report						
Variable	Parameter Est.	S.E.	t-value	Prob. b=0	Cum R2	Simple R2
Intercept	33.6685					
Sex	4.484072	1.457221	3.02	.004	.1599	.1599
Lack Rec. Stu.	-1.23616	.6317685	-1.95	.050	.2232	.0728
Analysis of Variance Report						
Source	DF	SS (Sequential)	MS	F	Prob>F	
Intercept	1	69340.88	693140.88			
Model	2	351.1299	175.565	6.75	.003	
Error	47	1221.99	25.99979			
Total	49	1573.12	32.10449			
Root Mean Square Error			5.098999			
Mean of Dependent Variable			37.24			
Coefficient of Variation			.1369226			
R Squared			.2232			

Achievement: Frequency," as the dependent variable and independent variables from the DDS. It is interesting to note that no significant differences in burnout levels were found among university faculty who classified themselves as teachers, or teachers/administrators, or administrators.

SUMMARY AND DISCUSSION

Burnout has been identified as a condition that can affect individuals in the helping professions. A condition that is associated with emotional exhaustion, depersonalization, reduced personal accomplishment, and overstimulation, burnout can affect those individuals that are identified as the most productive, dedicated, and committed in their field.

The purpose of this study was to investigate burnout symptoms among university music faculty and to further identify potential factors that may be associated with burnout. The importance of such a study is reinforced by the impact burnout can have on individuals in the teaching profession. Burnout can lead to physical and psychological stress and "break-down," which may result

in job turnover, absenteeism, low morale, marital and family problems, and increased use of alcohol and drugs.

University music faculty come in contact with and guide the lives of many students. Therefore, the potential impact of burnout among university music faculty can be immense. In order to maintain effective teaching procedures, research, and committee involvement, it is reasonable to assume that university music faculty must sustain high energy and enthusiasm for their profession. Without such energy and enthusiasm for their profession, it is also reasonable to assume that the quality of educational instruction can suffer.

Based on the analyses of results from this study, it would appear that university music faculty are affected by burnout. From the multiple regression analyses, it was found that the variables "Sex," "Too much work and not enough salary," "I would like a change in professional careers," "Unclear goals from administration," "Lack of recognition by students," "Lack of recognition by teachers," and "I would like a change in my administrative/teaching duties," can be utilized as reliable predictors of burnout as measured by the MBI scale. As reported previously, a considerable amount of variance was explained by these variables in the regression models. It should be noted that the findings in this study tend to support previous findings in burnout research among university faculty.

It would seem of importance to address the issue of preventing or reducing the risk of burnout among university music faculty, based on the findings in this study. Although further research is needed to support broader conclusions, it would appear that burnout must be viewed as a potential major concern of university music faculty. In this study it was found that as concern increased in the following areas, so too did the level of burnout increase: unclear administrative direction, lack of recognition by students and, and too much work and not enough salary. It was also found that university music faculty with the highest levels of burnout indicated they would like a change in professional careers or in teaching/administrative duties. It was also found that male university music faculty reported higher burnout levels than did female university music faculty.

Burnout: Prevention/Reduction

If university music faculty feel they are becoming overwhelmed by their work load and feel their salary is not adequate, if they feel that the administration is not providing clear goals, if they perceive that students and other teachers do not recognize their efforts, then university music faculty may desire a change in duties or a change in profession. Although most faculty salaries are determined by governmental funding policies, work load is usually determined by university administration. Ways must be found to increase funding for higher education and reduce the workload of university music faculty. University music faculty duties should be reviewed in light of the intrinsic aspects the faculty member

receives from his or her duties/position. Goals from administrative branches must be clearly communicated and faculty must have a "real" voice in determining those goals. Although higher educational systems frequently provide for merit pay systems, these systems do not address the concern university music faculty have toward a perceived lack of recognition by students and other teachers. A means of recognition, for all university music faculty efforts, should be developed and implemented.

Although the above suggestions, if initiated, may reduce the university music faculty burnout in certain areas, such actions often take considerable time to implement. General measures/activities can often be undertaken by faculty members immediately which may aid in burnout reduction and/or prevention. Some of these measures/activities include: (1) taking an extended vacation; (2) attending workshops or classes; (3) directing a project, writing a book, or participating in research activities (especially if the intrinsic aspects of a particular position are not rewarding and provided the faculty member feels his or her work load is not too heavy); (4) job hunting; (5) shifting from work to something else; (6) cutting back on overtime or excessive hours; (7) exercising daily; (8) pampering oneself; (9) getting involved in outside activities; (10) rearranging one's tasks and schedule to his or her advantage; (11) practicing favorite relaxation exercises daily; (12) setting the tone for each work day; (13) networking which includes exchange of ideas and information with different groups of people suffering from symptoms of burnout; (14) keeping a log of daily pressures and joy and evaluating them; (15) setting realistic long and short term goals; (16) be realistic in projecting time lines; (17) be aware and satisfy personal, mental, and physical energy needs; (18) keep a balance between work and life outside of the job; (19) keep a sense of humor; and, (20) praise and complement others "the pat-on-the-back technique" (it will make them feel good, it will make you feel good, and the favor will eventually be returned). Other burnout prevention/reduction techniques that are effective but may take longer to implement are: (1) a change of job within the field; (2) leaves of absence; (3) a change of responsibilities; and, (4) participation in faculty exchanges, faculty lecture exchanges, or sabbatical leaves. If burnout symptoms increase or continue, professional help should be considered.

The university faculty member is not immune to the condition referred to as burnout. Excessive job pressures can lead to burnout among the university faculty, which in turn can affect job performance as well as physical and mental health. Too often today's higher educational institutions are suffering from reduced funding, declining student enrollment, interest, and ability, reduced support facilities, entrenchment, loss of public trust, loss of qualified/excellent faculty, poor communication, and in general increased pressures to produce more productive and quality programs with fewer resources with increased external demands and guidelines with which to comply. The pressures upon higher educational institutions of today directly affect the faculty within these settings.

Based upon results in this study it can be said that the pressures upon the university music faculty are consistent with those of other university faculty. Job pressures, dissatisfaction with duties and profession, poor salaries, unclear directives, and lack of recognition for job performance all contribute to university music faculty burnout. It is therefore recommended that methods of dealing with, coping, preventing, and/or reducing burnout symptoms be discussed within the higher educational setting.

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MEETING OF REGION FOUR

MUSIC TEACHER CERTIFICATION IN TEXAS

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For more than ten years, professional educators in Texas have worked toward the establishment of a single set of standards for teacher certification to replace the older, confusing, and conflicting standards. Such a single set of standards would provide a much cleaner and easier-to-administer plan for certifying teachers than was possible with the three different plans which had been in use in Texas during the 1960s and early 1970s. Music teachers from both the public schools and from colleges and universities throughout the State were involved in the effort to develop the new standards from the very beginning and presented their needs, concerns, and points of view at numerous meetings and hearings held by the Texas Education Agency and the State Board of Education. At length and only after a decade of deliberations, the Texas Education Agency recommended to the State Board of Education the new certification standards which included for secondary certificates in music the following distribution of course work:

General Education = 45 sem. hrs.
Professional Education = 24 sem. hrs.
Teaching Field (Music) = 48 sem. hrs.

This distribution represented an increase of 6 semester hours in professional education; a significantly expanded general education requirement, and, most regrettably, a reduction in music course work. The NASM standard of 50% of course work to be in music for music education curricula obviously cannot be met by the standard established by the Texas State Board of Education. Needless to say, very few music teachers or music schools in Texas were completely pleased with the new standards.

The basic problems with the new standards were seen by most music teachers to be:

1. the increase in professional education courses,
2. the insufficient preparation in music,
3. the refusal by the Texas Education Agency to recognize music education courses as professional education.

Accordingly under the new standards, prospective music teachers must take the same professional education courses as do other prospective teachers, but

they must also complete ten to fourteen semester hours of music education courses as well. During the many public hearings held prior to the establishment of the new certification standards, it was frequently pointed out that instruction in music teaching methods is essential in the education of music teachers and that such instruction is not included in any of the professional education courses required in the new standards.

At that point, with the new standards having been accepted by the State Board of Education in April, 1984, it appeared that we had lost the struggle and were faced with the need to make serious compromises in the quality of our programs. However, as a consequence of recommendations made by the Governor's Select Committee on Education, chaired by Mr. H. Ross Perot, the 27-member elected State Board of Education was done away with and a new 15-member Board was appointed by the Governor. One of the early actions by the new Board was to raise some questions about the new teacher certification standards and to request that they be given further study.

During this same period of time (1984-1986) the Texas Association of Music Schools was developing a request for a separate set of standards for music teacher certification which would meet all NASM standards, which would meet the Texas standard for general education course work, and which would reduce the professional education component to 18 semester hours. The new plan was presented to a meeting of the College Division of the Texas Music Educators Association in February, 1986, and was approved by the Texas Association of Music Schools at its annual convention in March, 1986. One of the members of the State Board of Education was present at that convention and encouraged us to present our request directly to the State Board. The plan was presented informally to the Personnel Committee of the State Board of Education in September, 1986, and we are currently maintaining a proper and discreet contact with members of the State Board. The eventual outcome of the effort to develop a separate plan for certification of music teachers is, of course, still undecided. However, we are all hopeful that our proposal will result in a better and stronger plan than now exists in Texas.

One of our major problems has been and will continue to be maintaining the close and careful consultation with all the various groups concerned with the proposed new plan, including music department executives, college level music education faculty members, our colleagues in colleges of education, the Texas Music Educators Association, the Texas Education Agency, the State Board of Education, and, of course, public school music teachers. It has been our continuing experience that patient negotiating has been a more useful tool than has confrontation, although we have had our share of that too.

Another potential problem has been avoiding the temptation to recommend doing away with all professional education courses and thereby risk throwing the baby out with the bath water.

A broad outline of the proposed music teacher certification curriculum, which is now being reviewed by the Texas State Board of Education, includes the following minimums:

1. Professional Education = 18 sem. hrs.
2. Professional Music Education = 10 sem. hrs.
3. General Education = 45 sem. hrs.
4. Music = 54 sem. hrs.

Although no time table has been announced regarding the review of our proposal, it is our hope that public hearings may be scheduled later this year and that favorable action will be taken before September, 1987.

TEXAS ASSOCIATION OF MUSIC SCHOOLS

A Proposed Program for Music Teacher Certification
for Entrance into the Probationary Year of Teaching

September, 1986

<i>Professional Education</i>	18 semester hrs.
including student teaching	
<i>Professional Music Education</i>	10 semester hrs.
Conducting	
Instrumental and Vocal Methods	
Elementary and Secondary Music Methods	
<i>General Education</i>	45 semester hrs.

As described in Title 19, Part II, Chapter 137, Subchapter M of the Texas Administrative Code and Statutory Citations.

- (1) Minimum requirements

(A) English	12 hrs.
(B) Speech	3 hrs.
(C) American History	6 hrs.
(D) Political Science	6 hrs.
(E) Natural Science	3 hrs.
(F) Mathematics	3 hrs.
(G) Computer Literacy	3 hrs.

- (2) Electives 9 hrs.

To be selected from the following areas. No more than two courses from any one area may be counted.

 - (A) Behavioral Science
 - (B) Economics
 - (C) Foreign Languages

(D) Fine Arts
(E) Humanities

Major Field (Music)

54 semester hrs.

Theory/Composition
History and Literature
Performance (Private and group instruction)
Ensemble

TOTAL 127 semester hrs.

MEETING OF REGION FIVE

THE MAGIC SYNTHESIS: CREATIVE THINKING IN MUSIC AND MANAGEMENT

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The difficulties of studying creative thinking in the arts are enormous. If one is trained to respect the complexity of an art form such as music and the rigors of experimental and descriptive research methodology, the problems in working with this field may seem beyond reach. A review of the literature does reveal only a few objective studies, however this is beginning to change. There is recent evidence that the small amount of substantive research directed at creative thinking in music is beginning to grow larger. Music researchers, particularly those concerned with educational matters, are beginning to expand the conceptions of music aptitude and achievement by constructing methods for evaluating creative thinking potential (Webster, 1977 and 1983; Gorder, 1976; Flohr, 1979; and Kratus, 1985). Psychologists and educators interested in matters of music cognition and artistic development are continuing to study creative abilities but with greater intensity (Bamberger, 1977; Gardner, 1982). It is in this spirit of growing, interdisciplinary interest that the following remarks are based.¹

We will address four topics: (1) elements of a definition, (2) important research findings, (3) a proposed model for creative thinking in music, and (4) how all of this might impact on management styles for music executives.

DEFINITIONS

Definitions of "creative thinking" or "creative ability" abound in the literature. There seem to be four common elements: (1) problem solving context, (2) a resulting product, (3) some aspect of novelty, and (4) acceptability in a cultural setting.

Most psychologists and music researchers agree that some aspect of problem solving is inherent in the creative process. This may come as a response to an inner drive to compose, listen to music, or perform—or perhaps as a more conscious process during the later stages of creation. The creator responds to a "problem," proposes solutions, debates alternatives, arrives at a final decision and, communicates the results to the world.

This generally results in a product of some kind, either a work of art, an idea, or other “consumable” result. This result usually has some aspect of originality, individualness or differing perspective—the novelty being either special for the creator or for some aspect of society. Finally, this result must have some relevance for society and not be so outlandish as to be considered absurd.

Running through these four elements is the generally accepted belief that the creator taps both *divergent* and *convergent* thought. Divergent thinking results when a creator is searching for more than one answer for a given problem. It is characterized as a “reaching out” for new ideas, a kind of personal brainstorming. Convergency, on the other hand, requires a more linear and deductive thinking. It is that skill which allows the creator to decide on a final set of solutions. *It is the movement between convergent and divergent thought that characterizes the creative thinker in most definitions.* (This has led at least one researcher to suggest the somewhat whimsical belief that creative thinking is really “structured play.”) The extent to which the final result resembles a successful merger of these thought processes is a measure of the “magical synthesis” that successful creation represents.

