

**PROCEEDINGS**  
**The 64th Annual Meeting**

**NATIONAL  
ASSOCIATION OF  
SCHOOLS OF  
MUSIC**

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NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC  
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## PRINCIPAL ADDRESS

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### ROCK OF AGES DENNIS O'BRIEN *University of Rochester*

Several years ago my family and I spent the summer in the south of France. We were staying in a small medieval village and on the 14th of July we went into the neighboring market town of Clermont l'Herault for the celebration of Bastille Day, the French National Holiday. The evening started with a display of fireworks on the *petanque* grounds and then we all ambled up the one main street to the town square for a dance. When we arrived what should hit my ears but a rock band chanting "Y-M-C-A." I can't imagine what concept "YMCA" conjured in the minds of the rural farmers of Languedoc.

This past summer we were in Ireland for the month of July. Lo and behold Michael Jackson was announced for a concert in Cork. After straightening out travel arrangements for his cheetah, (or orangutan, I can't recall which), Mr. Jackson actually arrived along with 120,000 Irish fans. Forget about religious tensions and the IRA, they ran 76 special trains from Belfast for the occasion. Only an apparition at Knock might have distracted the Irish from Michael Jackson.

My children were particularly struck by the Jackson phenomenon and they drew a general conclusion: America dominates world music. The Japanese may make the Boogie Boxes but it is American Music that pours out of the transistors from Tokyo to Cork and all points in between.

I want to contrast this obvious manifest destiny of American music with some of the recent commentary presented to NASM. Samuel Lipman spoke before this association about "a crisis" in music which he specified as the total *disregard* of American music. Lipman contrasted the current musical scene with the avid interest of past cultures for the latest works of a Mozart or Wagner—not to mention lots of lesser composers now long since forgotten. Bill Bennett shared with you his usual lament about the sorry state of our culture which leads the young to recognize Roger Rabbit more easily than Roger Sessions.

The paradox is clear: the whole world is listening to *something* out there which is clearly American music down to its sweat socks *but* those of us who are custodians of something else that passes as American music lament obscurity and disinterest.

There are some obvious practical solutions to this paradox. You might decide to turn in your Steinway for an electric guitar, get a cheetah, and go on the road. Or, you can make a fortune as a cultural doom sayer and declare that Western Civilization is about to go boom according to Bloom. In *The Closing of the American Mind*, a fabulous best seller, Professor Bloom fantasizes a thirteen-year-old pubescent child plugged into a Walkman listening to hymns about the joys of onanism. Or, of course, you can make a modest living through an academic study of the crisis as I plan to do in these brief remarks.

American music in ascendancy or American music in decline is not the work of yuppies and George Bush. There is a long and interesting history which may give us a clue to present glory or disaster. I want to draw some lessons from the history of American music.

[At this point I should execute a veritable arpeggio of apologies. It is very nice to be the president of the University of Rochester and enjoy the halo effect of the Eastman School of Music upon my office, but the reflected glory of "the world's greatest music school" doth not make me learned at all on matters musical. Talking to this audience about music is an act of the highest *chutzpa*. Perhaps you should regard my rendition of the themes of American music as analogous to a transcription of the *Eroica* for comb and kazoo.]

I will argue that music has been central to understanding American culture from the very, very beginning and that it remains central to understanding the waning days of the twentieth century. From the very first? Yes, the very first book published in America was a music book and thereby hangs my tale and tune. The first American book was *The Whole Booke of Psalmes Faithfully Translated into English Meter* (Cambridge, Massachusetts, 1640) or, as it is more familiarly known, *The Bay Psalm Book*. Now *The Bay Psalm Book* was not precisely a *music* book; it was a collection, as it says, of translations of the Psalms. However, the book was to be used as a hymnal for Puritan services. The congregations already knew a variety of hymn tunes and the new translations were undertaken to match the six metrical models which corresponded to those tunes. It wasn't until the ninth edition (1698) that music was included with the psalm texts.

My first moral is that music entered American history not as an entertaining pastime but as a necessary religious responsibility. Religious passion—and a peculiarly *American* religious passion—persists in our music right down to rock n' roll. The connection between music and religiosity is sufficiently close that I sometimes wonder whether we have a crisis in modern music or modern religion. Probably both.

Let me expand on the Puritan religious sense of music. When the second edition of *The Bay Psalm Book* was published, one of the most distinguished divines of the day, John Cotton, published a tract, *Singing of Psalmes a Gospel Ordinance*. Cotton wrote as follows:



That singing of Psalms with a lively voice is an holy Duty of God's worship now as in the dayes of the New Testament. When we say, singing with a lively voice, we suppose none will so farre misconstrue us as to think we exclude singing with the heart; for God is a Spirit: and to worship him with the voice without the spirit were but lip-labour . . . But this we say. As we are to make melodies with our hearts, so in our voices also.

For minister Cotton, singing was "a holy duty"—you can hardly give music a more important role than that! How shall we carry forward this musical mandate? The Puritans were serious plain folks who quarrelled passionately about proper hymn tunes. They had fled from the high church music of Byrd and Morley to the unvarnished hymn books of an earlier century.

If music enters American culture in Puritan cast, one can argue that it has remained Puritan straight on through—even Prince is a Puritan of sorts. The Puritans wanted something pure and simple, they wanted music in the heart and then on the lips. One of the characteristics of art in America has been the lure of the simple heart, the spontaneous urge over the learned reference and the crafted construction. There is a most amusing example from the redoubtable Mrs. Trollope's *Domestic Manners of Americans*. Mrs. T is having a conversation with an American interlocutor about painting.

At length he named an American artist . . . and after declaring him equal to Lawrence . . . he added, "and what is more, Madam, he is perfectly self-taught."

I prudently took a few moments before I answered; for the equalling of our immortal Lawrence to a vile dauber stuck in my throat . . . at last I remarked on the frequency with which I had heard the phrase *self-taught* used, not as an apology, but as positive praise.

Well, madam, can there be a higher praise? . . . Is it not attributing genius to the author and what is teaching compared to that?

The "self-taught" notion merges with the powerful American conviction that it is Nature or Nature's God which is the true teacher. John Ruskin's views on art were widely admired in America for that reason. Reviewing an exhibit of landscape painting, Ruskin remarked: "Multitudes will laud the composition and depart with the praise of Claude on their lips—not one will feel as if there were *no* composition and depart with the praise of God in his heart."

A century after *The Bay Psalm Book*, congregations had lost their earlier traditions and required singing teachers. These professional singing masters were not content to reiterate the traditional psalm tunes of the Puritans and so the first generation of American composers was born. One of the most noted was William Billings, who produced in 1770, *The New England Psalm-Singer*. Billings was a tanner by trade and self-taught—the American trademark. Here is his prescription for genuine effect:

Nature is the best Dictator . . . for all the hard, dry, studied rules that ever was prescribed will not enable any person to form an air . . . I don't think

myself confined to any rules, for composition laid down by any that went before me . . . ; so in fact, I think it best for every *Composer* to be his own *Carver*.

One might reconstruct the paradox stated at the beginning of my remarks as the continuing quarrel between Puritans and the spirits of William Boyd et al. American Nature worship and Nativism against European education and refinement. There is a more or less straight line from the *Bay Psalm Book* to William Billings to Carl Ruggles writing his music in crayon on brown wrapping paper with hand-ruled lines one inch apart. No European effetism there!

The search for the genuinely American in Nature, native talent and the God of all, may explain a good deal about American musical taste both good and bad, both then and now. Unhappily for a clear plot line, appeal to "nature" is highly ambiguous. Which nature? The order of nature, or the spontaneous energy of nature? The harmony of parts or the upsurge of genius? In the very earliest struggles over congregational practice we can sense the complexity. The Harvard divine, Thomas Walter, argued in *The Grounds and Rules of Music Explained*, published in 1721, that "singing is reducible to the rules of art." Only to be countered by an author in *The New England Chronicle* of 1723:

Truly I have a great jealousy that if we once begin to sing by rule, the next thing we will pray by rule; and then comes popery.

On the whole, Puritanism comes out on the side of rule and order. Cotton Mather declared

We ought certainly to serve God with our *Best*, and *Regular Singing* must needs be *Better* than the confused noise of a wilderness. God is not for Confusion in the Churches of the Saints.

(It is no surprise that Cotton Mather stood with the prosecution in the Salem witch trials. "God is not for confusion in the Churches of the Saints.")

Consider, however, what happens to hymn singing at the beginning of the next century. God wants no "confused noise in the wilderness" according to Rev. Mather, the well-ordered son of the President of Harvard, but quite another religious tradition is expressed by Bishop Francis Asbury, one of the first Methodist circuit riders. Asbury describes a camp meeting not unlike the spectacular meeting at Cane Ridge, Kentucky, in August 1801, which was attended by some twenty thousand souls.

There was no tuning fork . . . Some brass lunged relative of mine pitched the tune. If he pitched it in the skies, no matter, the men singing the leading part with him were as brass lunged as he. As for the women, they placed an octave over the men's leading part, singing around high C with perfect unconcern because they didn't realize their feat. The intermediate din was tremendous; at a hundred yards it was beautiful; at a distance of half a mile it was magnificent.

That last phrase may serve as a motto for the general (and present) state of American music. "The intermediate din [is] tremendous . . . at a distance of

half a mile it [is] magnificent." I am sure I enjoyed the Michael Jackson concert much more because he was in Cork and I was in Dublin!

Bishop Asbury was a good Methodist; like John Wesley he wished the heart to be strangely warmed. The rigor of Puritan style offered inadequate religion; it may not be exactly "popery" but it lacks "the melody of the heart." The mass assemblage of the camp meeting, twenty thousand strong, picks up an alternate strand in the American zeal for what is natural, what is "self-taught," what flows from the heart in tune with the Spirit. Note that in this description the singers achieve their effect because "they didn't realize their feat." Had they been *trained* they would have realized that the pitch was too high and the part impossible. The foundation of this expression is not nature in her order, but nature in her spontaneity and power. The size of the event, the "intermediate din," is essential to the expressive purpose. Genuine musical expression to be natural should also be overpowering as nature is mighty and sublime.

The camp-meeting urge to raw power and mass effect remains potent in American music. We love musical spectaculars. Thus when European "classical" music began to drift into the American scene, it indulged American taste for the overwhelming. In 1853, Louis Antoine Jullien toured with a French orchestra, much to the edification of serious musicians, but the high point of his concerts was a piece called *Fireman's Gallop*, "the climax of which had the ceiling of the music hall burst into flames that were then triumphantly extinguished by a fire brigade." (AM, 79) Arthur Fiedler would have loved it.

If one wonders where the modern taste for massive rock concerts begins, it emerges in the camp meeting, proceeds through the *Fireman's Gallop* and reaches a sort of nineteenth century apogee in the efforts of Patrick Sarsfield Gilmore, the composer of *When Johnny Comes Marching Home*. Let me indulge briefly in a description of Gilmore's efforts. It may serve as historical consolation to the non-rock fans in the audience—but mostly because Gilmore's efforts inadvertently revealed one of the most powerful continuing influences in American music.

Gilmore was an Irish immigrant who came to Massachusetts and ended up organizing a number of marching bands. The bands must have been pretty good because when his men paraded through the streets of Boston drumming up recruits for the Civil War, they were so persuasive that the members of the band themselves enlisted. But Gilmore's claim to fame rests on the two great "jubilees" which he organized in 1868 and 1872.

The first event was the Great National Peace Jubilee which was organized to celebrate the reunification of the nation after the Civil War. The scale of the event makes Woodstock look like a tea time musicale.

A building was erected in Boston for an audience of fifty thousand. There was a massed New England chorus of ten thousand. An orchestra of a thousand

was mustered with Ole Bull and Carl Rosa sharing the first stand—like Isaac Stern and Pinchas Zuckerman leading the combined forces of the CSO, BSO, Philadelphia, and a few distinguished regional ensembles. A bass drum was built with a head twenty feet in diameter. President Grant and Admiral Farragut attended. Railway parties came from California—the transcontinental railroad having been finished a few weeks before the event. The whole business took five days and climaxed with Gilmore himself conducting the “Anvil Chorus” from *Il Trovatore*. One hundred red-shirted firemen marched in carrying blacksmith’s hammers and on cue they pounded on one hundred anvils while all the bells of the churches of Boston joined on cue. As if that weren’t enough, the audience demanded an encore and got it!