IMPORTANT RESEARCH FINDINGS

Rhodes (1971) explored the relationships of various writings by noted philosophers, psychologists, and musicians on the subject of creative thinking and behavior. She organized her study around the manifestation of creativity in the “person,” “process,” “product,” and the educational setting. Comparative data included the writings of Whitehead, Bergson, Maritain, Beardsley, and Dewey (philosophers); Freud, Kris Maslow, Koestler, Wertheimer, Barron, Torrance, and Guilford (psychologists); and Schoenberg, Stravinsky, Sessions, Copland, Hindemith, and Mursell (musicians)—among others. A number of similar viewpoints emerged that hold particular significance for theory:

1. Creative behavior is a normal human response as opposed to an expression of mental illness.
2. The source of creative power is of natural origin as opposed to supernatural origin.
3. Some relationship exists between creativity and cognitive intelligence and definite groups of cognitive abilities are involved in creative thinking.
4. Factors guiding the creative process spring largely from rational choice under the guidance of a pervading creative idea rather than from some form of inspiration.
5. The form of the final creative expression is communicable in a material result.

6. Stages of creative process are characterized by the recognition of the problem, accumulation of facts and materials, and the development of the problem through manipulation.
7. In terms of mental activity during creation, the process is an interaction between conscious and non-conscious states.

Greenhoe (1972) suggested a theoretical model of creative musical perception based, in part, on the three dimensions of Guilford's Structure of Intellect Model (Guilford, 1967). The dimension of Content was defined in terms of the elements of music: timbre, frequency, duration, and dynamics. The dimension of Operations included processes of perception that were defined as a hierarchy (hearing, attention, memory, expectation, and evaluation). Products ranged from blurred impressions to high-level thoughts of musical implication. Greenhoe offered no data to support her adaption, but did argue consistently for the inclusion of music listening as part of the creative experience in music.

As part of her overall view of creative thinking process in music, Greenhoe also endorsed Wallas' stage theory (preparation, incubation, illumination, and verification) (Wallas, 1926) and applies each stage to a musical context. The role of the *musical imagination* is stressed during the illumination stage, as Greenhoe argued for ". . . deliberately rehearsing certain sounds in the imagination—intervals, scales, melodies, entire pieces committed to memory; and by practicing free imagery in sounds, letting the mind go as it will, but attempting, always to think in sound images." (Greenhoe, 1972, p. 181.)

Other authors in music have suggested that the Wallas stage theory is workable as a way of generalizing about the progress of musical ideas from initial inception to refinement as part of a musical whole. For example, Feinberg's view of creative thinking in music as a multi-level, problem-solving process is closely tied to the stages that Wallas proposed (Feinberg, 1973).

In addition to these more conceptual studies, there are findings from direct observation of the creative process in music that aid in model construction. Much of this work is based on children's musical efforts. In his review of literature on original songs, Kratus (1985) makes a distinction between research that has focused on the *musical* content of the songs versus studies that have evaluated the constructs of musical flexibility, fluency, originality, and the like (creativity factors borrowed from the psychological literature). This latter approach has been applied largely to children after the age of 10, while the former approach has concentrated on younger children. Both sets of data help to understand the developmental process of creative thinking in music and contribute to theoretical speculation.

Moorhead and Pond (1941, 1942, 1944), Doig (1941), Freundlich (1978), Flohr (1979), Prevel (1979), Gardner (1982), and Kratus (1985) have all studied the musical content of improvisations and compositions of children. Results have

been variable and depend largely on the methods of data collection and researcher bias.² One clear trend that has implications for a conceptual model of creative thinking in music is the dominance of environment. Until the age of 5 or 6, children seem to exhibit very individualistic approaches to tonal, rhythmic, motivic patterns and tonal center. Motor coordination seems to play an important role in this stage and a sense of overall musical syntax is absent in original song production. In children between the ages of 6 and 9, rhythmic and tonal patterns become much more predictable and seem to be more closely related to music the children have heard as part of their culture. Changing meters are more common during this stage and a feeling for tonality is more pronounced, although feeling for musical cadence and phrase structure is not clear. After the age of 10, children become much more conscious of "correctness" of musical structure and tend to create music that is more organized in terms of musical "rules," but not necessarily more original. There is a tendency to imitate more closely the sounds of commonly heard music. Kratus (1985) found a steady rise in children's use of rhythmic and melodic motives until the age of 13 at which time a drop occurred. It is interesting to speculate on whether this drop is a result of a real lack of ability or an increase in the desire to break with the traditional melodic and rhythmic motives heard in the culture.

Using measurement techniques that have their basis in the Guilford model, Vaughan (1971), Gorder (1976), and Webster (1977) have investigated creative thinking in music with children between the ages of 10 and 18. Webster (1983, in press-a) has used similar techniques with younger children as well. Although the products of musical improvisation, analysis, and composition have been the focus of study, the emphasis is less on the musical properties as on the creative expression as a function of the thought process. In each of these studies, criteria such as "musical flexibility," "musical fluency," and "musical originality" were carefully defined in terms of observed behavior and musical content. Tasks were constructed to engage children in the creative process and, in most cases, performances were audio or video taped for later study. Both subjective and objective measurement techniques were applied, and panels of experts were used. The results of validity and reliability data in these studies is encouraging, although none of the measures have used extensively enough for major claims. One of these measures (Webster, 1983, in press-a) has been used in more than one study. A few tentative findings from this research hold particular importance for a model of creative thinking in music:

1. Musical divergent production skills are measurable and play an important role in the creative thinking process.
2. Musical divergent production skills are not significantly related to traditional measures of musical aptitude (the discrimination of similar and different tonal and rhythmic patterns) and seem to play an independent role in the definition of musical intelligence.

3. Musical achievement (training in the knowledge of musical content) does effect the performance on musical divergent production skills.
4. Cognitive intelligence, academic achievement, nor gender seem significantly related to musical divergent production skills.

CONCEPTUAL MODEL³

There are no comprehensive, published models of creative thinking in music that serve as the basis for research and professional debate. The literature outlined above is helpful in forming such a model. Figure 1 represents an attempt to draw together both the results of this research and some careful speculation.

The center of Figure 1 indicates movement between two types of thinking (Guilford, 1967), facilitated by stages of operation (Wallas, 1926). Connections between this process and the enabling skills and conditions are also noted.

Divergent thinking involves the generation of many possible solutions to a given problem—a kind of personal brainstorming. Convergent thinking, on the other hand, involves the weighting of those several possibilities and “converging” on the best possible answer.

In divergent thinking, imagination plays an important role and is fueled by the individual’s conceptual understanding of the material itself. The obvious is noted, then placed “on hold” in favor of other possibilities—often without regard for tradition or common practice. At some point, however, this thinking process must cease in favor of a more convergent filtering. The mind must sift through the mass of possibilities in order to “create” a final solution.

Direct relationships between these modes of thinking and the enabling skills and conditions are noted on the model. The aptitudes of tonal and rhythmic imagery and musical syntax are most clearly connected to convergent thinking. Tonal and rhythmic imagery concern the ability to perceive sound in relation to change and involves the representation of sound in short-term memory (Gordon, 1979). Musical syntax is the ability to shape musical expressions (usually during improvisation activities) in a logical manner according to patterns of musical repetition, contrast, and sequencing (Webster, 1983). In this sense, syntax is closely related to aesthetic sensitivity and is an early indication of this skill before extensive formal training.

The aptitudes of extensiveness, flexibility, and originality are clearly connected to divergent thinking. Extensiveness is a measure of a person’s ability to generate a number of musical ideas or solutions to problems. Flexibility can be seen in the skill necessary to move within the musical parameters of tempo (fast/slow), dynamics (loud/soft), and pitch (high/low). Originality can be viewed as a function of uniqueness of musical expression, not necessarily associated with internal logic (syntax).⁴

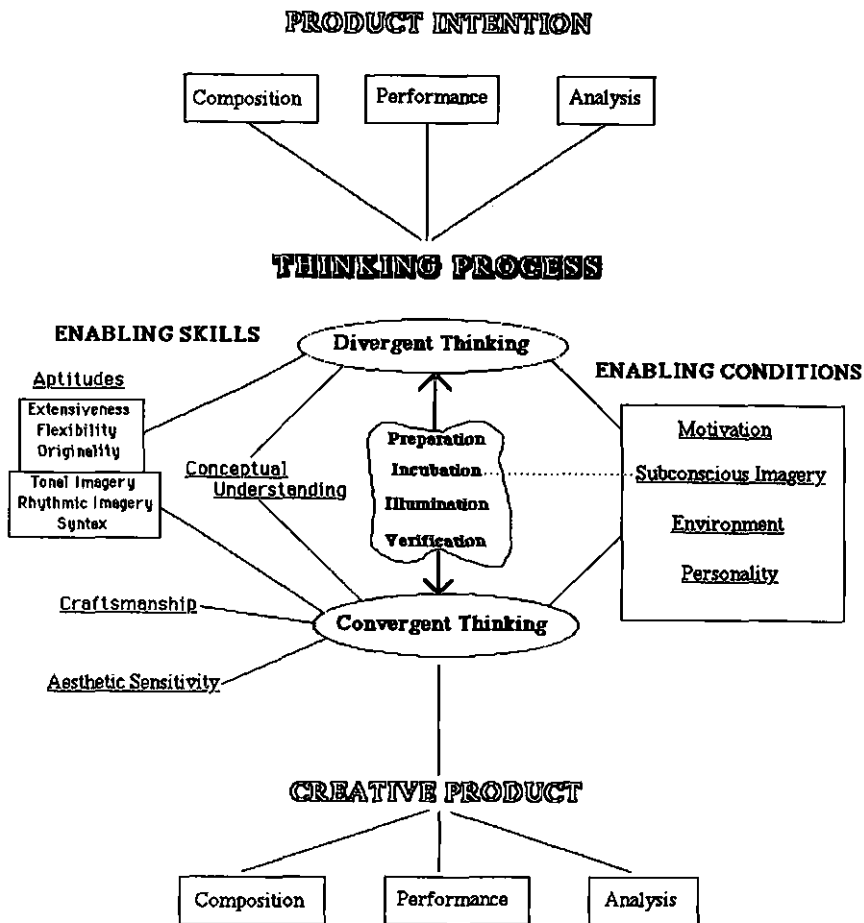


FIGURE 1.
Conceptual model of creative thinking in music

Conceptual understanding directly impacts both divergent and convergent thinking. Since divergent thinking requires the mind to survey its “databanks” for possible musical content, it is reasonable to assume that the more that is there the better. It is impossible to expect individuals to think creatively if nothing is there to think creatively with—a common error in creative teaching strategy! It is also true that convergent thinking requires the continued development of a knowledge base. Craftsmanship and aesthetic sensitivity are also connected to convergent thinking because they require careful manipulation of musical material in sequential ways. Of course divergency plays a role here as well, but to a lesser degree.

Enabling conditions play important roles in all stages of the creative process and in each of the thought modes. A direct link between subconscious imagery and incubation is obvious.

MOVEMENT BETWEEN MODES OF THOUGHT: STAGES

The movement back and forth between divergent and convergent thinking is not the same at all times. There are “stages” in this process that begin first with a preparatory phase. It is here that the creator first becomes aware of the problems at hand and for the dimensions of the total work that lies ahead. For the person who seeks to creatively analyze a composition, this preparatory time might involve initial sketches of the harmonic structure or possibly a first hearing in order to determine overall formal structure. For a performer, it might involve an initial reading and a quick analysis of the more troublesome passages. In terms of composition, this phase often takes the form of rhythmic, melodic, or harmonic sketches, or perhaps early decisions regarding formal content.

Regardless of the nature of this first set of creative experiences, there is likely to be resistance to immediate closure. In fact, a number of problems may result that force abandonment of the project for a time. Incubation may take the form of subconscious imagery (note the direct connection to this enabling condition) or some “informal” or “part-time” thinking of the problems at hand. It is during this phase that divergent thinking may play a crucial role, for it is here that a number of musical solutions are considered.

Movement to the third stage of illumination has been referred to in rather romantic terms as the “light bulb” or “urreeka!!!” stage. In fact, solutions to problems might come suddenly and provide the creator with a flood of energy that drives thinking ahead to the final stages of completion. More realistically, however, this stage comes in controlled segments, perhaps in a number of small solutions which begin to point the way for the final version. It is at this time that the creator may be “taken over” by the music—he or she may become “one” with the art and the sounds begin to form themselves as formal work continues at a much faster rate. Movement between convergent and divergent thinking becomes more weighted toward convergent processing. Craftsmanship and aesthetic sensitivity become very important here and the motivation to continue toward closure becomes internal.

For musical creative thinking, this stage often blends with the final plateau of verification. As final drafts of a composition are completed, the composer may search for as many opportunities to hear the composition as possible, often seeking the opinions of fellow musicians. Performers work to refine their interpretations, seeking to share their efforts with as many listeners as possible. Those analyzing scores will continue to listen and study the music in hopes of verifying the fine points of their analysis, always looking for additional subtleties that were not heard before.

It should be noted that in music, as in other art, the process is really never finished. Although a particular product is created and finally communicated to society, the creator is compelled to begin again and again with other product intentions until the motivation for creative thinking—or the “spirit” of creativity—is no longer present.

CREATIVE THINKING AND MUSIC MANAGEMENT

So what implications can one draw from all of this in terms of music management? Certainly the rigors of day-to-day music administration in academe offers problem solving opportunities that are subject to creative products. Perhaps these products are not aesthetic in the artistic sense, but I believe that creative thinking plays an important role—particularly for “forward-thinking” decision making.

Here are a few of the qualities of thought that the music administrator might consider:

1. *Fluency of ideas*—the ability to consider a number of possible solutions to a problem; to “hold off” on closure in order to think of many ways something might be handled.
2. *Flexibility of thought*—the ability to consider different solutions to problems; to combine problems for multiple solution.
3. *Originality*—the willingness to *risk* proposing an unusual solution that might seem strange in the short term, but meaningful and perhaps exciting over the long haul.
4. *Discrimination*—the ability to distinguish between information; to sift through complaints, suggestions, and printed data in order to arrive at solutions which are of worth; the ability to “consider the source.”
5. *Vision*—the ability to see beyond the obvious present; to force oneself to consider the meaning of a decision in terms of the future.
6. *Musicianship*—to understand music and the complex field of music and professional life; in other words, to be thoroughly versed in the discipline.
7. *Sense of Humor*—the ability to balance the seriousness of our business with its ever-present humorous side; to have a sense of comic relief.

FOOTNOTES

¹For a more detailed account of the literature on creative thinking in music, see Webster (in press-b). This chapter contains a literature model and a listing of over 100 articles on the subject.

²Kratus (1985) contains an excellent review of this literature.

³This model is discussed more completely in: Webster, P. "Conceptual Bases for Creative Thinking in Music," *Music and Child Development*, Perry, C. ed., Springer-Verlag, 1987.

⁴These factors are extensively discussed in Webster, 1983, and in Webster (in press-a).

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MEETING OF REGION EIGHT

A VIEW OF TOMORROW

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Music Educators National Conference*

I'm glad to have this opportunity to speak with you today because I've just completed two years as president of MENC and I have several ideas that I'd like to lay before you for your consideration. I caution you that not all of these are ideas that I would fight for to the last fermata, but all of them, I think, deserve serious thought. I'm going to assume that music education is an important activity in your institutions, and also that it's of some interest to you personally. And I'm going to take the liberty accorded all speakers in the great debate on excellence in education of making sweeping generalizations in blatant disregard of the subtleties and the exceptions that obviously exist.

The first wave of educational reform is now over and the second wave has begun. The first wave was largely regulatory, with emphasis on tougher graduation requirements, competency testing, better teacher training, and so forth. It's remarkable, as one looks back, that the first wave accomplished as much as it did, given the widespread lack of attention to how some of the noble aims that were articulated could be achieved.

It's even more remarkable that after three years educational reform still retains enough momentum to launch a second wave. The reason it does is that the nation's governors and legislators have enlisted in the struggle. One can't help but be astonished at the extent to which education issues have forced their way into the thinking of the governors and how they've dominated the agendas of meetings of the National Governors Conference, including the meeting at Hilton Head last August.

The second wave may be less spectacular than the first, but perhaps more productive in the long run. It began last May with the publication of the report of the Carnegie Task Force on Teaching as a Profession, which was titled *A Nation Prepared: Teachers for the 21st Century*. The emphasis in the second wave is not on regulation but on implementation. It asks the question "How do we do the things that we've been saying for three years need to be done?" And even though skeptics disagree, I think it holds the promise, if things go well, of long-term fundamental improvement rather than merely temporary repairs

with rubber bands and scotch tape. It's still a long shot, but there's some slight chance of real improvement.

I'd like to discuss three questions today: (1) What changes should be made in the K-12 music curriculum for the 1990's? (2) What changes should be made in music teacher education for the 1990's? and (3) How can the standards for music teacher education be raised in the face of a teacher shortage? In addition, I'd like to comment on the Carnegie Report and on some of the recommendations of the Holmes Group.

First, what about the K-12 program? You may have heard Charles Leonard's recent views on the elementary music curriculum:

"The program has," he says, "become pretentious and diffuse. We try to do so much that we end up doing nothing well. Elementary school children are not learning to sing or developing a repertory of songs. Good part singing . . . has become a rarity rather than a commonplace as it formerly was."

I think that Charles, in his usual low-key, understated way, is fundamentally right. It's time for a back-to-basics movement in elementary music. By back-to-basics I don't mean back to the limited 1930's program of contrived, pseudo-music, with a few folk songs from Western Europe thrown in. I mean a balanced program, but one with clearly defined, achievable objectives, focused on the basic skills and knowledge of music. And I mean one that incorporates the music, the media, and the technology of today, because otherwise the kids are just going to be bored.

What should the objectives be? Let's begin with those proposed in the MENC publication *The School Music Program: Description and Standards*. The program should be designed to produce individuals who:

1. Are able to make music, alone and with others;
2. Are able to improvise and create music;
3. Are able to use the vocabulary and notation of music;
4. Are able to respond to music aesthetically, intellectually, and emotionally;
5. Are acquainted with a wide variety of music, including diverse musical styles and genres;
6. Understand the role music has played and continues to play in the lives of human beings;
7. Are able to make aesthetic judgments based on critical listening and analysis;
8. Have developed a commitment to music;
9. Support the musical life of the community and encourage others to do so; and
10. Are able to continue their musical learning independently.

Embedded throughout these statements are specific skills and knowledge that can be taught in the elementary school. These are specified in the *Description and Standards*. And if our graduates can achieve these things they've achieved a lot. Let's begin by helping our prospective teachers to re-think the objectives for the elementary program. Let's define the objectives in ways that make it possible to know when they've been achieved. If we musicians can't persuade elementary principals that we're actually teaching something, then we can't expect to be taken seriously. And let's recognize that some of the affective objectives we typically hold dear can only be achieved as byproducts of our instruction and cannot be taught directly.

What about the music curriculum in the secondary school? MENC has adopted goals for 1990 that call for (1) every student, K-12, to have access to music instruction in school taught by qualified teachers; (2) every high school to require a course in music, art, theater, or dance for graduation; and (3) every college and university to require a course in music, art, theater, or dance for admission.

Now there's one clear and unmistakable thing that has to happen before any of these goals can be achieved. There must be ample opportunities for *every* student to study music in the high school. Too often today there are no music courses whatever available to the general student. By "general student" I mean the student who for lack of interest, ability, time, or for whatever reason, doesn't participate in the school's performing groups.

In most systems students are locked out of the instrumental program unless they begin study in the elementary school. The best choral groups also require prerequisite study. As a result, the majority of high school students simply have no reasonable access to music. This situation, which is directly contrary to Goal 1, isn't the fault of a conspiracy of school administrators; it's the fault of the music curriculum itself, a curriculum that was designed by our graduates.

Goal 2 calls for all students to study the arts in high school. But this is just not possible unless our graduates make available suitable courses. Music is the most popular of the arts among high school students. It's potentially the most easily accessible to the majority of students. It would be unthinkable to try to meet this requirement through art, theater, and dance courses alone.

Twenty-two states currently include the arts in some manner among their requirements for high school graduation. Unfortunately, the range of courses that can be counted is often far too broad, and the situation is not nearly as favorable as it appears to be on the surface. We have a long way to go before we've achieved a universal requirement limited to music, art, theater, and dance, and we have an immense task ahead to provide the courses that will make it sustainable.

Goal 3 calls for colleges and universities to require the study of the arts for admission. This is where the members of NASM can play an immensely important role. I propose that every one of us undertake a campaign within our own institutions to require that every applicant must have completed a high school course in music, art, theater, or dance before receiving regular admission to any program on our campuses. The effect would be immediate and electrifying. The word would go out across the nation that the arts are important. And the message would have vastly more impact than the well-reasoned but futile rhetoric that we're limited to today. Historically college admission requirements and high school graduation requirements have moved hand-in-hand. Colleges cannot require courses that high schools don't offer, but high schools *must* offer courses that colleges require.

This task won't be easy. The battle will have to be fought independently on every campus. As the competition for students becomes more intense some of our colleagues may be disinclined to erect any additional barriers to admission. But no student would be barred from college by this requirement. Any student lacking a course in the arts could elect it as a deficiency. Still, every self-respecting high school would have to establish electives in the arts, and most of those electives would be in music and visual art. There is *absolutely nothing* that any of us could do that would provide greater long-term benefit to arts education in America.

In my view, the widespread expansion of general music offerings in the high school is the most important need and the most critical issue of the late 1980's in our profession. In addition to band, orchestra, and chorus, the high school program should include offerings in music literature, history, theory, composition, or fine arts. Larger schools, of course, can offer more courses than small schools, but even in the smallest school every year there should be at least one non-performance offering, without prerequisites, available to every student, and it should be scheduled so as not to conflict with required single-section courses. There can be a sequence of two or even three courses so that advanced study is possible, but there must always be something available to every student. By using computers the repertoire of instructional alternatives available can be expanded enormously and individualized almost without limit.

I've spoken with some music teachers who oppose a requirement in the arts on the grounds that it might divert resources from existing programs or might lead to the enrollment of students without adequate preparation. In my opinion, this concern is misplaced. The requirement is desirable on both educational and tactical grounds.

The music program simply must reach a larger percentage of the student population. According to figures from the National Center for Educational Statistics, fewer than 11 percent of the nation's high schools offer courses called general music, only 25 percent offer music appreciation, and only 35 percent

offer music theory or composition. The most distressing finding of all is that the total number of high school students enrolled in non-performance courses is less than 2 percent of the student body. And that figure is dropping. How can we claim that music is basic in the face of such numbers?

John Goodlad has argued that at least 15 percent of the program of *every* high school student should be devoted to the arts, and another 10 percent should be available for electives, which may include the arts. But we can't capitalize on this strong support from a well-known and widely respected ally because the courses aren't available. Some say that the problem is lack of demand on the part of students rather than lack of interest on the part of teachers. My observation is that if teacher interest is present student demand will follow close behind.

You and I can begin by acknowledging that our teacher education programs have largely ignored the teaching of general music at the high school level. It's not that we've failed; we haven't tried. If general music is to become an integral part of the high school curriculum, the first thing that's needed is for you and me and our faculties to begin to take seriously this enormously important aspect of teacher education.

In 1970 the College Board added music and art to its highly successful Advanced Placement program. In my view this step represented a marvelous opportunity to expand our non-performance offerings in the high school and to strengthen the position of music throughout the school system and enhance its prestige at the same time.

But the program never caught on among music teachers. Apparently they were content to do just what they had always been doing. And it never caught on among colleges either. We seemed to take the arrogant attitude that if you haven't taken my course you haven't studied music. Last year the total number of examinations administered in the Advanced Placement program in all fields was over 280,000, but the total in music was fewer than 700. Even art had more than 2800. Why is our record so miserable in music?

Despite this sorry showing, the College Board has continued the music program, apparently as an act of charity. So it's not too late. I hope that in the next few years we'll see a dramatic increase in this extraordinarily worthwhile program.

Perhaps we need more emphasis on the long-term objectives of music instruction and less emphasis on the whims and the ego-gratification of the individual teacher. Two years ago I presented a session for the American Association of School Administrators. Following my remarks several superintendents came up and said that they fully agreed on the need for non-performance music courses in the high school, but their music teachers were completely opposed. How does one respond to that complaint from superintendents? How do we as a profession deal with that attitude?

The widespread interest we're witnessing in an arts requirement in the high school represents an opportunity of historic dimensions. I think the main reason that many school administrators fail to demand strong music programs is that they themselves did not experience challenging, rewarding, high-quality music programs in school. Our nation cannot afford yet another generation lacking these experiences.

A requirement in the arts gives us one more chance to reach those students who within a few years will themselves be our superintendents, our principals, and our classroom teachers. Those students will serve on our school boards, on our city councils, and in our state legislatures. They will be our mayors and our governors. They will be the parents of the children in our schools. They will be the public. What attitude toward music will we leave them with? How will they respond when we seek their support for our music programs in 2001?

These are bright students and to interest them we're going to have to offer something far more appealing than an old-fashioned music appreciation class. Music education could probably not recover from such a blow. Again, we need the music, the media, and the technology of 1986. Kids know what can be done with the guitar and the computer and the synthesizer. They aren't impressed with obsolete equipment or obsolete ideas. And in 1987 the technology of 1986 will be obsolete.

My second question is: What changes should be made in music teacher education for the 1990's? Well, the first thing we need is far more rigor in every aspect of the program. I think everyone agrees with that. Our graduates need to be much better prepared in literature, languages, math, science, social studies, and the other arts than they typically are today. They may or may not need to spend more time in these fields, depending on their background, but we certainly need higher expectations.

In music education our highest priority should be to give our students clear answers to the practical questions they'll face everyday: how to plan a lesson, how to manage a rehearsal, how to ask the right questions, how to organize a course, how to teach rhythm and partsongs and tone quality and technique, how to explain, how to motivate, how to respond most helpfully to students' questions, how to select the best teaching materials, how to demonstrate effectively, how to communicate with the baton instead of talking incessantly, and how to evaluate learning. Our methods and materials courses should be built around answers to these questions.

Those answers, or their lack, call attention to the most urgent need of all in higher education, which is, it seems to me, to define and expand our knowledge base about teaching music. There's no one best way to teach music, but there are relationships between things that teachers do and things that students learn. The task of teacher education is to identify those relationships and show students how to apply them.

We also need more research. But the research we need most is not necessarily research on whatever topic the researcher happens to be interested in, but rather research that will provide the basis for informed decisions on the part of the teacher. A teacher is a professional who diagnoses a student's educational needs and prescribes a treatment. How to do this is not only what our faculties should be teaching but it's also what they should be researching. If there aren't right and wrong ways to do things, in an absolute sense, at least there are better ways and poorer ways.

In physics the subject matter consists of all that is known about the discipline. The knowledge base is clearly defined. The same is true in psychology, even though psychology, like education, is an imprecise science due to the vagaries and capriciousness of human behavior. Still, even psychology has clearly defined subject matter. Psychology has a knowledge base. And psychology is positioned far higher than education on the ladder of academic respectability. The failure of education to develop a knowledge base is the reason, I think, that schools of education are held in such low esteem on every campus, that the profession of teaching is so lacking in respect, and that so few of our brightest young people want to become teachers.

I haven't seen the item, but I understand that there's a question on the National Teacher Examination that asks what the teacher's response should be when a group of parents complain about the text materials the teacher is using. The alleged "correct" answer, I'm told, is that the teacher should invite the parents to suggest better materials. Now, can you imagine a physician inviting patients to suggest a better treatment? The proper response is that I, the teacher, have reviewed all of the materials available and in my professional judgment these are more appropriate than any of the others.

Teaching *must* have a knowledge base. If it doesn't, then we have no profession. If what teachers do is all a matter of opinion, then we can bring people from off the street into the classrooms to teach our children. If one method is just as good as another then we don't need to pay teachers higher salaries, because whatever they do is as good as anyone else could do. In every other profession there is a clearly prescribed core of knowledge that everyone has to possess in order to practice. Where is that knowledge in education?

The third question on my agenda today is: How can the standards for music teacher education be raised in the face of a teacher shortage? We're told that in the next six years 50 percent of the nation's teachers will leave the field, either through retirement or resignation. We'll need 1.1 million new teachers. This means that 23 percent of every college graduating class every year must go into teaching. And if we want to recruit from only the top half of the class we'll need 46 percent of that population. But last year only 6 percent of all college students said that they wanted to become teachers.

Let's look at a typical example of what we've done thus far to raise standards for teachers. Last year the Baltimore schools asked all applicants for teaching positions to take a simple writing test. They found that some applicants couldn't compose a brief note to a parent without making errors in grammar, spelling, and punctuation. Those who failed the test were told that they couldn't be hired. This modest step was an obvious result of the educational reform movement. It was intended to inspire confidence in the school system on the part of the public.