So much for the spectacular in American music. Gilmore’s next effort, which was a much less successful public event, marks a significant moment in American music—perhaps one of the most significant. The 1872 spectacular was planned to mark the conclusion of the Franco-Prussian War as a World Peace Jubilee. Gilmore assembled famous bands from Europe; Johann Strauss Jr. conducted daily concerts of his own music, but it was an unknown American group that caused a sensation. Thirteen singers, who had only been performing together for one year, came from Fisk University and under the direction of George L. White, sang Negro spirituals. When they finished singing *The Battle Hymn of the Republic*, the audience of twenty thousand sprang to its feet waving handkerchiefs and shouting, “The Jubilees! The Jubilees forever!” And they have been the Fisk Jubilee singers ever since.

The significance of the 1872 Jubilee is that it can be taken to mark the emergence and public recognition of the music of black people in America. There had been a vague sense of black music earlier, of course, but generally it baffled as much as it fascinated. Frederick Law Olmsted in 1856 travelling through the South by rail gives an early reaction. A loading gang awakened him outside his car:

Suddenly, one raised such a shout as I have never heard before; a long, loud, musical shout, rising and falling, and breaking into falsetto, his voice ringing through the woods in the clear, frosty night air, like a bugle call . . .

If black music baffled Olmsted it was parodied or ignored in the popular “Ethiopian Operas” of the day in which white men pretended to sing black songs. The first American work to become an international song hit was composed by a white man, Thomas Dartmouth Rice, imitating the song and dance of an old black slave:

Wheel about and turn about and do jis so  
Eb’ry time I wheel about I jump Jim Crow

There is something prescient, symbolic, sad, and sobering in the thought that “Daddy” Rice’s song, the first great American international pop song, was entitled *Jim Crow*.

If I were now to discuss the influence of the black musical experience on American music, we all recognize that it would consume all the rest of this event and half the afternoon. Work calls, spirituals, the blues, jazz, rock and rap are all mainstream black music which the white culture appropriates well and ill, with and without credit. I want to ask a single and simple question: Why do we keep coming back to black music so often for inspiration? I suspect that it was John Cotton's view that we must first find the heart's melody. And in America, the heart's melody is most frequently identified with what comes "self-taught," without artifice. The work shout which awakened Frederick Law Olmsted is symbolic of the burst of natural power that keeps awakening music from its academic slumbers.

In the twentieth century, Norman Mailer divides the culture between the hip and the square, the rebel and the conformist, the free man and the totalitarian. And what is the source of hip? "The presence of hip as a working philosophy in the sub-worlds of American life is probably due to jazz." The nature of hip is living in the free present, not the calculating past and future,

[The Negro] subsisted for his Saturday night kicks . . . and in his music he gave voice to the character and quality of his existence, to his rage and the infinite variations of joy, lust, langour, cramp, pinch, scream, and despair.

Insofar as one strand of America searches for the immediacy of the heart, the self-taught cry of joy or despair, the influence of black music is overwhelming and crucial.

So far I have spoken exclusively of folk art or popular art. This should occasion some protest from the audience. What about "classical" music? Is it the music of squares? As a native of Chicago, and while speaking at this event in this city, let me tell a tale of classical music by recounting just a few moments in the career of Theodore Thomas. The Theodore Thomas orchestra was in its day believed to be the finest symphony orchestra in the world—superior even to the European ensembles of the day. Keeping the orchestra alive was the struggle of a lifetime and finally in 1888 it succumbed to financial distress. Fortunately, Charles Norman Fay, a wealthy Chicago businessman, arrived on the scene and asked Thomas if he would be prepared to form a new orchestra in Chicago. I trust it is no insult on my hometown that he replied, "I would go to hell if they would give me a permanent orchestra." The result is still with us. Orchestra Hall was built for the Thomas orchestra, the Chicago Symphony was founded, and of course all Chicagoans would insist that as in the last century, Theodore Thomas's orchestra is the finest in the world.

Theodore Thomas's struggles for classical music may well symbolize the continuing fate of the classical tradition in America. It was hard to keep a symphony orchestra financially solvent in the nineteenth century and every contemporary symphony manager from Baltimore to Oakland will repeat the same theme. Theodore Thomas might well have echoed some of the gloomy claims

of previous speakers at NASM conferences about the state of classical music in America. So be it, but I want to point out a sub-text about Theodore Thomas.

If the theme of America is "self-taught," Theodore Thomas fits the mold. Thomas learned to play the violin by doing it. He gained whatever education he had in the pit orchestras of New York theaters where he learned a life-long appreciation of Goethe, Schiller, and Shakespeare. He listened to visiting foreign virtuosos and attempted to imitate their styles. The first experience he had with a full symphony was playing in the infamous concerts of Louis Antoine Jullien—he must have played for the *Fireman's Gallop*. (We know that he thought Jullien a sham.) When Thomas joined William Mason to form the Mason-Thomas Quartette (in the words of one historian), "he accomplished his musical education with himself as principal teacher." The same can be said of his most famous role as an orchestra conductor. On December 7, 1860, he was drafted as a last-minute substitute to conduct at the Academy of Music. He had never conducted before, he had never seen the score, but he saved the show.

If "self-taught" is a sub-text for Thomas, let me stretch historical record. At fourteen, billing himself as "Master T.T. . . . probably the most extraordinary violinist in the world of his age," Thomas toured the South on his own by horseback. I plan to check Thomas' autobiography to see if he carried away anything from the camp meeting or the work songs of slaves—for now let me simply suggest that even in such a quintessential classical music figure as Theodore Thomas, there are peculiarly American themes.

In conclusion, I return to the contemporary world and the dominance of American music. The music which accompanied Bastille Day and brought two days of religious harmony to Ireland was rock music. Why does it have such effect? In what way is it American? I have already suggested some of the American themes. When Pink Floyd stages a dive bomber attack in performance of *The Wall*, it is straight out of Antoine Jullien and Gilmore's one hundred red-shirted firemen.

That is what is wrong with *that* American music! It is all brass cannons which breach the canons of taste. Bring back Cotton Mather. Anyone who could stamp out witchcraft could certainly deal with The Grateful Dead.

It would be a mistake to dismiss gigantism in American music, because the overwhelming strikes at something absolutely essential in the American character. I said that music has been with us from the first and that our music was Puritan before it was anything else. The Puritan strain remains at the center of rock music.

Puritanism sent America a mixed message and one is never sure which one to receive. It was of course, plain, simple, and decorous to a fault. One may have a hard time linking *The Bay Psalm Book* with "Bad"—the big Michael Jackson hit of the summer—but it can be done. The Puritans wouldn't like the

text or the tone of rock, but there is a rock message they would have to accept. European religion was content with worship and prayer—and they wrote elegant music to the occasion. The Puritans were not content, however, to pray for heaven over there—they wanted it right here. John Winthrop would declare the new colony “a city on the hill,” a beacon for humanity of true godliness. The puritanical side of Puritanism was intended to realize the Kingdom of God on each. Those old followers of “popery” showed a larger tolerance for sin and arty civilization than simple piety would permit.

Combine Puritan religious zeal with the vision of a New World. The narrator of *The Great Gatsby* looks across Long Island Sound and sees a vision of the new continent as it was to the Puritan settlers. As the lights go down in the big houses, leaving only the outline of the old island he says:

It's vanished trees, the trees that had made way for Gatsby's house, had once pondered to the last and greatest of human dreams; for a transitory and enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time with something commensurate to his capacity for wonder.

America from the first Puritan with a vision of heaven here, here in this continent “commensurate with [the] capacity for wonder,” has wanted an immediacy of the good life that is quite different from the prudent sensibilities of old Europe. *The Bay Psalm Book* rejected the elaborated long lines of Byrd and Morley for simple, straightforward hymns. Modern rock music rejects the elaborate longings of Tin Pan Alley composers—most of whom were Old-World Europeans like Jerome Kern—for American immediacy. It isn't the cultural allusion of “You're the tops, you're the Mona Lisa, You're the tops, you're the Tower of Pisa”—it's “You ain't nothing but a hound dog.” I am sure Cotton Mather wouldn't have liked the lyrics, but he would have to accept the rock notion so well expressed in the titles of two great Rolling Stone Albums of the 1960's: *Satisfaction* and *Now*.

I started by talking about a song book which suppressed the music; I close by talking about songs which deliberately suppress the lyrics. Rock purists, the puritanical types of that culture, decry the degeneration of the genre and mark the date of demise at the point when rock groups began to publish the lyrics of their songs on the record jackets. Until that time, much of the fascination of the scene was the semi-unintelligibility of the lyrics. Most folks my age complain: But I can't understand the words! Just so. My theme has been the religiosity of American music and it is a religion of immediacy. It is the New England, New Jerusalem, or it is “Satisfaction Now.” In either case, one is not interested in talking *about* salvation, one wants to experience it in the very present moment in which the saint and the hipster live.

Rudolph Otto characterized the holy as the *mysterium tremendum et fascinans*. Since he wrote in German, why did he choose to use Latin to describe

his central idea of the mysterious, tremendous, and the fascinating? Because he wanted the semi-intelligibility of the words to carry the very wonder and mystery of what he was talking about. He wasn't only *describing* the holy, he was giving an example of how we apprehend the holy. So my conjecture about modern rock music. In the search for heaven here and now which has fascinated Puritans, pioneers, Methodists, jazz trumpeters, and Americans all, this music is not *about* some desired object out there, "Just one of those things, a trip to the stars, to Venus and Mars"—this music is having the desired object right now. And if you believe I am way off in thinking of rock music as the successor to the holy hymns of the pilgrim fathers, what would be a better description of rock concert than *mysterium tremendum et fascinans*?

I am not sure that this talk constitutes a happy message for the National Association of Schools of Music. What it says is that the American musical tradition—at least the one that is in the ascendancy—stems from the "self-taught" strain in American life. That makes it tough on those of us who run *schools* of music. If the next great musical personage is at this very moment doing scat singing in the Poconos rather than sitting in one of our classrooms, we may think that Pink Floyd's message "We Don't Need No Education" has struck with a vengeance.

I won't leave on such a dour note. There is something of a balance. We know well enough that there has been a fruitful interchange between the trained and the intuitive in the American musical tradition. Theodore Thomas may have been "self-taught," but the virtuosi to whom he listened were not. Scott Joplin was a great ragtime composer and well trained in classical technique. Wynton Marsalis plays both sides of the street. But there is a lesson for schools of music. The immediacy of the pop tradition is not a sad aberration of the culture, it is very much at the heart of American music. It suggests to me that schools of American music need to stay close to that tradition. Successful *American* music will not be too far divorced from a sense of immediacy. The hard judgment is to discriminate between the sheer dazzle of the Anvil Chorus with a hundred anvils and all the chimes of Boston, and the simple voice of the Jubilee singers. Which one is really holy? Which one captures the present passions of America?



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# PERFORMANCE AND COMPOSITION IN THE FUTURE

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## TOWARDS A NEW INTERDISCIPLINARITY

GREG A. STEINKE  
*The University of Arizona*

### INTRODUCTION

May, 1988, *Keyboard Magazine*, guest editorial by Tony Mesina, Director of Music Lab at Shorehan-Wading River School District in New York (as reported and re-printed in *ATMI Newsletter*, J. Timothy Kolosick, editor):

Thirty years ago, the music education establishment stuck their collective noses in the air when the electric guitar came on the scene. After all, it was only a fad, right? Thirty million guitars later, the kids who bought them have detoured around music educators and now dictate the course of popular music. Had those kids been guided and nurtured by a music educator, their level of expression would have been greatly enhanced, as would their appreciation for other types of music. In the next five years, *fifty million synthesizers* will be in the hands of our youth. With or without our help, kids are going to play those synthesizers. Yesterday's rebel guitarist is today's budding synthesist and closet composer. If we choose to ignore this next wave of technology, irreparable damage will be done to the music education establishment. From my perspective, there is only one choice: *Get on board!*

Like it or not, the music classroom of the future is going to be electronic. To teach in it one must first consider the possibility of other kinds of music being played in our schools. This new music (whatever we choose to call it) will sound very different from the classical format a great many music educators are most comfortable with.