However, when September came the Baltimore schools had a number of classrooms without teachers. There were no other candidates available. So Baltimore hired the very people who had failed so dismally on this simple screening test a few weeks earlier! What message does this send to the public? To the teachers who were hired? To the other teachers in the system? Would a hospital use such methods to replace surgeons in the face of a shortage? This is intolerable! This is the kind of foolishness that's making educational reform a fraud and a hoax! But this sort of thing goes on every year from one end of this nation to the other. And these so-called "Labor Day Specials" have only to hang on for a while and they'll become career teachers and earn as much as our very best teachers. Talk about standards! Who are we kidding?

It's evident that the problem won't be solved by simply raising salaries, or reducing class size, or improving working conditions. These improvements are desirable, but there is no way that there can be sufficient funds to make more than a nominal impact. The obvious answer, the inevitable answer, lies in making basic changes in the way that schools are organized. One important change that ought to be considered is some sort of differentiated staffing, based perhaps on the concept of certification by a National Board for Professional Teaching Standards, as recommended in the Carnegie Report.

Al Shanker suggests that we look at the model of the medical profession. What if everyone who took temperatures, handed out medication, kept medical charts, made a morning rounds, or had anything to do with patient care had to be a doctor? First of all, we'd need over 5 million doctors instead of the half million we have. Second, doctors would be paid about what teachers are paid now. After all, you can't pay 5 million people what you can pay half a million. But the basic question is, would medical care be better or worse? The answer is that it would be worse. Medicine would have difficulty attracting bright young people. Most doctors would have little time for what we now consider their unique mission. Many would leave the field out of frustration. Some people would have good doctors but many would not.

School reform typically runs aground when it's found that some elements are incompatible with existing conditions. As a result, we end up doing only those things that are easy to do. Usually the only things that will make a difference are the things that are hard to do. The easy things have already been done. What's needed is a comprehensive plan addressing the various issues in an

integrated way. The Carnegie Report offers one such plan. The question is whether those of us in education, and the public, will have the perseverance and the will to pursue genuine reform or whether we'll give up in frustration or be distracted by the next fad that comes along.

All of us in higher education have heard a great deal lately about the Holmes Group. The Holmes recommendations are strikingly parallel in many details to those of the Carnegie Report. Both, for example, would abolish the undergraduate degree in education. And there is scarcely anything in which the two are at odds. Perhaps that isn't surprising considering that Judith Lanier was in both groups. But I think it is significant that two bodies otherwise so dissimilar reached conclusions that are so strikingly similar. Ultimately, I believe that the Holmes Group will have relatively little impact while the Carnegie Report will may have considerable impact because those people have done their homework and they've been working to build bridges to those individuals and institutions that are in a position to bring about change.

It's easy to categorize institutions as either Holmesian or non-Holmesian when there's an admission fee to join the club, but I hope that we won't try to maintain this rigid class distinction indefinitely. Most of the great ideas of history have been modified and adapted as both a precondition and a result of their widespread acceptance and usage. It would be a mistake to establish yet another cult by awarding a Good Holmes-keeping seal of approval only to those institutions that have marked out sufficiently lofty positions on the heights of ideological purity.

Certainly all of us can applaud the proposal in both reports that the general education standards for admission to teacher education should be much higher than they are now. That's certainly true nationally, though the responsibility for cleaning up the morass of mediocrity rests more heavily on some institutions than on others. But by almost any criterion the current evidence is disgraceful. Some teacher education programs seem almost totally lacking in intellectual rigor. No wonder teaching has so little respect. There have to be minimum standards below which no one is admitted. In the future we'll have to be much more precise about just what prospective teachers must know and be able to do. Reasonable barrier exams both in education and in the subject matter are not only appropriate but necessary.

Another strength of both sets of recommendations is that they recognize separate roles for career teachers and for short-term teachers. They call for different patterns of preparation and different patterns of compensation for the two groups. This is an important distinction. It's consistent with the medical model, and I believe that it will become very much a part of our thinking within the next few years.

Underlying the Holmes goals for the institutional environment there seems to be a wistful plea for greater respect and greater support from the university

administration. I suspect that if the facts were known we'd find that schools of education are among the most underfunded units on most campuses across the nation. In many cases they brought it on themselves by accepting academically inferior students, by failing to maintain reasonable standards in grading, and in some cases by hiring faculty who weren't up to the standards of other units. Still, one can't blame the schools of education for the social, political, and economic developments of the past 25 years that have combined to make teaching unattractive for many bright young people and effectively removed them from the applicant pool.

I have no problem with the idea that career teachers should have five years of preparation. I agree that no one should major in education at the undergraduate level. But I do have problems with some of the ways in which this recommendation could be implemented. A major in music education is not a major in education within the meaning of that recommendation. It's a major in music.

There are some disciplines, including ours, in which the prerequisites for professional education are extensive and must be carefully sequenced. One can't expect to teach music with a 12-hour undergraduate concentration and a master's degree in education, as one might teach English, history, or math. In this circumstance I see a need for a pre-music-education undergraduate sequence just as there are pre-med and pre-law sequences. Pre-mus-ed would include theory, history, performance, ensembles, and conducting. In fact, it might look something like today's undergraduate curriculum. I wouldn't insist on a teaching minor outside music because there are multiple specialties within music. But I would make that option possible, and I would definitely require more work in art, theater, and dance than is now customary.

Personally I would *not* favor extending the current four-year program to five years without awarding the master's degree. The reason is that I see so many pressures from so many sources to add so many courses that I fear the result would not be improvement but merely more of the same. Besides, many of our programs are, in effect, five-year programs already. If we went to a nominal five years we would probably end up with six, in effect. If we raise our standards it might be that more students would need five years to make up deficiencies, but for those who were qualified from the beginning we should still offer either a four-year program or a five-year program with a master's. And I see a place for alternate certification schemes assuming that we have developed adequate measures to determine when the minimum necessary skills have been achieved.

I'm especially pleased with the Holmes recommendation that elementary classroom teachers should complete concentrations in all five basic fields of study taught in the elementary school, including the arts. Too many schools claim that the arts are being taught by their classroom teachers and then they hire teachers who have no ability whatever to teach the arts and don't even try. This is nothing

but a massive and scandalous consumer fraud. It's simply appalling that this fiction is allowed to continue. Basic honesty would require these schools to acknowledge publicly that they aren't teaching the arts at all.

There's an equally shameful situation in the secondary school, where far too many teachers are assigned to teach in fields in which they're not qualified. This is well documented. It'll be a difficult practice to end, but ending it should be a high priority for all of us.

We talk about how quickly the world is changing and how important it is for teachers to keep up-to-date, but walk into the average school, or the average university, and see how up-to-date the teachers are. Of course, in many ways it's not the teacher's fault. Their work loads are oppressive. Their reward system offers no real incentive to keep up-to-date. And what TheodoreSizer calls "Horace's compromise" is a grim reality that narrowly circumscribes the intellectual world of far more teachers than we care to admit.

In-service education has not been a high priority until recently because change came slowly enough to be manageable. But now it's an enormous problem. Today's teacher may have had no formal study for forty years. How many of us would want to be operated on by a surgeon who left medical school forty years ago and may or may not know what's happened since? How many of us would want our own children taught by such a teacher?

Let me offer one scenario. Two weeks ago we read some startling new information about Columbus's route to the New World. Is this in our history textbooks? Of course not. It takes three to five years to write a textbook and another four to six years to have it adopted. That delay is an anachronism in history and music, and it's an absurdity in physics and chemistry. But what if any instructional materials we wanted were available via satellite on a screen in front of every student. No teacher would be without a film he wanted because he failed to order it five weeks in advance. No teacher would be forced to use an old recording after a better one came out. No teacher would be limited to one book; he could use the best materials from every book. Teaching materials carried by satellite could be revised by their authors literally overnight, and as often as needed. The information about Columbus would be available the next morning rather than in seven to ten years.

This technology is available. Are we preparing our graduates to cope with such possibilities? Can they distinguish between promising innovations and passing fads? Are we re-shaping education as it ought to be? Or are we merely going with the flow.

Successful reform can't be imposed from the top down. It can occur only from the bottom up. It can't be mandated by governors, or state legislatures, or politicians at any level. It can only be achieved at the school level, and it can only be implemented by individual teachers working with individual students.

Businesses that are successful establish their expectations and allow diversity in the procedures for achieving them. In education we establish our procedures and allow diversity in the results. Does this make sense? Which are more important, after all, the procedures or the results?

During the next three to five years we have an unprecedented opportunity to shape the future of education for at least a generation and probably longer. But we haven't much time. If we settle back into the comfortable rut of the status quo and allow this window of opportunity to close we'll have missed the chance of our lifetimes for genuine, long-lasting educational reform. All of us in professional education must take leadership roles in this effort. We have the opportunity to make an occupation into a profession. And in music education the institutions represented in NASM, more than any other group, are the institutions that have the stature, and the personnel, and the responsibility to take the lead in this movement.

MEETING OF REGION NINE

TEACHER CERTIFICATION IN ARKANSAS

SAM DRIGGERS

University of Central Arkansas

Arkansas has recently received much publicity reflecting the commitment of our Governor, the Honorable Bill Clinton, to the quality of education in our State. His recent reelection to a four-year term has been hailed by political scientists as a victory for educational reform in Arkansas.

Governor Clinton convinced the legislature and people of Arkansas of the need for a one-cent sales tax increase for education. In return, he kept his promise to test teachers and to establish standards by which all school districts would be evaluated. These standards were developed in 1984 by a blue-ribbon committee called the Arkansas Education Standards Committee chaired by the Governor's wife, Hillary Rodham Clinton.

School districts in Arkansas are scheduled to meet the new standards by the 1987-88 school year. It is estimated that approximately fifty million dollars are needed to fund the implementation of the new standards. Arkansas has recently begun to experience the revenue shortfalls that have affected our neighboring states. It is rumored that taxes will again be raised although the Governor insists this not true.

Another committee appointed by the Governor is called the Arkansas Teacher Education, Certification and Evaluation Committee. Following a public hearing on August 25, 1986, this committee presented, in a report to the State Board of Education, proposals delineating the following:

1. Requirements for State Approval of Teacher Education Programs;
2. Regulations Regarding the NCATE Accreditation Requirements for State Approval of Teacher Education Programs;
3. Certification Tests Requirements; and
4. Program Accountability.

Basic changes reflected in that report included: 1) developing an introduction to teaching and observation course to be offered at the sophomore level; 2) extending student teaching to twelve complete weeks at selected sites; 3) requiring for admission to a teacher education program, the NTE Pre-Professional Skills Test, interviews, recommendations, a grade point average of no less than 2.5, and completion with no less than a grade of C

or equivalent, or general education courses in written communications, oral communications and mathematics skills; and 4) placing on probation for a period of no more than three years before deleting state approval, those teacher education programs whose students perform with a pass rate of less than 80 percent on the Professional Knowledge Test of the National Teacher's Examination Core Battery tests and/or NTE speciality area exams.

To meet these new requirements, the University of Central Arkansas' College of Education, in consultation with teacher education programs on campus, has developed the following changes:

- 1) Added a two-hour course at the sophomore level, Early Field Experiences. Departments with teacher education programs may develop a similar course to substitute for this.
- 2) Added a three-hour junior-level course, The American School System.
- 3) Gave departments an opportunity to develop a three-credit hour high school teaching techniques course including media skills which may substitute for four semester hours of similar courses in the College of Education.
- 4) Added a three-hour course entitled Basic Model of Teaching to be offered during the first nine days of the student teaching semester.
- 5) Asked the department to provide instructors for one-half of the twelve-credit hours of student teacher supervision in our discipline in the 10 selected school districts. Student teaching will be extended from nine weeks to twelve weeks. (Music faculty currently observe student teachers on a limited basis but have little input into their evaluation.)

At UCA, the cooperative attitude between the College of Education and Department of Music is at an all-time high. The music education faculty are much more involved in the teacher education program. We have used this time of change to examine our BME requirements. We deleted a two-hour exit course entitled Senior Seminar, reduced the major applied hours from eighteen to fifteen, made Music Literature a three-hour course rather than two, two-hour courses, and dropped the four hours of applied minor while retaining the piano proficiency exam.

There were several problems with these changes, caused primarily by misinformation. However, the College of Education declared no one would be required to extend the time he/she had planned to complete their degree. They have worked closely with our students to solve any problems the students may have encountered.

In a second report to be completed this summer, specific requirements for teacher certification will be addressed by the Arkansas Teacher Education, Certification and Evaluation Committee. They are currently discussing differences between teacher education requirements and teacher certification requirements. However, this committee will not address certification requirements in the arts.

An additional committee, called The Quality Arts Education Committee, was appointed by the Governor to make recommendations concerning guidelines

for teacher preparation and arts programs in Arkansas. The appointment of this seven-member committee in addition to the other committee indicates the direct interest many believe our Governor has in fine arts education in Arkansas. This committee is working with representatives from various arts organizations. Music representatives are scheduled to meet with the committee on December 4th. Representatives from the Council on Music Teacher Education, a committee developed from the Higher Education Division of the Arkansas Music Educators Association and representatives from the public school sector are also scheduled to attend the meeting. Before examining what this committee proposes, let us quickly examine current requirements for teacher certification in Arkansas.

To become certified in Arkansas with a K-12 certificate in instrumental music or choral music, one must complete the following:

- 1) General education—48 semester hours;
- 2) Professional education—18 semester hours;
- 3) Music education—17 semester hours; and
- 4) Music (choral or instrumental)—7 semester hours.

One can become certified to teach in Arkansas with twenty-four semester hours in music. This has created some serious problems with the new educational standards. By the Fall of 1987, school districts must have one teacher certified in instrumental music, one in choral music or one with certification in both areas. The seventeen hours of music education courses are practically identical for the instrumental and choral certificates. Therefore, the smaller school districts have been pressuring teachers who are certified in one area to return to school to complete the approximately nine to twelve hours needed for the additional area of music certification. Since these teachers are certified through the certification officers on the various campuses, we have been unsuccessful at blocking these double certifications. With a shortage of teachers and the need to meet the new school standards numerous school districts have their music teachers trying to become certified in both areas before next fall. Several teachers have expressed fear of losing their positions. In some cases, teachers are being given released time during the day to take those courses that are offered only during the fall and spring semesters. Obviously we are concerned that this practice is detrimental to the process of improving standards.