"Well, there it is," as the emperor remarks in *Amadeus*. And so we must learn to deal with it. Technology is here to stay, and if our educator above is right, it's here to stay at not one million guitars a year but at ten million synthesizers per year. Right or not, it gives me pause to reflect on the training of both the future performer or composer, or is it more rightly the performer/composer reincarnated. In any event, I've perhaps learned the hard way in our respective, mutual crafts (be it composition, performance, music education or administration for that matter), but the issues of technology, training of musicians and of meeting the artistic world in general must be addressed much more directly and with new approaches—certainly much more so than they were close to thirty years ago when I began my serious training in music.

Therefore, although the technology mentioned above can't be ignored (for me it is a more specific aspect of a broader issue to examine), the need to approach our musical studies not only in a more *intradisciplinary* way (an issue to explore in itself) but also in an *interdisciplinary* way. This is on what I wish to focus. So I ask the questions: what do we seem to be ignoring in music teaching, and why is it that I feel a certain lack of quality in the relationship between human beings and the art or nature of music? This lack of quality, . . . this "something," which I have felt for a long time, has often been ignored in music. It needs probing; it needs examination. As a result of attending a faculty seminar at San Diego State University last winter entitled "A New Science of the Human: A View Towards Curriculum Development," the preparation of a paper I presented for a research conference at Arizona State University entitled "Differing Perspectives Pertaining to the Relationship Which Exists Between Human Beings and Music/What Needs to be Acknowledged that Musicians Generally Ignore," and the preparation for this presentation, a certain pent-up frustration about "something going wrong" in our overall music curriculum found its outlet, and some pathways to explore began to emerge—and thus also started to illuminate and to point the way of my discussion.

(I should say, parenthetically, that my discussion is shaped via several books—some recent, some not—which were used as references in the aforementioned seminar, in general reading or in my Native American researches. Some I have used as specific references, namely Hirsch's *Cultural Literacy*, Bloom's *Closing of the American Mind* and Pirsig's *Zen and the Art of Motorcycle Maintenance*; others have influenced my philosophical approach in shaping and sharing these thoughts with you today. I found that many of these references provided me with "touchstones," as it were, for what has been bothering me for some time, namely: What is Music? Why do we continue to teach it the way we do with some often paltry results? . . . and . . . Why do I always feel like I've been rearranging the deck chairs on the Titanic every time I attend a curriculum meeting? Something's not right—so here goes!)

To get at some of the issues bothering me—and I may raise more issues and questions than to supply solutions and answers for the situation—but I think that's why we're gathered here. In any event, to do this I wish to sketch a little autobiography as a means to get at this "situation."

I had rather traditional training as musicians go (at least for my day)—raised in the Midwest in Michigan, had music around me all the time, parents generally active in music activity, played in both band and orchestra from the time I first started on clarinet and then later switched to oboe, attendance at Interlochen on a number of occasions, and then on to Oberlin, a year in the Winnipeg Symphony and back to graduate school at Michigan State and the University of Iowa, whereupon I embarked on the world as COLLEGE MUSIC TEACHER! In the midst of some of that I had had some absolutely marvelous

music teachers, among whom were my mother and many others who shared and taught me a great love for and of music. I also spent time about my twelfth to thirteenth years in Indonesia, when my father worked briefly in Sumatra. (This may explain a certain "wanderlust" I've always had and perhaps a certain bi-cultural frustration, or at least a cultural ambivalency I've perceived in my life—perhaps more sharply in recent years as I've come to grips with some of the issues we'll be discussing today in the Performance and Composition I-III and Technology I-III series and through some of the research I've done recently on Native American culture.)

Subsequently, I progressed through jobs and ranks, as it were, from Idaho to Maryland, back to graduate school at Michigan State, then on to the "Golden West" of California at Northridge, then on to interdisciplinary climes at Evergreen State. Then being caught up in that most pernicious desire of all, ADMINISTRATION, I moved on to small liberal arts at Linfield, a return to Idaho and thence back to the "Golden West" (more "smoggy golden" of late) at San Diego State and thence to the desert in Arizona. Interspersed with all this was some oboe playing, composing, much teaching of about everything one might teach in music and more paper than I ever care to think about sometimes. And now, I've just embarked as a new chair for a national composers group. (A little breathless at this point for all concerned!)

So, where does this leave one after close to twenty-five years in the profession and most of a total lifetime being involved with music one way or another? I offer it not to impress but as a perspective I have at this point with which I must deal and reconcile as I now lead from a position where lives are influenced—perhaps to be made or broken—speaking not only of faculty but also of students who can be led where we as colleagues show the way. I must also reconcile these perspectives in my creative work. But how are we showing the way? How do we lead? Are we even prepared to lead? How do I reconcile myself artistically?

It has become clear to me recently, and perhaps not so recently, that how I was educated, and how I believe many others have been and are being educated—probably most of us in the room today—is not really adequate nor even accurate of the ever-shrinking, multi-cultural, "supertechnological," rapidly overpopulating world in which we find ourselves. We, of course, are a part of it and in our various ways have helped to create what we inherit here today. But what does one do first when one contemplates one study, made in about 1967, which predicted within forty years the growth index of the world would go straight up towards infinity, and that some twenty years later when the model was re-examined (a little over a year ago), it was found the original calculations might have been off by some four hundred fifty million, meaning we might have even less time before we overpopulate ourselves to oblivion! Sobering! I can't solve that one here, nor the many other issues raised by technology, a shrinking world, *et cetera*. Be that as it may—at times, these do impress one with a certain

sense of urgency. Expounding the importance of Beethoven, revealing the implications of the Tristan chord in Wagner or "shedding the devine right" [sic] of the equality of twelve tones and in general trying to extoll the greatness of Western civilization—all seem to absolutely pale in comparison to the aforementioned realities of our world today. I'm not suggesting that I could even begin to have the answers to those problems of the world; however, as Pope John XXIII said, "See everything/Overlook a great deal/Improve a little." To keep sane about it, we do need to "see everything," but we must "overlook a great deal" and maybe, just maybe, we can "improve a little." Perhaps though we can tackle some issues closer to home. So how might we improve a little? What are the issues and problems and some solutions and practical applications?

### WHAT IS MUSIC?

I think one of our primary issues today is "What is music?" I don't think we stop long or often enough to ask ourselves what music is and how it relates to society at large. We have a tendency in academe to get caught up in working so diligently to preserve a tradition and to prove its validity that we many times do not question what we do. However, I think one especially confronts one's own musical provincialism anytime one works with non-majors or interfaces with another discipline. This happened for me most vividly during my Evergreen years when I did a small, collateral workshop on music-making as a part of a larger coordinated studies program centered on Performing Arts Today. In it I made use of one of a series of books by the Canadian composer, R. Murray Schafer entitled *Ear Cleaning*. In the course of working out the exercises, we talked about "okay" and "non-okay" music (much to my chagrin as I saw much of what was near and dear listed under "non-okay" music), created our own music with notation invented to represent it and designed/invented instruments to perform it; and even trained performers to realize it. The upshot of it all was to reveal to me, as well as my students, that there was much to music for both them and myself which we don't always think about or realize. When the workshop came to a close with our performances created entirely out of our own resources, I realized I could be moved and stimulated by this music as much as any other—that music does not necessarily have to be the search for the "eternal truth" in art, but that it could be a special creative fellowship among human beings. It was most revealing to me, and I don't think music has ever been quite the same for me since then. At the same time, I also discovered that the beauty of this experience did not and should not detract in any way from the concomitant beauty I also felt in listening to my favorite Bartok Quartet or Stravinsky piece, performing music or in creating my compositions. I was also beginning to confront though the "rightness," the "holiness" of the "Best is the West." (I'll return to this later.)

Reflecting upon what music is, one is perhaps inevitably led to confront some of the problems—or maybe problematic ways in which we teach music

today. It would seem that in our intensity to preserve and protect what is "right" that we lose sight of the larger meanings and values music has for human beings and that with our great preoccupation with our past (and a seeming lack of true interest in our present—calling to mind a recent article in *Time Magazine* under Music: "Let's Do the Time Warp Again" by Michael Walsh), we are much like the historian characterized in Nietzsche's *Twilight of the Idols*: "By searching out origins, one becomes a crab. The historian looks backward; eventually he also believes backward," or, as Marshall McLuhan has indicated about people who race to the future while looking in a rear-view mirror (cited in Wiggins' *Religion as Story*).

One sees evidence of this on so many occasions, and it continues to drive the point home to me. Some concert examples come to mind which may partially illustrate my point: I attended a concert a year ago in San Diego featuring Dave Brubeck and the Murray Louis Dance Company wherein I witnessed some incredible playing and dancing, which was of our time and also an American phenomenon. Later on, I attended a similar event with Bobby McFerrin, vocalist and the Tandy Beal Dance Company. Very recently I attended Phil Glass's *1,000 Airplanes on the Roof*. What struck me in all instances was not only the nature of the performances (some mesmerizing technique and deeply moving music and dance) but also the nature of the preparation of the performers. (Please don't infer from what I'm about to say that I'm making a judgment on the validity of the performance medium, as I love all musics: jazz, art or concert music and other ethnic musics among many.) Specifically in Brubeck's group I was struck especially by the woodwind performer, Mr. Bobby Militello's flute playing, which ranged from the "hottest" jazz licks with much panache to very subtle, seamless Bach-like phrases (in "Brandenburg Gate") all blended together by a true practitioner of the improvisatory art. (All this with no disrespect for Brubeck and son and Randy Jones on drums.) And in the other instance a whole evening where McFerrin literally became and was a whole vocal "orchestra" for an entire evening of dance, utilizing his voice to sing, make electronic sounds, be a drum and a host of other sound events all within a diverse set of musical styles from jazz to pop to classical and then some. (The audience went wild!) Then in the Glass performance one sees no traditional sets as such, very technological performance techniques (wind players controlling synthesizers, vocalist only vocalizes with no words and is enhanced electronically, it's called opera yet the one character only speaks and doesn't sing, *et cetera*).

In both cases I had to ask myself as I left these concerts not only what does our department or school have to offer to musical potentials like these, but also when are we going to deal with our art form as a twentieth century phenomenon in a "realistic" way for the "real world," knowing that all too often talent such as these tend to "survive" our musical educational system rather than be proud products of it. Now I know that this is not always literally the case, but I'm afraid that frequently it is, in the sense of what we're doing on a daily basis not

only to train our professional performers but also our teachers who'll be out there some day inspiring, but perhaps maybe also prejudicing our overall artistic system—that perhaps, subsequently, we as educators have become so totally convinced the “Best is the West” that we cannot open ourselves and our students to artistic ideals and concepts which encompass the total range of human artistic experience.

### SOME PROBLEMS

I've spent enough time “setting the stage” as it were. What problems do we really face in these things musicians generally ignore? I'll offer a kind of listing but not attempt, within this present framework, to either be exhaustive or to prioritize. I believe we need to decide much more definitely what we must teach and to begin to break the cycle of teaching like we were taught. I'm not going to suggest one course of study over another but rather offer some generalities (on purpose) in the hope that they will result in some new courses of study, or curricula (Perhaps what I am about to offer should be called “Zen and the Art of Music Maintenance” since I base it upon much of what Pirsig offers in his book; these are even offered in a “Zen” kind of order.):

- We need to teach to perceive differences of style and quality.
- Music is not teaching “rules” but rather the seeking or finding of combinations, or as Pirsig says in *Zen*: “The true work of the inventor [read musician or teacher] consists of choosing among these combinations so as to eliminate the useless ones, or rather, to avoid the trouble of making them, and the rules that must guide the choice are extremely fine and delicate. It's almost impossible to state them precisely; they must be felt rather than formulated.” (p. 267)
- Develop teaching techniques which help people to choose facts most fitting to the harmony of things—a “classic beauty which comes from the harmonious order of parts.” (p. 268) Put another way: teaching critical thinking. (Put very aptly in a recent article in the *Music Educators Journal*, September, 1987 by Ann Small, “Music Teaching and Critical Thinking: What do we need to know?”)
- To work with the concept as Pirsig says “that the real evil isn't the objects of technology but the tendency of technology to isolate people into lonely attitudes of objectivity.” (p. 357)
- To foster a concept that “improvement[s] of the world will be done: by individuals making Quality decisions and that's all.” (p. 357)
- To learn to find ways for our students to challenge the allegory of the physical mountain for the spiritual one—“Most people stand in the sight of the spiritual mountains all their lives and never enter them, being content to listen to others who have been there and thus avoid the hard-

ships." (p. 189) Others travel and make it with experienced guides and yet others go it on their own and make it. So we find as many routes as there are souls. Also in the process, some of the old "routes" become closed, but that doesn't mean the mountain still isn't there to conquer.

- There must be a balance between the mountains of achievement and ocean trenches of self-awareness—all achieved through an inner peace of mind which has three levels of understanding: physical quietness, mental quietness and value quietness—probably best understood if you've gone fishing. (p. 295)
- To work on reconciling the differences between artistic practice and its history: "One does it and the other talks about how its done and the talk about how its done never seems to match how one does it." (p. 163)
- Education in general needs to attack the causes of our problems not the effects. As long as we continue to attack effects, "no change is possible." (Which to some extent is what I believe Bloom and Bennett have done in their recent public discourses.) "The true system, the real system, is our present construction of systematic thought itself, rationality itself, and if a factory is torn down but the rationality which produced it is left standing, then that rationality will simply produce another factory. . . . There's so much talk about the system. And so little understanding." (p. 102)
- We need to recognize in our teaching the "irreconcilableness" of the classical and romantic understandings of the world—i.e. "the romantic may contemplate a handful of sand while the classicist is already sifting it into piles and determining a basis for sorting and interrelating the grains." (p. 83) or put on an optimistic/pessimistic basis—when confronted by a room full of horse manure the optimist says, "There must be a horse in here somewhere!" While the pessimist says, "You expect me to find a horse in all this!" The classical and the romantic will probably always be with us; however, there must be a recognition of "the inadequacy of existing forms of thought to cope with our [present] situation" and the "inadequacy of old forms of thought to deal with new experiences." (p. 169–170)

To that end—

- We need to question what we tend to represent to students today as the infallibility of Western culture. Much can be learned from other cultures. Our "Western" inability to recognize and authenticate other cultures other than through our own narrow, interpretational horizons has led to the most astonishing tales of miscommunication the world has ever known. Our present dilemmas might be greatly alleviated if we could only overcome our incredible self-righteous, cultural bias (with all due respects to

the many westerners who have dutifully tried to open doors and let new breezes blow.) At times I see this as our biggest problem to solve.

- And last, but not least, from what may be a scattered and sketchy list, is how to inspire and/or teach "gumption." As Pirsig says, and I quote a little at length here rather than paraphrase:

"I like the word 'gumption' because it's so homely and so forlorn and so out of style it looks as if it needs a friend and isn't likely to reject anyone who comes along. It's an old Scottish word, once used a lot by pioneers, but which, like 'kin,' seems to have all but dropped out of use. I like it also because it describes exactly what happens to someone who connects with Quality. He gets filled with gumption."

and later on,

"A person filled with gumption doesn't sit around dissipating and stewing about things. He's at the front of the train of his own awareness, watching to see what's up the track and meeting it when it comes. That's gumption."

And finally,

"The gumption-filling process occurs when one is quiet long enough to see and hear and feel the real universe, not just one's own stale opinions about it. But it's nothing exotic. That's why I like the word." (p. 302-03)

In the last analysis though, when trying to sketch out the problems, perhaps we need to recognize that "no golden age of higher education has been lost, because none ever existed [in the first place]" to quote an article in *The Chronicle of Higher Education* (Feb. 3, 1988) by Arthur Levine, President of Bradford College. President Levine goes on to state that "the parlous state of higher education is clearly not a recent phenomenon." (A number of earlier examples are offered in the article.) "No golden age was lost, because none ever existed. The problems the critics bemoan today are perennial, varying over the years only in magnitude." Thus because "we are now living through a period of the most profound demographic, economic, social and technological change since the Industrial Revolution," perhaps my little Zen trip as outlined previously really boils down to four items outlined by Prof. Levine: "Curriculum, Students, Money and Governance," at least in our context.

As I've tried to indicate previously, and following my concurrence with Levine in his article, "circumstances in this country are changing, and will continue to change for some time to come. Harking back to an imaginary past is not the way to find solutions to higher education's current problems or to prepare ourselves for what lies ahead. Predicting the future needs of a society in motion is little more than a guessing game. However, there are important issues that we can—and must—begin to address now." So, perhaps these issues of curriculum, students, money and governance ultimately become the overriding



factors with which to deal, but I will not try to solve or directly respond to these now. I will leave them lurking there for us all to solve while I move ahead towards a few suggestions at a more "local level."

## SOME SOLUTIONS AND PRACTICAL APPLICATIONS

I don't believe I have any absolute "answers" but rather some ideas I would suggest as a pathway towards finding some of the answers. I would be suggesting at this point, as Pirsig does, that we must "expand . . . rationality so that it's capable of creating a solution." (p. 169)

Perhaps our most recent arrivals on the scene, Messrs. Bennett, Hirsch and Bloom have the answers, but I am doubting it given what I have just shared with you. However, I believe Prof. Hirsch has much that is good to offer and to think about—but please read them all; they are forces with which to reckon in the coming months and years. Don't ignore them—however, you might try *Zen and the Art of Motorcycle Maintenance* too for a different perspective, if you haven't done so already.

Before some practical applications are offered, let's look more generally first. It seems terribly clear to me that an important thing to do is to find a point of common understanding between the classic and romantic worlds. Perhaps Quality as a uniting factor, as Pirsig discusses it, becomes a possibility: "A real understanding of Quality captures the System, tames it and puts it to work for one's own personal use, while leaving one completely free to fulfill his inner destiny." (p. 222) But he also cautions that "all the *classical* [emphasis mine] talk about it *isn't* Quality. Quality is just the focal point around which a lot of intellectual furniture is getting re-arranged." (p. 235) On the other hand, "Don't base your decisions on romantic surface appeal without considering classical underlying form." (p. 235) There! I believe we have it all covered now! Maybe! These are important factors to weigh, and Quality offers a possible reconciliation point. In leaving the classic-romantic dilemma to balance itself with Quality, I would suggest that if we could go on to create a world which could somehow assimilate—that's not a comfortable word for everyone—perhaps "absorb" or "accommodate" might work—those elements which have previously been considered unassimilable and therefore also irrational. If we could get at these "irrational" elements and assimilate, absorb, accommodate or otherwise deal with them, then perhaps we could get at calming what Pirsig describes as the "bad quality, the chaotic, disconnected spirit of the twentieth century." (p. 257)

I realize at this stage I've gone on for a long time and that perhaps I've gotten to that place which Pirsig does in dealing with Quality—that I've reached a dilemma in discussing all this—thus a dilemma: two premises—the front end of a charging bull. Before I offer more, do I go after the horn of objectivity or the horn of subjectivity, or go between the eyes and deny these are my only

choices! On the one hand, maybe one can be illogical as well, and maybe this I've already done by trying to be a musician cum philosopher, i.e. one may throw sand in the bull's eyes—admit that I'm incompetent in this matter of things musicians ignore, or on the other illogical hand, one can sing the bull to sleep, which probably as a musician I'm wont to do—if not sing at least get out the oboe and charm him into submission! But it's too late for that, and I can't admit it's totally beyond my powers of solution . . . and I didn't exercise another alternative: to not enter the arena at all with this discussion. So—

Just a few practical thoughts which occur to me as immediately workable:

- We need to improve the art of communication by studying it as a general application as well as its relationship to music in particular and the arts in general. (A conference to share ideas like these is terribly important, and I hope it happens often. An extension of this idea on our individual campuses could be the encouragement of the faculty seminar. It is a marvelous tool as I learned some years ago at Evergreen where it was an integral part of the teaching/learning process for faculty and students.)
- We need to create "fluid" curricula so they become an on-going process. (I would wish you could all sample the process we had at Evergreen of a new curriculum every year; that's a real eye-opener!)
- We need to get ourselves and our feelings out of the way—in the matter of teaching we can't be as selfish as perhaps we have to be as artists in performing and creating—as musicians we put too much of a personal stake in everything—everything becomes too "precious" to us: our Bach, our Beethoven, our everything—but not that we become less caring in the process.
- We must seek quality and caring—"that care and Quality are internal and external aspects of the same thing. A person who sees Quality and feels it as he works is a person who cares. A person who cares about what he sees and does is a person who's bound to have some characteristics of Quality." (p. 275)
- We need to teach not what we are but what we could become—if we have done a good job, our students will become much more than we are. That's the way it is if you succeed as a teacher.
- We must seek ways to help our students resolve the classic/romantic dilemmas of their art so they will direct their attention to the landscape of the "sand" rather than be entirely preoccupied with "sand-sorting" or "contemplation of the unsorted sand." (p.83)—a preserving of the dignity that some things in life "just are."
- We need to help students steer clear of the "gumption traps" as we see them—being thrown off the "Quality track" either by external conditions: "setbacks," or by internal conditions: "hangups," as defined by

Pirsig. And, from there to help prevent "out-of-sequence assembly," "intermittent failure" and "parts" failures of the external kind and to prevent value, truth and muscle traps failures of the internal kind. (pp. 305ff)

- We need to seek a new "Renaissance," a "*Musica Nova*"—not a man to outer space, many explorers have done that. Rather we need something new which

"would look to us today the way the world looked to Columbus . . . an entirely new direction. . . . Like into realms beyond reason. I think presentday reason is an analogue of the flat earth of the medieval period. If you go too far beyond it, you're presumed to fall off, into insanity. And people are very afraid of that. I think the fear of insanity is comparable to the fear people once had of falling off the edge of the world. Or the fear of heretics. There's a very close analogue there.

"But what's happening is that each year our old flat earth of conventional reason becomes less and less adequate to handle the experiences we have and this is creating wide-spread feelings of topsy-turviness. As a result we're getting more and more people in irrational areas of thought—occultism, mysticism, drug changes and the like—because they feel the inadequacy of classical reason to handle what they know are real experiences." (p. 171)

"The trouble is that essays always have to sound like God talking for eternity, and that isn't the way it ever is. People should see that it's never anything other than just one person talking from one place in time and space and circumstance. It's never anything else, ever. . . ." (pp. 172-73)

"The solutions all are simple—after you have arrived at them. But they're simple only when you know already what they are." (p.287) And that's the task at hand as I see it. I would suggest from Pirsig that "the place to improve the world is first in one's own heart and head and hands, and then work outward from there." (p.297) Hirsh would add: "Although the structure of a solution to the problem of [musical or artistic] literacy is straightforward, our tradition ensures that the political accomplishment cannot be correspondingly simple." (p.95) But more than that, perhaps it's time for a Copernican revolution in the arts—in music. . . .

In closing—let me leave you with some thoughts from R. Murray Schafer's *The Rhinoceros in the Classroom*:

#### MAXIMS FOR EDUCATORS

Above my desk I have written some maxims for educators, to keep myself in line. They are these:

1. The first practical step in any educational reform is to take it.
2. In education, failures are more important than successes. There is nothing so dismal as a success story.
3. Teach on the verge of peril.
4. There are no more teachers. There is just a community of learners.