The Quality Arts Education Committee is considering recommending to the Governor in January some of the following proposals:

1. That the K-12 Choral and K-12 Instrumental categories of certification be retained.
2. That an academic major be completed in the speciality area of certification.
3. That standard certification be required for all college teachers who teach courses required for certification by the State Board of Education.

4. Elementary teacher certification include twelve hours in fine arts with not less than three hours each in art and music. (The current requirement is six hours in art and music.)
5. The music major consist of forty-five percent of the undergraduate program which is a minimum of 54 hours apportioned between: theory, history/literature, conducting/arranging, technical proficiency, instructional methods and clinical experience. (The number of hours in each are to be recommended by music professionals at the December 4th meeting. Theater and Art are recommending 30% and 40% for a major in their undergraduate programs, respectively.)
6. Program guidelines be easily accessible.
7. Learning and performance objectives be written by the State Department of Education. Each committee appointed shall consist of public school and higher education personnel who have experience in the various areas of the arts.
8. Persons teaching methods courses be required to have public school teaching experience. Released time from current teaching assignments be made available for those who do not meet this requirement.
9. Student teaching be supervised by qualified faculty in the field.
10. Eighty percent of faculty teaching in teacher preparation programs be maximally qualified according to the standards of that institution.
11. Certifying institutions monitor programs where new teachers from their institution are teaching. This will be in conjunction with student teacher supervision and should provide much needed follow-up and assistance to those new teachers.
12. School districts be required to give salary considerations to those persons who have double certification with maximum qualifications.
13. The State establish an educational loan/grant fund for teachers who do not meet the new standards.
14. The State add 1/2 percent to the budget appropriated by each school district for the fine arts up to 3 percent of the budget.
15. Arkansas adopt its own instrument (other than the NTE) to evaluate competencies of teachers in three areas: history, performance, and methods.
(Under this plan, review panels would replace certification officers.)
16. Onsite visitation for teacher preparation programs be conducted with specific provisions made for unique qualities of the fine arts.
17. The above proposals be evaluated after three years.

These proposals are being discussed by the music administrators in our State for possible endorsement. Getting these approved and funded will be a challenge for all of us involved in teacher education in Arkansas. Perhaps an opportunity will be provided at a later date to have someone share with you the effectiveness of the proposals which were adopted.

MUSIC TEACHER CERTIFICATION IN LOUISIANA

DAVID SWANZY
Loyola University

In 1972, Irving Wolfe published a work which reported music teacher certification requirements in all states. That topic was also the subject of the 1982 Loyola Music Symposium, the report of which was an MENC publication by Robert L. Erbes—*Certification Practices and Trends in Music Teacher Education 1982–83*. This is an excellent reference for comparing various state requirements and is the source of comparisons presented in this paper.

Louisiana has two types of music certification, both K-12, covering vocal and instrumental music separately. Of course, dual certification is possible by taking additional hours. There are 46 semester hours of general education required, 27 in professional education, and 62 in music (including 32 in musicianship and 30 in performance). The requirements in general and professional education are similar to the requirements in many other states, but the 62 hours in music (which compares favorably to NASM stated minimums), is higher than most.

Practical experience in the classroom, including schools of varied socioeconomic and cultural characteristics, is required at the sophomore level. In the senior year, student teaching must include 270 clock hours, with at least 180 hours of actual teaching. A substantial portion of this should be on an full-day basis. Obviously, minimum student teaching requirements cover one-half of a semester of full-time work, although variations of this 270 clock hour requirement may occur throughout the semester.

Admission to a program of teacher education (normally occurring at the end of the sophomore year) requires a GPA of 2.2, a score of 645 on the Communications Skills section of the National Teachers' Exam, and a 644 on the General Knowledge section. In addition to the degree requirements, certification requires a GPA of 2.5, a C or better on all required music and education courses, and scores of 645 and 530, respectively, on the Professional Education and Music Education sections of the NTE.

Present discussions in the state are leading toward serious consideration for requiring that teacher preparation programs be extended to five years. However, very loose guidelines seem to be evolving, leaving the following possibilities and questions:

1. Can the five-year program culminate in a graduate degree?
2. Can there be a temporary certification after four years?
3. Can a paid internship be a part of the fifth year?

4. What about those programs that are already approaching five years?
5. Because music already has at least 62 hours required, should it be exempt from further expansion?
6. Will (and should) state requirements for professional education and general education increase to fill the five-year program?

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

First General Session
Sunday, November 23, 1986
1:00 p.m.

The opening session was called to order by President Robert Glidden who called on Robert Bays to lead the Association in the singing of the National Anthem and the Hymn of Thanksgiving, with Arthur Tollefson as pianist.

President Glidden then recognized the officers or staff representatives of colleague organizations who were in attendance:

Robby Gunstream, Executive Director, College Music Society
Laurie Barton, Administrative Associate, Foundation for the Advancement of Education in Music
Paul Lehman, Vice President, Music Educators National Conference
Sigfred Matson, President, Music Teachers National Association
John McLaughlin, Education Director, American Council on the Arts
Barbara Peterson, Broadcast Music, Inc.
Frances Richard, ASCAP
Michael Murray, Music Publishers Association

Also recognized was the honorary member in attendance, Lawrence Hart, formerly Commissioner and Chairman of the Commission on Undergraduate Studies.

Other members seated at the podium were introduced:

Robert Werner, Vice President
Fred Miller, Treasurer
David Boe, Secretary
Harold Best, Chairman, Commission on Undergraduate Studies
Thomas Miller, Chairman, Commission on Graduate Studies and Immediate Past President
Robert Bays, Past President
Arno Drucker, Chairman, Community/Junior College Commission
Helen Jackson, Chairman, Commission on Non-Degree-Granting Institutions
Robert Thayer, Chairman, Committee on Nominations
Samuel Hope, Executive Director

President Glidden recognized the ca. 60 new executives attending their first meeting who were acknowledged with applause.

Harold Best, Chairman of the Commission on Undergraduate Studies, was recognized to present the reports of the four commissions. Mr. Best provided the following overview of Commission activity in November of 1986:

After Positive action by the Commission on Community/Junior Colleges, the Commission on Undergraduate Studies, and the Commission on Graduate Studies, the following new institutions were granted Associate Membership:

Jacksonville State University
Mobile College
Northern Kentucky University
Southwest State College
Temple Junior College
University of North Carolina, Wilmington
University of Wisconsin-River Falls

After Positive action by the Commission on Undergraduate Studies, and the Commission on Graduate Studies, the following new institutions were granted membership:

Northwestern College University of North Alabama

The Non-degree-granting Commission reviewed two applications for renewal of membership and six applications in all other categories.

The Commission on Community/Junior Colleges reviewed one application for renewal of membership and four applications in all other categories.

The Commission on Undergraduate Studies reviewed thirty-one applications for renewal of membership and sixty-seven applications in all other categories.

The Commission on Graduate Studies reviewed sixteen applications for renewal of membership and thirty-five applications in all other categories.

At the conclusion of Mr. Best's report, President Glidden welcomed and introduced the representatives of the new member institutions.

President Glidden asked Robert Bays to stand and to be recognized with honorary membership. Mr. Bays, Past President of the Association, was greeted warmly with applause.

Frederick Miller presented the annual report of the treasurer. A motion to accept the report was introduced by Mr. Miller, seconded by Mr. Fott, and passed by the Association with no audible dissent.

Samuel Hope was next recognized. Mr. Hope paid tribute to two NASM staff members who were completing service at the national office: Willa Shafer, Administrative Assistant, following eight years of service, and Michael Yaffee, Assistant Director for Operations, following ten years of service. Mr. Hope then introduced staff members present at the meeting: Karen Moynahan, Cynthia Rose, Margaret O'Conner, and Charles Imhoof. Appreciation was expressed to the Baldwin, Kimball, and Steinway Companies, to the Lutton Agency, and to Pi Kappa Lambda, who provide special social functions during the Annual Meeting for members of the Association.

Proposed amendments to the By-Laws and Standards, as recommended by the Board of Directors, were before the membership for action. Upon a motion made by Mr. Blocker and seconded by Mr. Bengtson, they were passed with no audible dissent.

The President expressed appreciation to Earl and Marilyn Juhas who were responsible for local arrangements.

Mr. Glidden then presented the annual report of the President, which is printed elsewhere in the *Proceedings*.

At the conclusion of his remarks, Mr. Glidden recognized Robert Thayer for the report of the Committee on Nominations. Mr. Thayer introduced those individuals who had been nominated for election and solicited write-in nominations from the membership.

The keynote address was delivered by Thurston Manning, North Central Association of Colleges and Schools.

The opening general session was adjourned at 2:17 p.m.

Second General Session
Monday, November 24, 1986
11:45 a.m.

President Glidden called the meeting to order and recognized Craig Singleton for the report of the Committee on Ethics. Mr. Singleton noted that the committee had received no formal complaints, but that there was considerable interest in problems associated with student recruitment.

Mr. Hope was recognized for the report of the Executive Director. Mr. Hope first recognized the executives of music sororities and fraternities present:

Patricia Stenberg, National President, Sigma Alpha Iota
Lee Meyer, National President, Mu Phi Epsilon
Ed Klint, Executive Director, Phi Mu Alpha Sinfonia
Robert Hause, President, Sinfonia Foundation

Mr. Hope also expressed appreciation to President Glidden for his many efforts on behalf of the Association. He directed the attention of the membership to his written report, included in the convention packet and printed elsewhere in the *Proceedings*.

Robert Thayer, Chairman of the Committee on Nominations, again introduced the candidates for election to offices and commissions, following which the election was conducted by written ballot.

President Glidden next introduced the Honorable William Bennett, United States Secretary of Education, who addressed the Association. Mr. Bennett's

remarks are printed in the *Proceedings*. Following his address, Mr. Bennett responded to questions from members of the Association.

The second general session adjourned at 12:48 p.m.

Third General Session
Tuesday, November 25, 1986
11:30 a.m.

President Glidden called the meeting to order and recognized each of the Regional Chairmen, who presented their reports. These reports are published elsewhere in the *Proceedings*.

Mr. Glidden next recognized Past President Warner Imig, who was greeted with applause.

The President expressed appreciation to Thomas Miller for serving pro-tem as Chairman of the Committee on Graduate Studies.

The President and Executive Director next conducted a drawing for the door prize which went to Bruce Benward.

The following election results were announced:

Treasurer: Frederick Miller

Commission on Non-Degree-Granting Institutions Chairman: Helen Jackson

Commission on Non-Degree-Granting Institutions: John F. (Del) Sawyer

Community/Junior College Commission: Robert Blocker

Commission on Undergraduate Studies: Colin Murdoch, Marceau Myers, James Sorenson

Commission on Graduate Studies Chairman: Robert Fink

Commission on Graduate Studies: Donald McGlothlin, Lyle Merriman, Marilyn Somville

Committee on Ethics: Charlotte Collins, Relford Patterson

Committee on Nominations: Robert Cowden, Warren Hatfield (Others appointed by the Board of Directors: Wayne Hobbs, Daniel Neuman, and David Tomatz, Chairman)

The Third General Session was adjourned at 11:52 a.m.

Respectfully submitted,

David Boe,

Oberlin College Conservatory of Music

REPORT OF THE PRESIDENT

In your meeting folder you have a thorough report of NASM's activities during 1986 from Executive Director Sam Hope, and you will hear a brief report from Mr. Hope tomorrow. Therefore, in this report I will not attempt to chronicle the year's projects and activities. Rather, I would like to comment generally on three areas:

- 1) NASM's accreditation activities and philosophy;
- 2) the arts in education—our involvement in efforts to improve the status of the arts at all levels of education; and
- 3) the business aspects of your Association.

ACCREDITATION

Since 1928 when NASM first accredited music programs and institutions, accreditation has been our primary function. Actually, the word never appeared in our *Handbook* until just a few years ago, but I think you are aware that NASM is one of the oldest and largest of the nation's specialized accrediting agencies. I hope that we are one of the most respected as well, in terms of thoroughness, fairness, and flexibility. We have every right to be proud of such a record. NASM has been effective in helping to improve programs, usually in a very gentle manner, because we have tried always to maintain respect for institutional autonomy, for the uniqueness of institutions, and for the need for programs to experiment with new approaches. Those attitudes, of course, must always be balanced with the responsibility for upholding standards and guidelines that have been collectively determined by this entire body, but our manner of accreditation has been such that the letters of thanks and praise we receive outnumber by many times those that express complaints or concerns.

Despite pride in a good record, we want continually to improve. We know that we can never do enough to achieve absolute consistency in the accrediting process, but we keep striving for improvement in that area. We have in recent years devised more through training programs for visiting evaluators and we are pleased with the results of those efforts thus far. We have been exploring means by which we can solicit feedback on a systematic basis from institutions that have been through our process, and we hope to learn from that experience. In a somewhat broader realm, we have initiated discussions about research into the way music departments and schools function—what do we need to know to improve the teaching and learning of music in higher education? We will be having discussions about that with representatives from some research institutions during this meeting, trying to determine what next steps, if any, the Association should take in fostering such research.

Your Executive Committee held an intensive three-day meeting this past summer to reflect on various policies and procedures in a long-range planning effort. One of the principal topics of discussion was our philosophy about accreditation. How stern should we be in monitoring standards? Should we change our emphasis in any particular direction? Are we serving the entire community of music in higher education or are we basing too much on the needs or desires of one size or type of institution? In what ways can NASM be of more assistance to institutions in these times? There are no obvious nor easy answers to those questions, but the Executive Committee wishes to confirm to you that NASM's approach to accrediting is now and should continue to be one of *service* to institutions. We want to be viewed as being *diagnostic* in our approach, rather than merely judgmental. We *do* hope and expect that visiting evaluators will behave more like consultants than examiners, as we hope that visitors and commissioners will give greater consideration to *qualitative* aspects of a program than to *quantitative* ones.

"Quality" is, of course, currently the focus in higher education circles as a result of the reports that have been issued by various panels and commissions during the past two years. It is curious that the word "quality" is presently bandied about as though it were some strikingly new objective, as though those of us who participate in accreditation had not been focussing on that all along. In reference to the critical reports on higher education, I find it interesting to measure music programs against the statements and recommendations contained therein. In many respects music programs grade very well. Several of the reports call for greater attention to "outcomes measurement," for example, and that is something we do as a matter of course because what we teach is so readily observable in comparison to most disciplines. (No one to my knowledge has yet proposed giving an end-of-term jury exam by the multiple-choice method.) Some reports have called for better counselling of students, and in most cases we do that well because of the one-to-one relationship we enjoy with our students. At least one report has recommended more opportunities for students to study in depth, and another made its central theme that of student involvement in learning. I think music programs deserve high marks in both of those respects.

However, at least one report (the Association of American Colleges' *Integrity in the College Curriculum*) suggested that the faculty *as a whole* take responsibility for the curriculum *as a whole*, and I believe we are remiss there, at least in most of our larger institutions. In my opinion we have allowed music study to become much too fragmented, for the same good reason that that has happened in other disciplines: the specialized training and research/creative interests of faculty. The AAC report also emphasized that the first obligation of college professors is as teachers. If grades are given for attitudes and effort, music programs would fare well—most music faculty, I believe, are sincerely interested in teaching. *But*, those of us who are responsible for advanced graduate programs cannot take much pride in the job we have done in preparing college

teachers. While scholarly abilities and performance acumen stand at a very high level, most beginning college teachers will resort to “teaching as they were taught,” if only because they have had no opportunity to explore any other approach. The College Music Society presently has a study group assigned to this topic and I am pleased to have been asked to serve with that group. I hope it will produce a useful report that can help to guide us in improving the preparation of college music teachers. NASM is also taking leadership in this—we have an open forum on the topic at this meeting and we have scheduled a session at next year’s meeting in Boston to discuss the preparation of college teachers.

The higher education reports have given too little attention or credit to accreditation as an important factor in improving quality. Where accreditation has been mentioned, the reference has been on getting “tough,” and I believe part of the problem is that few people, the informed critics included, are intimately familiar with how accreditation actually works. Thus, some comments and recommendations relative to accreditation have been simplistic and inappropriate. We should be reminded that voluntary accreditation is a thoroughly American concept—its strength is based more on persuasion than on power. It often works in subtle ways and it is usually slower in effecting change than we would like, but its place is still considerably quicker than that of the government bureaucracies that govern education in other nations. I hope you will agree that the accrediting practices and procedures of this Association have and are working for the improvement of quality in music programs—that is, after all, what we are supposed to be about.

THE ARTS IN EDUCATION

Article II of the NASM Constitution begins by stating that “the purpose of the Association shall be to advance the cause of music in American life and especially in higher education.” We have aimed to exert leadership in the policy arena through the Working Group on the Arts in Higher Education and through various presentations such as one that Sam Hope and I made to the National Conference of State Legislators in August. Sam personally has worked tirelessly for the cause of music and the arts in education and he is to be highly commended not only for his dedication but also for his articulateness when speaking on these issues. You may be aware that he gives a great deal of his own time to serve as one of the editors of *Design for Arts in Education* magazine, an important journal that addresses policy matters in the world of arts education. Several persons in this assembly have contributed to *Design* magazine, and I hope everyone reads it faithfully.

NASM has tried to focus on two concerns relative to people’s awareness (or lack thereof) about the arts:

- 1) the importance of music and the arts in our lives; and

- 2) the fact that musical behaviors and musical processes must be *learned*, and that there is a place for such learning at *all* levels of education.

Those concerns have led us to assist in the organization of, and to enthusiastically support, the Foundation for the Advancement of Education in Music. The Foundation, represented here by its administrator, Laurie Barton, was introduced to you at last year's meeting by President Tom Miller. It enjoys the participation of other major organizations of music teachers—the Music Educators National Conference, the Music Teachers National Association, and the College Music Society—as well as a healthy and still growing contingent from the music industry: the National Association of Music Merchants, the National Association of School Music Dealers, the National Association of Band Instrument Manufacturers, the Music Publishers Association and others. The Foundation is a major effort to focus on the disciplined study of music and on changing the American public's awareness of the important role music learning plays in people's lives. The first set of materials, as you have already seen, is now a reality. The next step is to coordinate the distribution of materials and ideas on the state and local levels.

We need community leadership and *that's where you come in!* In this room is undoubtedly the most potent force in America for effectual leadership in local communities, and I for one believe that to be an important part of our overall responsibilities as music administrators in higher education. There are others who agree—allow me to cite three examples from among those present:

Warren Hatfield, South Dakota State University, recognized the importance of the National Endowment for the Arts' efforts to broaden the concept of "Artists in the Schools" to one of "Arts in Education." He also recognized that such an effort, to be successful, requires leadership from people who are knowledgeable about music in the schools. Consequently, he volunteered for service on the State Arts Council in South Dakota, and has now been elected chairman. Warren Hatfield *will make a difference* in the cultural climate of South Dakota.

Bill Hipp, my colleague at the University of Miami, recognized a vacuum caused by the demise of the professional orchestra in Miami and took the leadership in presenting and promoting a major community music festival. He has just completed the third annual *Festival Miami*. He is doing his part to change the community image from Miami Vice to Miami Nice, and I can assure you that Bill *is making a difference* in the cultural climate of Miami.

Bob Freeman, the Eastman School of Music, was presented with the dilemma some years ago of whether to renovate the old Eastman facilities in downtown Rochester or build new on the University of Rochester campus. He stuck with the heritage of the School and not only renovated those facilities but led a major urban renewal project in his part of the city. Bob Freeman *has made a difference* in the cultural environment of Rochester.

Such community leadership is possible for all or us. Most of us are doing *something*—nearly all of us *can* do more. I challenge you to do your part. I

also challenge you to consider how you can help disseminate materials and participate in other projects of the Foundation for the Advancement of Education in Music. We need your help, and it may not be too dramatic to say that America's cultural future depends on it.

MANAGEMENT OF THE ASSOCIATION

On a different topic, let me say a few words about the business of your Association. I hope you concur that NASM has been well managed. When we purchased office space in 1974, the leadership did so with a certain amount of trepidation, only because that was our first venture into such a major financial commitment. At that time the Association had had a full-time executive officer for only eight years, and an obligation of \$75,000 for the purchase of office space required most of what we had in reserve. Over the years, however, that decision has saved NASM tens of thousands of dollars compared with the cost of leasing an office in downtown Washington. In 1987, for example, the amount of office space we own would cost more than \$50,000 to lease at One Dupont Circle (where we were previously located). The total cost of our mortgage payments, condominium fee, and taxes in Reston will be less than 40% of that, so we will save approximately \$30,000 next year alone.

Now we have outgrown the office that was purchased in 1974, and for several years the Executive Committee has been considering what course it should take in accommodating our expansion. This past year we found what we believe to be a bargain, a larger space in the same office condominium where we have been located for the past twelve years. We were also successful in finding a buyer for our present space, so for a fraction of what we had anticipated might be necessary we have expanded our office space from 1750 to 2700 square feet. The move should be accomplished by the first of the year, or shortly thereafter, and our street address will remain the same. Only the suite number will change.

NASM is fortunate to have an exceptionally dedicated staff, beginning with our executive director, Samuel Hope. I know that you share my appreciation for Sam's intense and conscientious way of conducting our business. He is responsible for the standing we enjoy as a leader in policy formulation for the arts in education, as well as in accreditation, and your Executive Committee has felt that he deserves some recognition for what is now eleven years of faithful service. We have therefore granted Sam a sabbatical leave of three months' duration, during which time we want him to be able to free himself of office responsibilities so that he can read, think, write music, or whatever strikes his fancy. All we ask is that he not spend that entire time writing documents that the Executive Committee is expected to read, because we would never catch up with all that he could write in that amount of time.

We were sorry to lose during this past year two long-time employees, Michael Yaffe and Willa Shaffer. However, both were presented with oppor-

tunities for professional advancement and we understand their desire to take advantage of those opportunities. We wish them well in their new positions.

At next year's Annual Meeting we will be considering what our dues policy should be for the next five years. Our challenge, of course, will be to continue moving forward in service to our membership, in the sophistication of our accrediting operation, and in the leadership role we have come to expect of ourselves in policy formulation, all this in what seem to be increasingly difficult times economically for higher education.

Finally, let me emphasize how important your participation is to the work of NASM. An accrediting organization depends heavily on the work of volunteers. If I counted correctly, the printed program for this meeting lists nearly 100 different names of participants from member institutions. More than 40 persons from as many institutions serve as elected officers, board and committee members, and members of accrediting commissions, and our list of accrediting visitors numbers nearly 80. Please remember that NASM is *WE*, not *THEY*. *WE* set the standards, *WE* implement them, *WE* collectively determine the policy and future of the Association. We want *you* to be involved in the work of NASM, and to the extent that you are this will continue to be a vital and effective organization.

Robert Glidden
Florida State University

REPORT OF THE EXECUTIVE DIRECTOR

1986 has been one of NASM's most active years. Our regular operations in accreditation, statistics, and professional development for music executives have continued to intensify. In addition, conditions inherent in the present intellectual climate have created opportunities for significant improvement in the contexts for the work of member institutions.

NASM ACCREDITATION: STANDARDS, POLICIES, AND PROCEDURES

During the past year, our record-keeping for Accreditation has been changed from word processing to computers. The main item of record for each institution is the information contained in the Annual Audit members receive for review and correction each fall. Computerization of this information will enable the staff to be more efficient in developing Commission agendas, preparing the annual Audit process, and compiling the annual Directory. The sorting capability of the new system will also enable us to compile special lists of institutions by degree programs offered, reevaluation schedules, region, and many other parameters. We project another six months of work with the new system before all of the bugs are removed; however, we are convinced that the NASM National Office now has the most advanced record-keeping system of any group engaged in accreditation.

In November of 1985, the Membership passed new standards concerning the preparation of orchestral conductors. These standards have given the field an incentive to review the quality and content of present conducting programs. The NASM membership is to be commended for the two years of patient effort required to complete revisions to the text originally proposed.

Member institutions involved with re-accreditation during the past two years are familiar with NASM's experimental evaluation project which seeks institutional response concerning the effectiveness of various stages of the accreditation process. The NASM Executive Committee has decided that the test phase will be continued for an additional year before a regular program is put into place. So far, most respondents to the evaluation questionnaire indicate that a longer visit would be desirable.

NASM is now engaged in a revised program for the training and development of visiting evaluators. Intensive day-and-a-half long workshops replete with case studies of fictitious institutions are being held both for new evaluators and experienced evaluators. This new level of attention should ensure that the Association continues to provide outstanding accreditation services. Eventually,

the Executive Committee projects three levels of workshops for evaluators which, again, should be the most extensive formal training program in the accreditation community.

In addition to work on the personnel side of accreditation, the Association can look forward to careful reviews of our various standards statements over the next few years. The Association has spent a decade with the same basic standards format. During this time, many refinements and additions have been made; however, every institution in the membership has now been reviewed under standards first established in the mid 1970's. At the time they were developed, the NASM standards were among the first in accreditation to focus on student competencies, or on what today is referred to as "outcomes." These standards have served the Association well and have provided a strong background for the Association's growing concern for a more diagnostic approach to accreditation.

Early projections about a critical look at the NASM standards do not suggest that massive revisions are on the horizon. However, everyone has an interest in ensuring that accreditation standards encourage the best quality of thought and action. Most early discussions have revealed the need to analyze the current meaning of our standard statements both for their philosophical connection to the best possible music training and to their effectiveness in engendering on our campuses conditions which can produce the leadership music will need in the future.

NASM is also reviewing its position with respect to the accreditation of preparatory programs in degree-granting institutions. A preliminary proposal in this regard has been the subject of hearings at this meeting. We will be advising the membership of the result of these hearings in forthcoming *Reports to Members*. It should be emphasized that this proposal retains the voluntary philosophy behind NASM accreditation. Its provisions simply facilitate the accreditation of a preparatory program if an institution so wishes.

NATIONAL ACCREDITATION ISSUES

For the last two years we have given favorable reports concerning movements in the national accreditation community. We are pleased to continue that tradition this year with a focus on the positive activities of the Council on Postsecondary Accreditation. COPA has been in the forefront of efforts to bring the work of accreditation into current national discussions on educational quality. The statesmanship exhibited by COPA officers and staff in maintaining an appropriate presence in these discussions bodes well for the future.

Richard Millard, President of COPA since 1980, has announced his intent to retire on July 1, 1987. President Millard has been an outstanding leader for COPA, guiding it through the shoals of higher education politics with great patience and skill. He has always attempted to keep the accreditation community

and the higher education community focused on issues of educational quality and content. We all know what a difficult job this is given the increasingly corporate nature of higher education.

During the past year, COPA was engaged in a self-analysis procedure that produced a very hopeful report. NASM President Robert Glidden was a member of the COPA Self-Study panel which was Chaired by Peter McGrath of the University of Missouri. The Self-Study group charged the accreditation community, and particularly the higher education community as a whole, to upgrade their respective aspirations for accreditation as the primary quality review mechanism in American higher education. The report did not equivocate in its criticism of some accreditation practices. However, the report does place these criticisms in a context of strong support for the accreditation process and for the positive effect accreditation has had on the development of American higher education.

COPA is also involved in tackling a variety of thorny issues. One of these concerns a means by which accrediting agencies can provide the most sensitive and comprehensive evaluations of their own standards. A COPA task force was created to study this issue and produced an extensive report in the Spring of 1986. As a result of this group's work, it became apparent that COPA's standards statements used for the recognition of accrediting bodies needed review and revision. A task force is now engaged in this process. It is an honor to serve on both of these task forces as well as an elected member of the COPA Committee on Recognition, a body similar to the NASM Commissions on Accreditation.

The United States Department of Education is in a reorganization phase with respect to its accreditation policy and review mechanisms. Also on the federal front, the Higher Education Act contains legislation calling for a Congressionally-sponsored study of accreditation in the context of federal student loan programs. It is not clear the extent to which this authorizing legislation will be funded. Clearly, if all projected studies and activities involving accreditation actually get under way, 1987 will be a very busy year.

ARTS AND ARTS EDUCATION POLICY

During 1986, NASM has been deeply involved in activities concerned with building the context for music study in the United States. The most active arena has been K-12 arts education with significant movement evident in government circles and in the arts community as a whole.

NASM joined with its colleague accrediting agencies in the arts and organizations such as MENC and the National Art Education Association to produce two briefing papers. The first was entitled "K-12 Arts Education in the United States: Present Context, Future Needs." The second was entitled "The New Arts in Education Program at the National Endowment for the Arts." These briefing papers have been distributed to each NASM member and to the arts

education community as a whole. Evidence indicates that they have had a major impact on the thinking of teachers, administrators, and lay persons concerned about K-12 arts education.