5. Do not design a philosophy of education for others. Design one for yourself. A few others may wish to share it with you.
6. For a 5-year-old art is life and life is art. For the 6-year-old, life is life and art is art. This first school year is watershed in the child's history: a trauma.
7. The old approach: Teacher has information: student has empty head. Teacher's objective: to push information into student's empty head. Observations: at outset teacher is a fathead; at conclusion student is a fathead.
8. On the contrary a class should be an hour of a thousand discoveries. For this to happen, the teacher and the student should first discover one another.
9. Why is it that only people who never matriculate from their own courses are teachers?
10. Always teach provisionally: only God knows for sure. (p.2)

And we all know that joke about God and Van Karajan!

Thank you!

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*Note: Also refer to earlier work by the outstanding English composer, Peter Maxwell Davies and to the Manhattanville Project in U.S.A.*

# THE COMPOSITIONAL TRAINING FOR MUSIC IN THE FUTURE

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Future Music. Is there such a thing on our horizons as practicing artists and arts administrators? Is there a new day dawning somewhere out there that like Calvino, will cause us to redefine the limits of our imaginations? It is difficult to conceive. In fact, it would seem that mass communication via the global village, the great advances made in the name of music technology, and the enormous strides made in redefining and codifying the parametric aspects of our craft would lead us to believe just the opposite. However, we are training a body of people that can chronologically, if not artistically, be defined as "end of the cycle" artists. For example, assuming an average age of eighteen, our current class of college freshmen will be mature composers and performers approximately in the year 2010. How can we help these future composers and performers of the twenty-first century to be successful at their craft? Do we need new strategies to deal with new processes and methodologies that will lead to a "Future Music" in reality? It is difficult to say. And, as a cautionary note, it is worth stating that the assumption of "no new worlds to conquer" has been put forth many times. Further, recent history in the Western European Arts has rendered the point moot many times over. Picasso and his "Women of Avignon" painting is one example. Mallarmé, redefining the limits of language sensibility, is another. So, if there is a lesson in this recent history, it might be that it is futile to predict the future. If there is a music "out there," it will be made and brought into our consciousness in spite of, or perhaps because of our ability to predict. In any case, the "future music" approach is little more than sheer speculation at worst and an educated guess at best.

How should music educators and administrators proceed in the training of their end of the cycle generation? It is a thorny question at best. But, we are led to some answers by examining what is before us in the remaining twelve years of this century. There are new processes, methodologies and perspectives available to us at the end of this cycle that were not present at the end of the nineteenth century, or for that matter, at the beginning of the twentieth century. The purpose of this paper then will be to set aside the concept of "future music" for the moment and to concentrate on a few of those known quantities.

In a recent interview with Ilhan Miramagolu, John Cage states:

I can distinguish three ways of composing music nowadays. The first is well-known—that of writing music, as I do. It continues. A new way has developed through electronic music and the construction of new sound sources for making music by performing it, rather than writing it. And a third way has developed in recording studios, which is similar to the way artists work in their studios

to make paintings. Music can be built up layer by layer on recording tape, not to give a performance or to write music, but to appear on a record.<sup>1</sup>

However, this methodology of writing vs. performance, whether it is of real-time or studio construct type, is nothing new to us. In 1967, Pierre Schaeffer described this process and methodology in his seminal work, *La Musique Concrète*. Mr. Schaeffer states:

One can compare exactly the two musical approaches, the abstract and the concrète . . . . We shall apply the designation abstract to habitual (traditional) music because of the fact that it is first conceived by the mind and consequently written down theoretically, and finally carried out in an instrumental performance. We have called our music "concrète" because it is constituted from pre-existing elements, borrowed from any kind of sound material, be it noise or musical sound, and then composed experimentally by a direct construction, ending in a realization of a will of composition without the aid of an ordinary musical notation which has become impossible.

One can illustrate, by means of two diagrams, the two processes which present themselves as an exactly compensated evolution and an involution:

**CUSTOMARY MUSIC**  
(named abstract)

**PHASE I:**  
Conception (mental);

**PHASE II:**  
Expression (written)

**PHASE III:**  
Performance (instrumental)  
(from the abstract to concrète)

**NEW MUSIC**  
(named concrète)

**PHASE III:**  
Composition (material);

**PHASE II:**  
Sketches (experimentation);

**PHASE I:**  
Materials (fabrication)  
(from the concrète to abstract)<sup>2</sup>

How can we build a pedagogical foundation upon the methodologies and processes described by Cage and Schaeffer? Processes which are consonant with current students' lives and which they wish to use for artistic purposes? One approach might be to work with the processes of the future as well as the methodologies of the past. For example, it may be well past the time when a thorough integration of micro-computer driven music systems can be excluded from composition and performance curricula, or offered to a select number of students on an elective basis.

At the 1985 International Computer Music Conference in Vancouver, B.C., fifty-three works were presented involving the computer control and/or generation of sound. Of those fifty-three, "twenty-nine were created in institutional facilities providing dedicated systems for software synthesis; fifteen were created with Synclavier, Fairlight, Buchla, or Yamaha digital synthesizers; and seven were created with personal, custom-fabricated systems, often performable in real-time. Thus, it is clear that 'Hands-off has become hands-on.'"<sup>3</sup> However, this new technology goes well beyond fifty-three works being presented in a "hands-on" fashion at a major international music conference. Many composers and



performers in 1988 are quite comfortable with the process of recycling appropriate technology for artistic purposes. Unfortunately, most of them are doing so without benefit of a systematized or sequenced course of study in this available technology. In a recent interview, composer-performer Nicolas Collins summed up the situation thusly:

The commercial music industry is so huge, and electronics play such a large part in it that there's usually something around, something designed to fit the economic necessities of your average rock and roll band that can be modified . . . I think it's rather interesting that, whereas the avant-garde used to be at the forefront of sonic and technological experimentation, now, all of a sudden, the tide has turned. For example, John Chowning develops FM synthesis out at Stanford, thinks about it, works with it for years, but then Yamaha produces an FM instrument, the DX-7 synthesizer, that sells millions, and suddenly the people who are programming keyboards for rock and roll bands are miles ahead of a lot of avant-garde composers in terms of innovative sound design.<sup>4</sup>

These are strong words from Mr. Collins. And, they are words which can certainly be rebutted. One such rebuttal from Luciano Berio states that: "Commercial synthesizers aspire to be musical maids-of-all-work, and because of their specific characteristics they end up taking over from the composers who use them. A composer can't think musically with those machines, and ends up impoverished by them in one way or another. At best, they produce fascinating sound effects that help to accentuate one of the greatest problems of our time: the distance and the indifference between music's acoustic and conceptual dimensions."<sup>5</sup>

Upon reflection, it would seem that Collins and Berio are dealing with the same issue, albeit from very different perspectives. There is a technological music system capable of programming creative endeavors. In addition to helping create music, this system can store, access and "package" through modification, the composers' creative efforts. And, it becomes very easy to surrender to the seductive quality of packaged music making. Is there a strategy which we can employ in our music curricula that will allow an artistic use of this wonderful and dangerous technology in a reasonably consistent manner? One strategy has been suggested earlier. It is necessary to create a uniform pedagogy for these instruments and to employ that pedagogy with consistency in composition and performance curricula.

It may be necessary to create significant efforts in the curriculum as well, which will strengthen the student composer's craft. Again, it may be well past the time when a thorough knowledge of contrapuntal processes and methodologies can be excluded from composition and performance curricula, or offered to a select number of students on an elective basis. It has been long recognized that the study of counterpoint is an excellent strategy which can be of use in developing strong and independent musical minds. This is *just* the kind of mind that is needed to meet today's musical technology with its attendant virtues and distraction. Again, to quote Berio:

I don't yet know of any other means of getting a student to train himself systematically in linking up his brain and his ears. There's no need to be too finicky about this: any type of counterpoint will do, provided it's being taught by a responsible teacher and is placed coherently within its historical and technical context: the Burgundians, Palestrina, Bach, Fux, Cherubini and, why not, Dutois. When a boy can write a four or five part fugue in half a day without the help of a piano, at least you can be certain that he'll be a good artisan—which is something that the world has desperate need of these days. . . .<sup>6</sup>

[However,] when you're young, it's not enough to know how to write a fugue (or whatever else it may be); you have to write lots and lots of them. I firmly believe that a student must be able to see through to completion a large amount of work (why not think of "inspiration" as an organ that needs to be exercised?), and that quantity as such is indispensable if you want to consolidate a significant and dialectical, that is, useful unity between practice and intellectual speculation, between concrete and abstract. It's not an easy thing to do. I'm sure that without that quantity you can't achieve evolutions or transformations, let alone revolutions: in the end, as Asor Rosa reminds us, "liberty, equality and fraternity are nothing without the guillotine . . . and perhaps it's no accident that the first guillotine was constructed by a piano-maker."<sup>7</sup>

Finally, it would serve us well to create courses of study that foster the latest, and perhaps most useful, "buzz-words" of the educational establishment. That is the process of *critical thinking*. At the 31st Annual Meeting of the College Music Society at Santa Fe, New Mexico, Paul Paccione presented a session on "Critical Thinking for Composers." He made the following points which are most applicable to composers confronting a perhaps frightening technology: "A composition teacher should foster in his/her students trust in intuition, cultivation of a broad aesthetic *and* intellectual background, the development of craft *and* an expanded critical view. In order for students to think critically they must come to terms with conflict in ideas and with ambiguity. A student who does not think critically never has to deal with ambiguity and accepts dogma without question. Critical thinking leads to experiment and questioning, and it is not comfortable."<sup>8</sup>

By employing these difficult and perhaps uncomfortable strategies which embrace processes of the present as well as processes and methodologies of the past, it might be possible to begin guiding our twenty-first century colleagues toward their real task. In the words of Roger Sessions, that task is "winning for himself the means of bringing to life the music to which he listens within himself."<sup>9</sup>

#### ENDNOTES

<sup>1</sup>Richard Kostelanetz. *Conversing with Cage*. New York, NY: Proscenium Publishers, Inc., 1987, page xi.

<sup>2</sup>Pierre Schaeffer. *La Musique Concrète*. Paris, France: Presses Universitaires de France, 1967, pages 15-16.

<sup>3</sup>Larry Austin. "Electro-Acoustic Music in the U.S.A.," *Composer News*, Fall 1988, page 2.

<sup>1</sup>Ibid., page 2.

<sup>2</sup>Dalmonte, Rossana and Varga, Bálint Andrcas, transcribed and edited by David Osmond-Smith. *Luciano Berio: Two Interviews*. New York, NY: Marion Boyars Publishers, 1985, page 40.

<sup>3</sup>Ibid., pages 75 and 76.

<sup>4</sup>Ibid., page 78.

<sup>5</sup>Paul Paccione. "Critical Thinking for Composers: ABSTRACT PAPER," *ABSTRACTS, Thirty-First Annual Meeting, College Music Society*, October 1988, page 20.

<sup>6</sup>Marshall Bialosky. "The Composer in the University Setting," *Proceedings of the Fifty-First Annual Meeting, NASM*. Reston, VA, National Association of Schools of Music, 1976, page 123.

# PREDICTING THE FUTURE

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With hindsight it is not too difficult to identify periods of transition or change. They seem to be abrupt and short, and they can easily occur more than once in the space of a lifetime. For example, hardly twenty-five years separate Bach's last fugues from Mozart's first six clavier sonatas. For most of us this represents a time period which is less than a third of our life expectancy. Indeed if we could imagine ourselves being born in 1737, we could have conceivably heard Bach play the organ in Leipzig as we prepared to enter our teenage years. Enlightened youngsters as we would have liked to have been, we would have been stimulated by the venerable master's fluency at fugal improvisation. The experience would have inspired us to learn the secrets of his art, and to explore the techniques which he used.

But as we grew older, we could have also admired the genius of Mozart. We most certainly would have attended the premiere of Don Giovanni in 1787. Clearly we would have known that this was a major event not to be missed. None of us would have failed to make the journey to Prague to hear for ourselves this milestone performance. After all, had we not journeyed to Leipzig forty years or so earlier to listen to Bach with the same objective in mind? We were not about to pass up the chance to listen to new, emerging talent in our continual desire to seek out excellence, then as now our watchword as music school administrators. We would have been fifty years old, still at a relatively young age, though admittedly less so by eighteenth century standards, and our job was to keep abreast of what was important and innovative in artistic development.

Imagine ourselves then in 1787, about two hundred years ago to the day, playing out our roles as music school deans much as we are doing today. We were of course guardians of the past, as we continue to be, but our jobs were also tied to our ability to recognize what was new and important. We had lived through quite a bit of change in the forty or so years since that memorable Sunday when we heard the great Bach improvise on the organ in the Thomaskirche, and we knew it. Music wasn't quite the same anymore. When we met at our eighteenth century NASM meetings to discuss curricular and programmatic issues, we tried then, as now, to incorporate some of the changes that had taken place into the courses of study of our schools and conservatories.

The issues were complex. We still weren't certain about even temperament. It hadn't yet been fixed once and for all. There were some judgment calls to be made. Bows were also a problem, likewise pitch, always a major preoccupation. There were several schools of thought on each. We had an obligation to teach some new instruments, and found it difficult to find students for some others.

Students were demanding to be taught the clarinet, for example, but it was becoming difficult to find harpsichord students, now that newer keyboards were making their presence known. We had plenty of good, tenured harpsichord teachers, but Mozart's six sonatas didn't sound quite right on these archaic sounding instruments. And it was difficult, or at least risky, to place clarinetists on tenure tracks. We weren't certain that this instrument would endure the test of time.

As composers, we were writing fugues and doing counterpoint, but less so than in the past, and issues of orchestral color were beginning to emerge which challenged the supremacy of polyphony. Or were they issues of harmony?, or form? We weren't quite certain. Should we write symphonies and string quartets, or cantatas and inventions? We had some disputes on these issues as well. We organized ourselves into study groups. We encouraged panel discussions. At the annual meeting of the Association, held that year in Prague so that we could hear performances of *Don Giovanni*, we put the following topics up for debate:

- 1) To inspect and explore creative expression armed with the realization that old forms will exist along with the new.
- 2) To determine existing and possible balances between old and new forms of creative expression.
- 3) To determine the primary factors causing change in the climate and context for creative expression in music.
- 4) To foretell future balances between emphasis on performance and emphasis on composition in creative expression in music.

## II

*Plus ça change, plus c'est la même chose.* We have heard this phrase very often. It is, obviously, the point that I am trying to make here. This is not 1787, and there was no NASM in Mozart's time to which we could belong for one principal reason. There were no schools of music. Cherubini wasn't appointed director of the newly founded Paris Conservatoire, the first so called modern conservatory and still the principal model from which the structure of our present concept of a school of music has emerged, until 1795. But the issues that NASM has identified in the four discussion topics which I have enumerated, and which are intended to point out changes of direction in performance and composition, would have been as relevant then as they are today.

Then again I have been making a presumption which the experience of history would hardly justify. In all likelihood we would not have been able to single out the importance of Bach and Mozart, had we lived in the eighteenth century. Likewise there is no one that I have read about in history who heard Bach improvise, and recognized the importance of what was being played, and then who subsequently attended the premiere of *Don Giovanni* and was able to

perceive the importance of this seminal masterpiece in the literature of opera. If such a person did exist, he (or she) would more than likely have been the originator of a lonely and isolated cry in the wilderness, which few would have heard.

### III

It is part of a commonly held belief that composers write today what will be understood tomorrow only. There are exceptions, as everyone knows, but by and large compositional thought of an era, which emerges through historical analysis to have been decisive, is mostly misperceived, unnoticed, or vilified at the time it was being formulated and practiced. At least so goes the legend. I do not mean for this statement to imply a negative interpretation on my part. I really care little whether or not it is true. Schoenberg's frequently quoted admonition, that "the second half of this century will spoil by overestimation whatever the first half underestimation left unspoiled," is neither dire nor threatening, however true and prophetic it may have been at the time it was made, and probably continues to be. I don't believe it is all that grave if we fail to recognize what is enduring in art at the time it is being created, and through overestimation proceed to go off in non-productive directions, to paraphrase Schoenberg. But I do believe that we have to recognize that all art is subject to the dictates of fashion, particularly during the time it is being conceived. Fashion, as we know, is an unreliable and capricious yardstick by which to measure the quality of artistic evolution. We do make mistakes of over or under estimation.

For example, it is no longer fashionable to write (or like) twelve tone music. It never really was. What matter! Schoenberg's music will not be the worse for it. Some of his pieces may not be performed as much as they were twenty years ago, and only a very few have ever truly entered the repertory. The fact that they may have gone further out of fashion will not bear upon the ultimate judgment of history. His works may or may not reappear on mid twenty-first century concert programs with the same frequency that Bach or Mozart do today. Most of us won't live long enough to find out. The point I am trying to make is that if Schoenberg's compositions do survive the test of time, as I am convinced they will, it will be on their own merit and not because we will have been able to do something that will have given them an artistic durability they would not have earned through the judgment of history. We cannot will artistic durability. We cannot organize artistic evolution, and prescribe what it will become. We cannot eliminate the making of bad art any more than we can will the creation of good art. We cannot escape the good, bad, or mediocre taste which is the result of this or that accepted fashion of the moment.

### IV

The rationale for this particular session, *Creative Expression in the Future*, makes three compelling statements: 1) the present context for creative expression

is changing due to economic, demographic, and technological developments in our society and throughout the world; 2) both the music and education fields must watch this change carefully to understand the directions in which creative expression may develop; 3) information must be analyzed and synthesized in order to predict future possibilities. We could have used the same words in 1787 at our mythical or fictitious NASM meeting in Prague. Clearly there were economic, demographic, and technological developments taking place at the dawn of the nineteenth century which were just as far reaching as those we are facing today. I cannot help but feel that composers and performers dealt with them rather well, however, for the golden age of music which followed can hardly be denied.

But the question of greater urgency for us today is the response of educators to changing times. I don't know whether or not the music and education fields watched very carefully these early nineteenth century developments which were beginning to appear at the twilight of the eighteenth. I would doubt that educators paid much attention to the transition from Mozart to Beethoven, for example. They may have. But I would venture to say that education lagged woefully behind in matters such as this, and that neither the *Eroica* or *Jupiter* symphonies would have been discussed in music history or composition seminars of the day, if indeed there were any, which of course there weren't. But this would certainly have been the case, if I remember with any accuracy how history dealt with these two composers, and specifically with these two compositions.

It was probably the case even in Wagner's time. It's an issue of no concern once again, however, for I truly don't believe that Wagner would have written his operas any differently or any better had he occupied the prestigious but also fictitious Ludwig II Chair in Composition at the Munich Hochschule, and thus been able to offer a seminar on Beethoven's compositional method. Of course some would say that Wagner's own composition would have suffered had he been obliged to teach harmony and counterpoint, or form and analysis. I don't believe this either. It didn't bother Schoenberg in the least in spite of Stravinsky's caution that composers had best avoid the classroom. In all candor, educators have had to play a game of catch-up with composers. I fear that it will be forever thus, whether or not composers pursue active dual careers as teachers.

Where I take particular issue with the rationale is with its concluding statement that "information must be analyzed and synthesized in order to predict future possibilities." This is too much like a lottery for me, even a horse race if you will. Should we be gathering data in order to bet on the winning compositional style? or to predict the next Bach or Mozart? or Wagner or Schoenberg? I hardly think so. Educators are not put on this earth to predict the future. We are not soothsayers. Our schools should not become little Bayreuths, stage settings for instant Valhallas, in order to obtain immortality or at least instant recognition. We do not and cannot operate from a falsely secure but untenable

position of believing that we are right against all odds and that we will triumph by virtue of our obstinacy. What was true for Wagner with his theatre at Bayreuth, or Schoenberg with his system of composition with all twelve tones, or today Boulez with his research institute at IRCAM, is not based upon an analysis and study of available information in order to predict future possibilities. In each of these three instances, however significant, however prophetic, and however illuminating, the rational was based upon faith. Our egos as educators are far more fragile. We cannot and do not believe that we have a corner on truth. If we did, we would be making a grave mistake.

Likewise I believe that we are continually living in periods of transition. What is happening in today's society is really no more unusual than similar challenges confronted by previous generations. I would prefer referring to periods of instability, but evolution works just as well. The transition from Bach to Mozart should not be considered in any way unique. It may appear to be less so than from Mozart to Beethoven, but certainly no more so than from Beethoven to Wagner. But *Tannhäuser* was first produced less than a hundred years after Bach's death. Assuredly there were a few of the younger NASM music executives at our mythical 1787 meeting who could have heard its first performance in Dresden in 1845. Could they ever have predicted the course of this dramatic evolution in the structure of operatic design, having just heard premiere performances of *Don Giovanni*, about as fresh and innovative as an opera could be, given that precise moment in history?

## V

What then am I proposing? Should we go about our business as usual, changing nothing in our curricula, trying not to improve the quality or breadth of our instruction? Of course not, for we must keep abreast of change. But we must do so with an open mind, without dogmatism, and with increased recognition of our responsibilities as educators to provide a willing, receptive, and comfortable climate for learning, one that is neither prescriptive or preemptive. No matter how much data we accumulate, and the Lord only knows the limits to the amount of information we can put together to prove this or that hypothesis today, we will not be able to accurately predict the future of musical creativity. Some of us may guess right (there are always prophets), but it is probably just as important that others guess wrong. The mistakes of some are often the springboards to the successes of others. I would like to argue, as have others before me, that failures are the stuff from which successes are made.

Far more important than predictions of what will take place in the future is the simple fact that we need to provide forums for the free investigation of creative thought, the very nature of which is unpredictable. Otherwise there would be no surprise, no spontaneity, and no evolution worthy of the name. I believe this to be a lesson of history, and a warning not to embark with all haste



upon programs of exclusivity, based upon predictions or trends, which in point of fact may lead in erroneous or futile directions. To make the future happen is one thing, to prescribe its boundaries another. Our mission lies with the former. Our role is facilitative. We should not seek to control research, nor should we take a proactive stance with respect to one trend over another. We should be proactive only with respect to process. This alone will foster a positive climate for change, which, as everyone knows, is proverbially and unsurprisingly inevitable as well as unpredictable.

# MUSIC CURRICULA IN THE FUTURE

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In just over twelve years, we will be compelled to wedge talk about 21st-century music into curricula which have yet to deal convincingly with the 20th-century wedge, driven in turn some years ago into curricula which had already been filled to the full with the musical practices up to the late 1800s. Whatever intellectual and pedagogical leadership was at work in the development of what we now call common practice, this much can be said for it: it took better account of the then-contemporary scene than is now the case.

In my estimation, there are three things wrong with our present curricula. First, they are designed too much around a chronological model. A chronological model is of necessity a quantitative model and must issue in one of three decisions as new phenomena appear: adding, cutting, or compressing. Since higher education runs on a fixed-time model—so many semesters to get it all in—the incrementally driven curricular model inevitably clashes with the chronologically driven model. Except for our music education programs, regularly visited by assorted dingbats who politicize, sloganize, and tamper with these groaning structures, there is no way that we are about to add a fifth year to our other programs simply to give the kind of attention to the music of the present that we have given to the past.

So we are compelled to ask the same questions of our curricula that vice presidents for finance ask about our budgets. Shall we rob Beethoven to pay Phillip Glass? And, if we couple the chronological squeeze to the emerging multicultural expanse, shall we rob the string quartet to pay the gamelan, or Penderecki to pay Max Roach? The many-cultures issue is no longer just an ethnomusicological one of tribes and ethnicities, but one of inter- and intra-cultural proliferation and fusion, taking in everything from MTV and Music Row, to music so eclectically innovative that labels fail. To account for this we are presently taking one of two quantitatively opposite curricular decisions. We subtract, compress, or selectively ignore. Or, we create new programs which, while superficially innovative, still pay homage to the dis-integrative idea that music is a phenomenon of categories: as phenomena increase, so do the categories.