NASM has maintained a presence in a number of national efforts concerned with furthering the cause of rigorous K-12 arts education. These ranged from activities in Washington to presentations by the President and Executive Director at the National Conference of State Legislatures meeting in New Orleans last August.

Significant progress has been made this year in obtaining greater federal attention to the importance of arts education. Members are now familiar with new initiatives at the National Endowment for the Arts and in the Office of the Secretary of Education. Both Chairman Hodsoll and Secretary Bennett have been using the public forums available to them to advance the concept of a comprehensive education that includes the acquisition of knowledge and skills in one or more of the arts disciplines. We look forward to a continuation of these efforts.

Members are also aware of NASM's participation in the Working Group on the Arts in Higher Education. Others involved in this enterprise are the National Association of Schools of Art and Design, National Association of Schools of Theatre, National Association of Schools of Dance, and the International Council of Fine Arts Deans. The Working Groups statement entitled "Arts Education: Beyond Tradition and Advocacy" has had major influence in the current debate about the need for greater rigor and substance in school-based arts programs. In September of 1986, the Working Group published a document entitled "The Structure of the Arts in the United States." Already, this document is extremely popular. Our next project is to produce a policy statement on teacher education in the arts disciplines. Hearings on this document have been held at these meetings.

I want to thank all NASM representatives for their careful attention to drafts of these Working Group papers. The comments we receive in hearings, in writing, and by telephone help each drafting committee to produce a document that truly reflects the views of the higher education community. Of course, the next step is ensuring that these documents reach individuals who should have them. NASM and the other organizations in the Working Group simply do not have the resources to match those of major foundations, governments, or corporations. However, we do have a large group of individuals committed to the cause of serious instruction in the arts disciplines who have significant capabilities in sharing these messages in personal and powerful ways throughout the nation.

PROJECTS

NASM's project activity continues unabated. The Association is now in the fourth round of participation in the Higher Education Arts Data Services system.

Although no statistics gathering mechanism is perfect, we believe that the HEADS system is the most comprehensive statistical analysis program undertaken on a regular basis by any disciplinary field in higher education. The HEADS system is so advanced that at last report, its major features are being considered by the regional accrediting associations as a model for a common data collection system. We should all take pride in NASM's historic dedication to the development of meaningful statistics on music in higher education.

The HEADS system is dependent on the dedication and commitment of the NASM membership. Fortunately, this commitment never wanes. We continue to ask that you make every effort to exercise your responsibility in a timely fashion. Many individuals rightly become impatient to receive complete data. However, the data cannot be compiled until the large majority of institutions have responded. This year, the HEADS project should run according to schedule and we encourage you to be sure that your response is in the National Office by December 15, 1986.

During the last Annual Meeting, we reported on the development of a new initiative entitled The Foundation for the Advancement of Education of Music. This effort represents a new combination of resources and commitment from professional music education organizations and the music industry. In the past few months, the Foundation dream has become a reality. NASM members have already received the first fruits of this effort to promote the serious study of music as widely and pervasively as our pooled resources will allow. As is the case with so many of our efforts, we cannot match the budgets of major profit and non-profit entities; however, if each member of the music teaching community and each member of the music industry will use his or her influence and time to ensure appropriate placement of Foundation materials, our promotional campaign will produce significant results. The Foundation was established recognizing that its effectiveness can only be measured over the long-term. Its focus is simple and its activities do not duplicate those of any other music organization. Its tone is serious and professional, and its messages challenge individuals to become actively and intellectually involved in music study.

NASM is also a partner with the other arts accrediting agencies in sponsoring a writing competition in cooperation with Heldref Publications. The winner of the competition will be awarded the "Reston Prize" for producing the most outstanding policy paper concerning the connection between higher education and K-12 arts education. Entrants must be under 35 years of age as of March 31, 1987. We encourage each NASM representative to bring this competition to the attention of graduate students, teachers, and faculty members who can meet the age requirements.

NASM has also continued its project activity concerning the professional development of music executives. Members will note that this present Annual Meeting has a format combining the best features of the old "Broadmoor" and

“Standard” formats. There are plans to continue the same pattern next year in Boston. The Annual Meeting is the Association’s most important opportunity to provide a forum for the administrative leaders of music in higher education. The NASM Executive Committee gives serious consideration to every suggestion concerning Annual Meeting format, content, and personnel. Basic meeting planning is going on all the time and it is not too early to forward your suggestions for the 1988 Annual Meeting which will be held at the beautiful new Fairmont Hotel in Chicago.

In November of 1987, the Association will hold a pre-meeting conference on preparatory divisions. Further details about this conference will be forthcoming in a future *Report to Members*. We hope you will make plans now to bring the administrative head of your preparatory program to share in the intensive discussions now being prepared. Among other topics, the meeting will include considerations of the connections among preparatory programs and degree-granting programs in music. Representatives of non-degree granting institutions in NASM as well as the leadership of the National Guild of Community Schools of the Arts are to be commended for their vision and cooperation in the preparation of this event.

NASM is continuing preliminary discussions concerning the concept of a research agenda for music in higher education. This topic was first considered at the 60th Anniversary Meeting in 1984. Consultations are continuing to determine the extent to which the Association can be effective in providing a mechanism for encouraging and disseminating research on issues of particular importance to the education and training of professional musicians. Of particular interest is the possibility that several NASM member institutions might volunteer to form consortia in order to concentrate on specific research items. In the sciences, such consortia are often formed through research grants and other funding mechanisms. In our field, only a voluntary approach can produce the same kind of cooperative effort.

The NASM Executive Committee is in the early stages of discussion about the feasibility of developing a model format for the follow-up of graduates. All of us are aware of the difficulties our institutions have in keeping track of alumni. However, beyond the standard type of contact lies a broader challenge of using follow-up studies of graduates in self-assessment programs within institutions. NASM hopes to suggest workable, common approaches to this issue.

NATIONAL OFFICE

The NASM staff is among the most effective and dedicated in higher education. Without their excellent service on a day-to-day basis, the Association could not be productive in its many areas of responsibility. Over 250 accreditation actions are taken by the Commissions each year, including some 50 full reviews

for accreditation or re-accreditation. Our staff answers myriad questions and works intensively behind the scenes to ensure that the interests of the NASM membership are well served.

I would like to express special appreciation to Michael Yaffe and Willa Shaffer who accepted new positions in October of 1986. Both of these individuals served the Association with great dedication and distinction, Mr. Yaffe for ten years, Ms. Shaffer for eight years. Announcements about changes in National Office staff will be forthcoming after the first of the year.

Our continuing staff members, Karen Moynahan, Margaret O'Connor, Cynthia Rose, and Frances Mortellaro embody the best traditions of NASM. Their service to Association members and their dedication to the cause of music in higher education are outstanding. The Association does have one new staff member, Kelly Bowman who joined the NASM staff on October 15, 1986. Already she is making a significant contribution.

If you plan to be in the Washington area and wish to visit the NASM office, please write or call us. NASM is located near Dulles International Airport, about 25 miles from downtown. We will be glad to give you specific directions when you contact us.

The Association's efforts, as important and intensive as they are, exist only to serve the cause of music in higher education and what that cause means to the development of American civilization. NASM is blessed with a strong volunteer spirit that is manifested daily in the dedicated work of many individuals. Our elected officials, volunteers in the evaluation process, presenters at Annual Meetings, and many others contribute the time and energy that make the Association so respected. This volunteer spirit, centered in noble aspirations and high purpose, is the lifeblood of NASM's work. The continuance of this spirit and its impact on all of our efforts provides assurance that we can fulfill our responsibilities to the future.

The Association solicits your suggestions for improvement in any phase of its work. You may communicate most efficiently with the various Commissions and committees by writing to me at the National Office. I will make sure that your concerns receive every consideration by the appropriate group. Since NASM exists to serve the music community in higher education and the music profession as a whole, it is important that you let us know how we may assist you. We promise to continue the NASM tradition of providing the best possible service we can, whatever the occasion.

Respectfully submitted,
Samuel Hope

REPORTS OF THE REGIONS

REGION ONE

Region I met Monday, November 24, 1986. In addition to the presentation "Helping University Personnel Through Personal Crises," led by Dr. Richard Grosz, Psychologist, University of Colorado, and Ilse Gay, Counselor, University of New Mexico, suggestions were sought and received for topics and issues that could be part of the 1988 Annual Meeting. Two states, California and Utah, were identified as having regular annual meetings of music executives from schools of higher education. Also, attention was brought to the briefing paper "The New National Endowment for the Arts, Arts-in-Education Program" and to the goals and ambitions of the newly-formed Foundation for the Advancement of Education in Music.

Topics Suggested for '88

1. The Shift to Passive Music Experiences rather than Active Music-Making. (Listening as opposed to performance, creativity.)
2. Technology: place in music education; expectations for music majors; machines and how they are to be used; machines a unit must have, should have; philosophy statement about technology and its place in education of musicians.

Issues

1. Redundance in the NASM Self-Evaluation Questionnaire.
2. Conflicts: NASM Expectations vs. State-mandated ceilings on curriculum. Example: A major can be no more than "X" number of hours.
3. Representation on NASM Commissions: More attention to geographic and type of institution (private vs. public, small vs. large).

Peter L. Ciurczak
Chairman

REGION TWO

Region 2 elected Ronald Wynn from Western Oregon State College secretary, to complete the team of Carl Reed, Seattle Pacific University.

Members were alerted to the support services available from the Foundation for the Advancement of Education in Music.

Members will be asked to arrange suggested topics in priority order via mail to select the subject of the 1987 regional meeting. At the same time, they

will designate their preferences about a regional meeting at the Northwest Division of MENC conference in Portland in February.

Members and guests heard an excellent presentation on faculty evaluation by Dr. Robert Cowden, who discussed both the current research in the field and various instruments that may be used. Among the data that have been collected, the results show that department heads and deans continue to value excellence in teaching at the top of the list of necessary attributes for faculty in higher education.

Wilma Sheridan
Chairperson

REGION THREE

Lonn Sweet, vice chairman of Region 3, presided in the absence of chairman Jonah Kliewer.

Vice chairman Sweet discussed the pamphlets produced by the Foundation for the Advancement of Education in Music and encouraged their widespread use.

He also alerted members to watch for the briefing paper on the new Arts in Education Project of the National Endowment for the Arts which will soon arrive in the mail.

He then described the Hodgkinson report on student demographics, entitled "All One System," and encouraged all members to send for a copy. He gave the address where the report could be ordered.

He informed the members that NASM would provide consulting services for member schools for the purposes of developing ideas and problem solving.

Vice chairman Sweet mentioned that dues have been increasing by ten percent per year and that next year the membership would have to reconsider its dues structure.

At the meeting of regional officers on Saturday, the National Office requested that the region chairs inquire of their members which states have music executive organizations and who the contact persons are for those organizations. A poll was conducted, and it was learned that all states in Region 3 had such organizations with the exceptions of North Dakota and Wyoming. A list of the contact persons for these organizations has been submitted to the Executive Director.

Vice Chairman Sweet told the members that chairman Kliewer will solicit suggestions for 1987 regional meeting topics in writing and will include a list

of the twelve topics chosen for the Annual Meeting in Boston in order to stimulate suggestions.

Following the business meeting, Professors Donald Hamann and Elza Daugherty, both from the University of Northern Colorado, presented a paper on "Faculty Burnout and Renewal." Their presentation concluded with the members participating in a "hands-on" demonstration of relaxation techniques designed to reduce burnout-producing stress, followed by a quiet period of meditation, after which the meeting adjourned in a mellow mood at 11:10 a.m.

Respectfully submitted,
Hal Tamblyn
Secretary

REGION FOUR

The meeting of Region IV was called to order by Chairman Milton Schimke (University of Wisconsin-Eau Claire) on Monday, November 24, 1986 at 3:45 p.m. Motion by Wesley Tower (Milliken University) to approve the minutes of the previous meeting, seconded by Marilyn Somville (University of Iowa). Motion approved.

Chairman Schimke announced three new members and welcomed them to Region IV:

- (1) Northwestern College, St. Paul, MN, David Osterland, Chairman.
- (2) Southwest State University, Marshall, MN, Robert Whitcomb, Chairperson.
- (3) University of Wisconsin, River Falls, WI, Donald Nitz, Chairman.

Announcements:

1. The 63rd Annual Meeting of NASM will be held in Boston, Massachusetts at Westin Hotel, November 22-24, 1987.
2. Important information is in the mail that may not have been received by all of the membership. Chairman Schimke strongly encouraged the membership to read the information carefully and to use the material in appropriate mailings. Included are: (a) new information on the National Endowment for the Arts in Education program, (b) a package of camera-ready material that can be included in departmental mailings, recommended to public school music and art teachers for placement in their mailings, and used in some commercial advertising by music dealers, (c) a packet of materials appropriate for use by newspapers. Chairman Schimke stressed that it is our responsibility to make these things work in our own communities.
3. The booklet *All One System: Demographics of Education, Kindergarten through Graduate School*, by Harold L. Hodgkinson, is not available wholesale, but may be ordered for approximately \$2.00. Chairman Schimke

urged members of Region IV who may be unaware of the publication to become familiar with this important resource. The address is:

Institute for Educational Leadership, Inc.
1001 Connecticut Ave. NW
Suite 310
Washington, D.C. 20036

The telephone number for the Institute for Educational Leadership, Inc. is (202) 822-8405.

Chairman Schimke requested suggestions from the floor for topics for the 1987 Region IV meeting. The following were received:

1. Computers and synthesizers: piano labs, instructional purposes, and general applications.
2. Effects of new retirement laws on our programs and faculty. (It was suggested that an officer in the AAUP or an Academic Dean or Provost who has a good plan for early retirement might be sought.)
3. Use of computers for administrative purposes—including word processing, spreadsheets, and data processing.
4. Compact disks in the music library.
5. Compact disks: Here to stay or soon to be replaced?