Second, our curricula are based too much on a back-end-forward concept of musical process. By doing what we do in basic musicianship and much advanced work, we treat symptoms as causes. Instead of beginning with music, that is, its poetry, we start off with one of its grammars, mistakenly calling it theory. Unwittingly the *ex post facto* becomes the *a priori*, micro precedes macro, and detail deflects principle. We introduce secondary rules at the expense of

fundamental process, and continue more on what not to do than on what is possible. That all of this is locked into verbally and visually reductionist models of older music is almost beside the point, for in our present frame of mind, I'm afraid that we'd do the same thing, even if the common practice model were replaced by a 21st-century model. In short, we would want grammar before poetry, reduction instead of fullness.

The third concern is that the music curriculum, parallel to that of musical practice in general culture, is almost exclusively performance-driven. By performance-driven, I mean that composition, normally the driving force for performance, has become a secondary action. The two are seriously out of touch with each other. Through the proliferation of nearly or completely replicative performances of increasingly distant music, we have nearly forgotten that what we are hearing, over and over, was once really truly, newly composed. Honest, the ink was once really wet on all this music. Nowadays, the composer is a minority specialist whose exposure to the public is at the whim of a market-driven performance world and a consumerist culture whose approach to both popular and classical music is guided by a single motivation: familiarism, of which repeated performance is the reinforcement. In this sense, high culture and pop culture are identical. The vocabularies may be different, but the perceptual attitudes are not.

Back at school, the music student is trained to be a combination of observer and re-presenter. By observer, I mean someone whose main contact with real music comprises formulizing and verbalizing about music. What hearing we actually do is more related to *how* music is performed, or *how* its sonic values issue in visual and verbal schemata, than to direct engagement in music *as* music. By re-presenter, I mean someone whose presentation of music is limited almost exclusively to repeating a known literature to audiences who no longer listen to content, but production. Creativity, which is nothing more or less than thinking something up newly—imagining it—and executing it, has been virtually removed from all but the most innovative curricula. We claim complete musicianship and accredit accordingly. But I'm afraid that we do not tell the truth.

Instead of asking such grounding questions as, What is music? How does it work? How does one think *it up* and think *in* it?—we proceed directly to derivations and symptoms. Then, if we can't get derivation x to jibe with derivation y, we juxtapose, add to, or omit. If the continuing presence of music is the cause of continuing to learn music; if the cause of music is human creativity, why is creativity not at the center of curriculum? Why is the act of thinking up music left to just a select few, while re-presenting it, *ad duplicationem*, is allowed to be the province of so many?

Curricular components, modules, and quantities aside, there are only three things a musician can do: write music, perform music, and contextualize music. Writing comprises three activities: 1) thinking up music as an aspect of the

originating imagination; 2) thinking up music as a way of responding to already-known musical process in order to learn thereby; 3) constructing brief, grammatically conscious exercises in response to grammatically conceived assignments. The first may be thought of as composition as an end; the second, composition as means; and the third, composition as adjunct—writing music about music.

Performing music comprises one of four activities: 1) presenting a piece of music for the first time; 2) improvising music, which is the simultaneous coupling of thinking up and presenting; 3) re-presenting a piece of music which has already been presented, no matter how many times; 4) cloning, which is the multiplying of one of the preceding through recording technology. There is quite possibly a fifth: live re-presentations becoming increasingly alike, scrubbed clean technically and narrowed down stylistically: virtually acoustical recordings of each other. Individuation has been reduced to the molecular—stylistic minimalism, if you will.

Contextualizing music comprises one of two activities: 1) the placing, comparing, and interrelating of music making within a historico-cultural matrix; 2) the intellectual and analytical attempts to explain content as process, so as to enable codification, comparison, abstraction, reduction, and model building.

Now if we take the above, writing music with its three possibilities, performing, with its four; contextualizing, with its two; if we attempt to locate their presence in our own curricula, we come up with disturbing results. Of the three activities comprising the writing of music, the third, writing grammatically, is virtually the only one present. Its equivalent in the performance component would be the reduction of applied study to Czerny and Pischna; or in sport, limiting figure skating to the compulsories.

Of the four activities comprising presenting music, only the third and fourth predominate: re-presenting and cloning. We need only look at our recital programs, our repertoire lists, our pedagogical techniques, our competitions, our major symphony orchestras, and opera companies, to confirm this.

Of the two activities comprising contextualizing, both the first and second are present, but more in a secondary sense. We do contextualize somewhat, but narrowly, limiting the discussion to a few European/American vocabularies and socio-aesthetic time frames. As to theorizing, codification and model building, we do not teach our students to think generatively, conceptually, and theoretically, as much as to memorize the thought of others. Instead of training them to think grammatically, we give them grammatical reductions and ask for replications. Instead of teaching them how to identify musical process, we ask them to apply formulae. Because we have generally preferred derivations to causes, hence languages to linguistic processes, we are increasingly at a loss to cover all the bases. As languages increase, idioms multiply, and options accrue, the

procedures at hand cannot account for them, for they are simply at the wrong level.

There is another way to describe what musicians do: 1) they think *up* music; 2) they think *in* music; 3) they think *about* music. Each is pretty much self-explanatory. Composing and improvising constitute thinking up music. Thinking about music constitutes contextualizing. Thinking in music seems obvious. However, an analogy may assist us in discovering that most of us think in music far less than we care to admit.

One's ability to think in one's native tongue allows one to express oneself clearly in it in a variety of situations. Communication, which is the communal and meaningful exchange of symbols, is based on some kind of shared understanding of the symbols. This allows the community to think commonly at the same time, whether in agreement or disagreement. A language is said to be mastered when one does not have to think *about* the language in order to think *in* it and think *up* in it. Thinking about it is possible and, for certain exercises, necessary. But it should not substitute for thinking in and thinking up. When this happens, attention is focused on thinking up about thinking about.

Because we learn our language so well that we can think in and think up in it without thinking about it, 99 percent of our usage is improvisatory. Hence, it may be said that improvisation is possible only to the extent that thinking up and thinking in are concurrent possibilities. That we do this regularly in our spoken language proves that we can do it with any language that we can truly think in.

To be able to think in a language also means that one neither needs an intermediary language to interpret what is being thought up and communicated, nor a substitute language for fear that the primary language might fail. If I have mastered Chinese, I do not need Hungarian to clarify meaning, or to communicate what Chinese cannot. However, if I master a number of languages, phonetic ones, ideogrammatic ones, and so on, then I can improvise in differing cognitive modes.

Coming closer to the point I am wanting to make, if I can think in music, I will depend less on other languages to be proxies for this primary responsibility. Thinking in music should thus precede and direct whatever else I do musically, and should drive thinking about it.

Admittedly we do not, most of us, think well in music, for if we did, we would be more facile at thinking it up, whether through improvisation or composition. Furthermore, though these need not necessarily be our specialities—we'll get to this in a moment—they should constitute the normal way of assuring the combination of thinking up and thinking in music. What prevents us from doing this? Not lack of creativity, for all people are creative enough to compose and improvise regularly in their native and adopted languages. And those who

do this best have practiced and practiced, turning this ordinary activity into an art. These are the ones who give leadership to debate and beauty to the expression of an idea.

So too with music, or so it should be. Since music is the particular languaged expression of our creativity, there must be something which prevents us from readily and deliberately thinking up and thinking in music. Remember, I am neither talking about quality nor degrees of ability, but just plain and ordinary musicianship, brought to bloom by constant practice.

Could it be that we have so saturated our approach to music study with thinking about and replicating, each usurping the place of thinking up and thinking in, that we have turned music into something less than it can be and closed something down in all of us—something which should be at the base of all music-making and learning? Have we turned from creativity to an ever so slightly nuanced technocracy, from perceiving music as creative process to seeing it as a packaged product—we the purveyors and the public the consumers?

We must remember that the primary mode of higher education is the verbal mode, despite the presence of disciplines which use other than verbal languages. The life of the mind, as noble as the concept is, is primarily word/idea driven. This is entirely suitable as long as that which is under consideration is limited to the verbal. In this case, one can think up, think in, and think about, all in the same communicative mode. This is just the ticket for philosophers, aestheticians, historians, and literary scholars. And these are the ones who pretty much control the definitions and directions of liberal arts. Unfortunately, these individuals have minimized the merit of other ways of communicating significance, and in so doing, have demonstrated that they are less liberally educated than they know. One who is truly liberated is, creatively and cognitively speaking, multilingual—not at the secondary level of foreign language proficiency, but at a fundamental level of perceptual diversity. Just because music or art may not be able to directly communicate the propositional stuff of truth, does not mean that they cannot communicate propositionally and intellectually. Somehow the idea has become fixed in certain important minds that the proper way to “appreciate” the arts is to think about them. The actual doing of them is relegated to another and often lesser educational order.

Unfortunately, we have bought too much into this. As important as verbal communication is in music education, we must remember that it does not substitute for musical communication, any more than a fugue would substitute for a critique of Kierkegaard in a philosophy conference. The verbal mode is the mode of thinking *about* music. It is totally necessary when it comes about *as the result* of thinking up and thinking in music. All excelling music curricula will ensure the presence of the very best ways of thinking about music. But they will guard against these masquerading as creative music making.

So, we turn again to the twin subjects of performance and composition. Properly considered and rightly balanced, they cry out for curricular reform. What really must happen is that music making should issue in music making. We must literally spend much more time responding to music with music. Consider this possibility. It might be extreme but it is certainly possible. If learning music in the true sense means thinking in music, it follows that as a piece of music is presented, say a Bartok dance or a 12-bar blues, the learner will demonstrate what he or she is learning by responding in thought-up music, however brief or faltering. Why switch to a verbal mode? Why switch to diagrams and schemes? Let these come, but in their proper place. In the meantime, let musical process beget musical process. Just as a response to a mathematical equation is a mathematical equation, and a response to a philosophy treatise is philosophical thought, so with music—the response to music is music. This is thinking *in* music.

It is my conviction that we must saturate music curricula with writing music and improvising it—thinking up and thinking in. This should go on all the time in some cumulative way. Performance would then have a doubled strength. It would serve as the medium for thinking up and thinking in, and would continue to serve both specialists and laymen with abundant repertoire. There is mutual reinforcement all the way around, simply because thinking in, thinking up, and executing music are integrated as the base of complete musicianship.

Only then can music theory find its place. It will be of a different kind, taking in a more global expanse. It will move from a concept of music as language study to music as linguistic process. Learning a particular language does not furnish knowledge of how all languages work. Learning content does not necessarily mean learning process. A linguist does not concern him/herself with learning languages, but with the discovery and use of principles by which the workings of any language can be explained. Learning about musical languages linguistically is the best way to introduce the possibility of thinking in a given language as quickly as possible and to avoid spending too much time in specificities at too early a stage. Furthermore, a linguistic approach would probably show us that many allegedly contrastive musics may be no more than dialects of each other, the distinctions, however dramatic they first seem, turning out to be surface. If, for instance, Hindemith is right in saying that any sonority can be found to possess a root, then Schoenberg may be simply a dialect of root movement music, separated from Mozart, less by kind than by degree, less by process than by vocabulary. A linguistic approach assumes the irrelevancy of getting at the nature of musical language through idiomatic compartments. Instead, it suggests that an understanding of the nature of language ultimately brings more accurate information and integration to these discreet compartments. It suggests that language is symptomatic of grounding, relational, discursive, and binding principles found everywhere. It is in this sense that a particular language is less simple than the linguistic principles which precede. Therefore

to learn the principles first is to simplify and better organize the approach to the complexities and proliferations.

Such an approach provides a firmer base for the study of Western music within a global framework. In other words, Western music would be seen as an aspect of world music, a much healthier concept than that of Western music and world music as two contrastive domains of study. This generates a concept of cultural relationalism which stresses integration, in contrast to a less useful concept of cultural relativism, based more in a notion of ambiguous contrast.