Program Development: NASM Annual Meeting, 1987 (November 22–24, Westin Hotel, Boston, Massachusetts). the 1987 Annual Meeting will involve a variation of the traditional format used in 1986 which includes:

A. Two sets of four interest group sessions and one set of workshops arranged by the national office. Topics are:

1. A Survey of Management and Planning Issues for New Music Executives
2. Teacher education I: Attracting and Retaining Students
3. Teacher education II: Curriculum: Length and Sequence
4. Teacher education III: Governance and Certification
5. Management I: Your Printed Image—Graphic Design for Music Executives
6. Management II: Administrative Support Personnel
7. Management III: Grantsmanship in the Local Setting
8. The Preparation of Doctoral Students as Teachers
9. The Liberal Education of Bachelor of Music Students
10. Management Functions and Styles: A President's Perspective in the Role of the Chairman
11. Philosophies and Policies for Ensemble Programs
12. Concepts and Management for Early Retirement Programs

B. Nine regional meetings in two 1-1/2 hour sets (odd-numbered regions/even-numbered regions) with programs developed by the Regional Chairmen.

- C. Open forums (formerly meetings by size and type of institutions)—coordination by the national office.
- D. In addition, there will be a pre-meeting workshop on preparatory programs.

Three additional topics were suggested by Region IV for the 1987 Annual Meeting in Boston for consideration by the National Office:

1. Technological Update. Fred Hanzelin (Thornton Community College) suggested that this topic be included every other year.
2. A review of the Holmes and Carnegie Reports. Sister Mary Hueller (Alverno College) suggested the topic; Marilyn Somville (University of Iowa) suggested that a report on a pilot study in progress at the University of Iowa could be presented.
3. Managing Declining Resources, suggested by Ronald Ross (University of Northern Iowa). Marilyn Somville (University of Iowa) mentioned that Marianne Reese (Ithaca College) is embarking on a project called "Management of Decline." The consensus of the membership was to recommend that Marianne Reese be contacted for a presentation on "Management of Decline."

Chairman Schimke called for suggestions for the 1988 Annual Meeting in Chicago. Four recommendations were made:

1. Technological Update (if not included in 1987).
2. Sharing of resources: Developing better caucuses and networks between institutions and regions, and between states, for purposes for sharing research agendas, equipment expertise, and timely knowledge of such reports as the Holmes Plan (suggested by Marilyn Somville, University of Iowa).
3. Another review of the Holmes Plan to follow-up on our 1987 sessions. (Sister Mary Hueller, Alverno College).
4. Revitalization of management tools for music executives. (Suggested by Robert Roubos, Southern Illinois University-Carbondale).

Members of Region IV were invited by Chairman Schimke to forward any additional suggestions that might later come to mind directly to him. The floor was then opened for suggestions of any issues or concerns (*not* topics for meetings) that should be delivered to the national office. There were none.

In response to a request from Executive Director Sam Hope, Chairman Schimke asked for names of contact persons from each state in Region IV who might serve informally as liaisons between the national office and their state colleagues. The following agreed to serve in that capacity:

1. Minnesota: Steve Schultz (University of Minnesota)
2. Iowa: Arthur Swift (Iowa State University)

3. Illinois: Robert Roubos (Southern Illinois University-Carbondale)
4. Wisconsin: Milton Schimke (University of Wisconsin-Eau Claire)

The tragic and untimely loss of Region IV Secretary, Frank Comella, necessitated the temporary appointment of someone to serve in that capacity for this meeting, and the election at this meeting of someone to serve the remainder of his term. Chairman Schimke announced that he had appointed Art Swift (Iowa State University) for the 1986 Broadmoor meeting, with the understanding that the appointment was for this year only. He then opened the floor for nominations for someone to complete Frank Comella's term by serving as Secretary of Region IV in 1987. Marilyn Somville (University of Iowa) nominated Art Swift, seconded by Ronald Ross (University of Northern Iowa). William Claudson (Southern Illinois University-Edwardsville) moved that nominations be closed, seconded by Howard Inglefield (University of Wisconsin-Whitewater). Motion passed.

An election of officers for Region IV will be held next year. Chairman Schimke stated that he would either appoint a nominating committee or the membership could elect a nominating committee today. The consensus was to have the committee appointed by Chairman Schimke. The following agreed to serve: (1) Ronald Ross (University of Northern Iowa), Chairman of the Committee, (2) Merritt Nequett (College of Saint Thomas), and (3) Robert Roubos (Southern Illinois University-Carbondale). Members of Region IV were invited to forward recommendations to Ron Ross.

Gerald McKenna (University of Wisconsin-Milwaukee), Vice Chairman of Region IV, introduced the guest speaker, David Meeker (Ohio State University). David Meeker presented a paper and spoke on "Articulation between secondary schools and higher education in Ohio: An Update."

Gerald McKenna and Milton Schimke thanked David Meeker for an excellent presentation.

The meeting adjourned at 5:10 p.m.

Respectfully submitted,
Arthur Swift
Acting Secretary

REGION FIVE

Region Five was convened by Chairperson Donald Bullock at 10 a.m. on November 24, 1986. The membership was informed that a Nominating Committee would be appointed in the spring of 1987 to develop a slate of nominees for election to regional office, the election to be held at the 1987 meeting in Boston. The membership was invited to submit names of prospective regional leaders to Don Bullock, who will pass those suggestions on to the Nominating Committee.

Members were encouraged by the Chair to read carefully the *Briefing Paper on the New NEA Arts in Education Program* and the new materials from the Foundation for the Advancement of Education in Music, and to assume a proactive role in the many ways suggested in these documents and materials.

Program topics for the 1987 NASM Annual Meeting in Boston were read and the topic for the Region Five meeting was announced as being "Developing and Maintaining a Public Relations Program." Members present were invited to send Don Bullock names of prospective speakers on this topic, as well as to propose topics for presentation at future NASM meetings.

Dr. Peter Webster of Case Western Reserve University presented a most stimulating paper entitled "The Magic Synthesis: Creative Thinking in Music and Management" which brought together information which has come to be known about the process of creative thinking and those qualities which can be identified in the creative administrator.

The meeting adjourned at 11:15 a.m.

Respectfully submitted by
Donald Bullock
Chairperson

REGION SIX

The Region Six Meeting was called to order at 3:45 p.m., on Monday, November 24, 1986 in the Main Theatre of the Broadmoor Hotel by Chairman Lyle Merriman.

After the introduction of the new music executives in our region the only order of business, the election of a secretary, took place. A nominating committee chaired by Elaine Walter of Catholic University submitted the name of Donald A. Williams of Marshall University for consideration. There being no other nominations, the selection was made by acclamation. Chairman Merriman then announced the topics for the 1987 Boston meeting of NASM and requested suggestions for a regional program to be held at that meeting.

John Laughton, St. Mary's College of Maryland and Veda Zuponicic, Glassboro State College presented a well received program "College Music Programs and Summer Music Festival: The Possibilities of Cooperation."

Respectfully submitted by
Donald A. Williams
Secretary

REGION SEVEN

Region VII convened at 10:00 a.m. Chairman Steven Winick called the meeting to order and conducted a brief business meeting. Rober Coe, chairman

of the Nominating Committee, nominated the following new officers: David Lynch, chairman; Joel Stegall, vice chairman. The new officers were elected without opposition.

Chairman Winick shared with the group a number of announcements on behalf of the Executive Committee and the National Office. Among them were the list of topics to be discussed in the 1987 convention in Boston and notice of new materials soon to be released by the NASM National Office. He also determined that Florida, North Carolina, and Virginia have state associations of music schools.

The program, "Strategies to Raise Capital, Endowment, Scholarship and Operating Funds for the Music Program," was then presented by a panel from the University of Colorado. Dean Robert Fink, Vice President for Development, Pat Welch Schulze, and Assistant Director of Annual Giving, Hayl McMurray gave a clear, effective presentation of fund-raising techniques practiced at the College of Music. They then answered a number of questions.

The program was well received by the approximately 80 delegates who attended. Chairman Winick adjourned the session at 11:30 a.m.

Respectfully submitted,
W. David Lynch
Vice-Chairman and Secretary

REGION EIGHT

A large and enthusiastic crowd gathered at the Region Eight meeting to hear a major statement on the reform of music education and music teacher training by Paul Lehman, immediate Past President of MENC. In his address, entitled "A View of Tomorrow," Dr. Lehman drew upon the unique experiences afforded him as MENC President, as well as his years of service in other capacities to analyze the principal problems of music teaching and teacher preparation today and to suggest solutions.

Elections were held for all regional offices. Elected were Roger Reichmuth, Murray State University, Chairman; David Russell Williams, Memphis State University, Vice Chairman; and Jeanne Schaeffer, Huntingdon College, secretary. In other business, new members of NASM from the region were introduced, topics for future meetings were discussed, the public relations work of the Foundation for the Advancement of Education in Music was highlighted, and the opportunities afforded by the NEA's new Arts in Education program were emphasized.

Wayne Hobbs
Chairman

REGION NINE

Region 9 held a brief business meeting discussing:

1. published materials provided by the Foundation for the Advancement of Education in Music;
2. the briefing paper on the New National Endowment for the Arts Arts-in-Education Program;
3. topics and possible speakers for future meetings; and
4. an overview of the 1987 NASM meeting in Boston.

An election was held selecting Sam Driggers as chairman, Herbert Koerselman as vice-chairman, and Al Washburn as secretary.

Following the business meeting, summaries of the teacher certification programs in Arkansas, Louisiana, Oklahoma, and Texas were presented by Sam Driggers, Allan Ross, David Swanzy, and Harold Luce. Both the formal presentations and the discussion which followed revealed numerous concerns regarding recent changes in teacher certification regulations and some of the strategies for preserving quality programs in music education in the face of the new regulations.

Harold Luce
Chairman

REPORT OF THE COMMITTEE ON ETHICS

CRAIG SINGLETON

Chairman

No formal complaints have been brought before the Committee on Ethics during the 1985-86 academic year. However, the Committee has reviewed requests for further NASM review of policies outlining the ethics of student recruitment. An interest group session on this topic is scheduled at 2:00 p.m. on Monday, November 24, 1986 in Sections A and B of the Ballroom of Broadmoor West. In addition, the Committee on Ethics is collecting members' comment on this question in the process of recommending potential further action to the Executive Committee.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of the NASM Code of Ethics, and especially its provisions concerning student recruitment.

Members also are asked to review the Code's provisions along with the complaint process outlined in the NASM Rules of Practice and Procedure. Both are found in the *NASM Handbook 1985-86*. Questions about the Code of Ethics or its interpretation should be referred to the Executive Director who will contact the Committee on Ethics as necessary. The Executive Director addressed approximately four such inquiries or statements of concern during 1985-86.

I would like to thank Committee members Thomas Gibbs of Birmingham-Southern College and Arthur Tollefson of the University of North Carolina at Greensboro for serving faithfully with me during 1985-86.

ACTIONS OF THE ACCREDITING COMMISSIONS

REPORT OF THE COMMISSION ON NON- DEGREE-GRANTING INSTITUTIONS

HELEN T. JACKSON

Chairman

A progress report was accepted from one institution recently granted Associate Membership.

Action was deferred on one institution applying for Membership.

A progress report was acknowledged from one institution recently granted Membership.

After positive action by the Commission on Non-Degree-Granting Institutions, the following institution was continued in good standing:

Longy School of Music, Inc.

Action was deferred on one institution applying for renewal of Membership.

A progress report was acknowledged from one institution recently continued in good standing.

Fourteen programs were granted plan approval.

Ten programs were granted final approval for listing.

REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION

ARNO DRUCKER

Chairman

After positive action by the Community/Junior College Commission, the following institution was granted Associate Membership:

Temple Junior College

After positive action by the Community/Junior College Commission, the following institution was continued in good standing:

Nassau Community College

A progress report was accepted from one institution recently continued in good standing.

**COMBINED
REPORT OF THE COMMISSION ON
UNDERGRADUATE STUDIES**

HAROLD BEST
Chairman

and

**REPORT OF THE COMMISSION ON GRADUATE
STUDIES**

THOMAS MILLER
Chairman

After positive action by the NASM Commission on Undergraduate Studies and the Commission on Graduate Studies, as appropriate, the following institutions were granted Associate Membership:

Mobile College
Northern Kentucky University
University of Wisconsin-River Falls

A progress report was accepted from one institution recently granted Associate Membership.

After positive action by the NASM Commission on Undergraduate Studies and the Commission on Graduate Studies, as appropriate, the following institutions were granted Membership:

Huntingdon College
Oregon State University
Southeastern Oklahoma State University
University of Colorado at Denver
University of Nevada Reno
University of North Alabama
University of North Dakota

Action was deferred on applications for Membership from seven institutions.

Progress reports were accepted from six institutions recently granted Membership.

After positive action by the NASM Commission on Undergraduate Studies and the Commission on Graduate Studies, as appropriate, the following institutions were continued in good standing:

Alabama State University
Anna Maria College
Ashland College
Boise State University
California Institute of the Arts
Chicago Musical College of Roosevelt University
McNeese State University
San Diego State University
Seattle Pacific University
University of South Alabama
University of Tampa
University of Toledo
University of Wisconsin-Oshkosh

Action was deferred on applications for renewal of Membership from nineteen institutions.

Progress reports were accepted from six institutions and acknowledged from six institutions recently continued in good standing.

Thirty-seven programs were granted plan approval.

Action was deferred on forty programs submitted for plan approval.

A progress report was accepted from one institution recently granted plan approval.

Fourteen programs were granted final approval for listing.

Action was deferred on nine programs submitted for final approval for listing.

Three institutions were granted extensions for reapplication of continued accreditation.

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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 (1989)

Executive Director: **Samuel Hope (ex-officio)

Immediate Past President: **Thomas W. Miller, Northwestern University (1988)

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Steven Jay, Philadelphia Colleges of the Arts (1987)

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Community/Junior College Commission

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Robert Blocker, Baylor University (1989)

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Commission on Undergraduate Studies

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Region 3 *Jonah C. Kliever, Tabor College (1988)

Region 4 *Milton Schimke, University of Wisconsin-Eau Claire (1987)

Region 5 *Donald Bullock, Western Michigan University (1987)

Region 6 *Elaine Walter, The Catholic University of America (1987)

Region 7 *W. David Lynch, Meredith College (1989)

Region 8 *Roger Reichmuth, Murray State University (1989)

Region 9 *Sam Driggers, University of Central Arkansas (1989)

Committee on Ethics

Arthur Tollefson, *Chairman*, University of North Carolina, Greensboro (1987)

Thomas Gibbs, Birmingham-Southern College (1988)

Charlotte Collins, Shenandoah College and Conservatory of Music (1989)

Relford Patterson, Howard University (1989)

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Robert Cowden, Indiana State University

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Daniel Neuman, University of Washington

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**Member, Board of Directors*

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