The object of all of this is to bring to music study the widest possible dimension. This means fundamental reform. To do less is to continue to proliferate curricula which treat symptoms instead of causes and subsist on the idea that the major is not music but some aspect of it.

In summary, thinking up, thinking in, and thinking about; composing, presenting, and contextualizing, constitute music making. This is core curriculum and core curriculum must prevail all the way from music education for children to Ph.D. programs. All else derives: methods, specialities, majors, integrations, and alternatives. Integration of the most fundamental kind is the best way to take account of, relate, and control proliferation. This means that proliferation should be reined in until the holistic questions are asked and answered. It could well be that proceeding more holistically might even mean that we could do a better job in less time. Maybe 65 percent is the wrong number.

If we wish to continue to perpetuate music curricula which deal only with dialects within a larger dialect—all in the name of basic and complete musicianship—we can stay as we are, limited and limiting. If we choose to do so, we may well continue to shortchange society by furnishing them with narrowly prepared graduates and limited advocates for an art form which is grander than we are presently making it out to be. In the process of staying the same, we may well be commissioning the very music and training the very players for our own funeral.



# MUSIC CURRICULA IN THE FUTURE

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Our topic today involving futures issues in music curricula supposes there is a future for music curricula in higher education. I have some personal doubts about this supposition in the light of a plethora of social, economic, philosophical, and cultural conditions which we have yet to recognize, confront, and resolve. I propose to you that the longevity of music curricula is dependent upon several critical matters including the need to acknowledge our ever growing tendency to sustain existence through replication and uniformity, our gradual disengagement from the spectacle, and a long ago mislaid quest to discover the unknown. Consider with me, if you will, these issues in three areas which I'll identify as Repetition, Spectacle and Commodity, and Discovery.

## REPETITION

Jacques Attali, a cultural theoretician and professor of economic theory at the University of Paris, has proposed that music does not just reflect society; it also foreshadows new social formations in a prophetic and annunciatory way. Early in his book *Noise: The Political Economy of Music*, Attali informs the reader "Music will be presented as originating in ritual murder, of which it is a simulacrum, a minor form of sacrifice heralding change. We will see that in that capacity it was an attribute of religious and political power, that it signified order, but also that it prefigured subversion. Then, after entering into commodity exchange, it participated in the growth and creation of capital and the spectacle. Fetishized as a commodity, music is illustrative of the evolution of our entire society. . . . Today, music heralds—regardless of what the property mode of capital will be—the establishment of a society of repetition in which nothing will happen anymore."<sup>1</sup>

While pursuing Attali's polemics is well beyond the scope of this session, his reference to a "society of repetition" and a later stated thesis that music runs parallel to human society, is structured like it, and changes when it does, contradicts the more common premise that music evolves in a linear sense, i.e., primitive, classical, modern, etc. According to Attali's non-linear view, music is caught up in the complexity and circularity of the movements of history. In referring to recent and not so recent musical theories, surveys, and encyclopedias as "collections of classifications with no significance," Attali maintains they represent what he considers a final last stand on the part of theorists and musicologists attempting to preserve linear order.

Further, he maintains there is a simultaneity of economic and musical evolution. Music is prophecy. Its styles and economic organization are ahead of society, making audible a newer world which will gradually become visible.

The musician in this matrix of society and the economy is at the same time within that society which protects, purchases, and finances him, and outside that same society when his music threatens it with revolution. As an example of a musician consciously threatening the order of things Attali quotes Richard Wagner writing in 1848:

I will destroy the existing order of things, which parts this one mankind into hostile nations, into powerful and weak, privileged and outcast, rich and poor; for it makes unhappy men of all.<sup>2</sup>

A further call for rebellion, this time from Hector Berlioz, supports Attali's postulate:

Music, today in the flush of youth, is emancipated, free: it does as it pleases. Many of the old rules are no longer binding: they were made by inattentive observers or ordinary spirits for other ordinary spirits. New needs of the spirit, the heart, and the sense of hearing are imposing new endeavors and, in some cases, even infractions of the old laws.<sup>3</sup>

Beginning with the period of the Florentine Camerata and continuing to the present, the author traces the political economy of music as a succession of orders or differences done violence by noises or the calling into question of differences that are prophetic because they create new orders.

Three strategies for the use of music by power, i.e. economic power, are identified:

- 1) music used and produced to make people forget
- 2) music used to make people believe
- 3) music used to silence.

While it is interesting to pursue the first two uses of music by power as seen by Attali, I've chosen to concentrate on the third for our consideration. Specifically, music used to silence what? Could music be used to silence other musics? Perhaps music could be used to dissuade us from thinking, observing, discovering? In this deafening world of mass-produced synthetic sound where electronically cranked out amorphous sound bites bombard our senses, are we able to acknowledge that we have become a society which is increasingly passive and decreasingly participatory?

Joseph Horowitz in his book *Understanding Toscanini* makes reference to a current nomenclature called "high culture." It has as its antithesis something called "mass culture," a kind of culture not defined by class distinctions. In defining the cultures Horowitz states "High culture is acquired selectively and actively, mass culture passively, even unconsciously. Superseding regionalized 'folk cultures' of earlier times, mass culture may be said to have begun with the late 18th century's burgeoning public of readers and listeners. It reached ingenious fruition as fortified and expanded by 20th-century communications technology. The full panoply of contemporary mass culture includes break dancing, the Super Bowl, Muzak, Star Wars, 'Dallas', and subway graffiti."<sup>4</sup>

The rush to write books about culture, high, middle, or low, the closing of minds, pop music heroes (especially the dead ones), and "histories" of Rock-and-Roll driven by economic motivation resembles a tidal wave. Thomas Edison intended his invention of sound recording to be useful in making sound archives of noteworthy events in the nation's history or, for that matter, recording for posterity the voice of a beloved family member. Clearly Edison's intent was one of preservation and not replication. Never could he have imagined an industry of gigantic proportion in the business of replication skillfully influencing and determining for the buyer what he or she wishes to buy. Witness, if you will, the tide of the compact disc with special "budget-priced" CD's and releases of so-called "historic" analogue recordings now available as CD's which take no notice of the LP collectors who loathe those shiny little discs which produce noise-free information! Arthur Nikisch recorded Beethoven's Symphony No. 5 in 1914 as the first experiment in preserving a musical performance. Seventy-four years later, with thanks to CD's, we can look forward to still more Beethoven's Fifth to add to the catalogue!

We are a nation of repetitious consumers spending millions of dollars in marketing products for children and young adults living lives of plugged-in repetitions. Attali would hasten to add that the few remaining specialists in the nation have pulled the plug on participating. At the heart of today's mania for replication comes a sometimes subliminal, and sometimes not so subliminal, message that uniformity is synonymous with beauty.

Let's consider music in this context for a moment. If repetition can be considered as the way by which music repeats the memory of another society in which it had its own particular meaning, its continued repetition in a society which talks so much about change is particularly ironic. The concert ritual with its trappings of the virtuoso soloist, worship of the dead composer, its psychology of giving us something we already know and frequently apologizing for presenting something we don't has skillfully created a thirst for more of the same. Give the consumer what he wants, but package it with class and a subtle reminder that it's what he or she wanted all along.

What was begun in the 19th century has reached fruition at the end of the 20th. The concert audience more and more goes to the concert to make judgments, judgments based upon comparisons with recordings, rather than to enjoy the spectacle and the music. Mr. John Q. Public buys a ticket to hear a program featuring his favorite pianist who is playing the *Emperor* Concerto with a symphony orchestra we'll call "X." John discovered and has heard the *Emperor* only on his CD featuring this same favorite pianist but with symphony orchestra "Y." Halfway through the exposition, John turns to his wife Mary and says, "Something's wrong, this is not *my Emperor!* I don't like this at all, let's go home at intermission."

Of course, there isn't anything particularly new about this phenomenon in the broadest sense. Glamour performers have always had their claquees. Even

the great castrati, Senesino, Nicolini, and Farinelli, had fans who thronged to hear their performances. However, their fans didn't first hear their stupendous vocal feats on an LP, cassette, or CD recording perfectly engineered excluding error, hesitation, and noise. Nor were these 18th-century groupies able to find this product packaged, hyped as great, greater or greatest performer, or available on a limited-basis-only introductory offer to new members!

All around us is evidence that our society has become a harbinger of repetitions. There are so many Star Trek novels it's difficult to keep count. Then there are the remakes of movies now in vogue with the added vulgarization of something called "colorization"; remakes of 1950s television shows; rock-and-roll groups from the 1960s long ago disbanded, pardon the awful pun, are regrouping. Perhaps I should say 'rebanding.' One rock band currently in vogue attempts and succeeds so closely in replicating the sound of the band Led Zeppelin the resemblance is uncanny. Thousands of fans are buying tickets and recordings of this slickly packaged replication of the past.

Duplication of existing models followed by slightly improved ones, teasingly offering just a few more advantages for the consumer, is a powerful economic tool. Attali would have us recognize that music is such a powerful economic tool successfully creating its own supply and demand through mass production, a mass production which silences everything but uniformity. Thus, a chain with its origins in the 19th century completes what I refer to as the cult of the replicators: the virtuoso, the pantheon of the dead masters, the radio, sound recordings, television, and the music video.

As this tide of mass production increasingly silences the doing, thinking, and creative energies in our society, it's only logical to suspect that this programmed repetition may well have influenced education and those prescribed packages of learning we refer to as curricula.

In music curricula repetition keeps us walking in circles with our endless theorizing about music of the past, those sacred repertoire lists in applied studios and ensemble libraries, and the mania for music of the "common practice" period as the basis for musicianship studies. It would appear that the "common practice" is one of commonly repeating what has been done before with a rationale founded on uniformity. Repetition and uniformity rule. Has someone at another institution ever asked you for a copy of your new curriculum so they could "see how you do it"? When you later read their curriculum in their bulletin was it substantially different from yours? Did it creatively approach musicianship utilizing the special talents of the faculty, music of other cultures, and reinforcement through technology or was it one more version of the same model?

How did music and music curricula, as part of human society, become this so-called economic tool victimized through replication and uniformity, and what can we do to help regain energy and creativity? For those who wish not to believe

our music curricula have also fallen victim to economic considerations, we need only to recall that more and more parents and students demand answers to questions about employment and projected income levels for graduates of our programs. It would seem one of our competency outcomes has become the ability to have a job at a starting salary of \$30,000. There's a reason for the popularity of curricula such as sound recording technology and music industry and the reason is far more economic than altruistic! For some clues for answers to this victimization of music by economic forces, let's consider what Attali refers to as the "musician before capital."

### SPECTACLE AND COMMODITY

In the civilizations of antiquity and, as late as the 20th century in at least one religion of the Middle Eastern cultures, musicians were often slaves, untouchables, or persons of poor reputation with whom one did not associate. Later in the Middle Ages efforts by both Church and State to suppress the activities of the roving bands of minstrels and jongleurs were unsuccessful and evidence indicates they represented a folk tradition which managed to find itself reflected in some of the art music of the period.

With the formation of the Florentine Camerata and its invention of opera, Attali contends musicians have been forever bound to power, either political or commercial, which pays salaries to create what is needed to reaffirm the legitimacy of the power itself.

Attali presents a theory by which the orchestra is a large metaphor for power in which the individual player as a salaried laborer performs under the conductor who is simultaneously entrepreneur and State. The conductor thus becomes the manifestation of economic power ruling the individual worker.

In the 19th century Franz Liszt performing works by his contemporaries in concert and Mendelssohn discovering and conducting performances of Bach's *St. Matthew Passion* contribute what Attali refers to as the "spatial" and "temporal" dimensions giving rise to a small music market. With a gradual shift of patronage financing of music to the consumer boosted by publishing and royalties, the star performer and the copyright are born. The invention of sound recording in the 20th century completed a process of economic control of composer, performer, audience-consumers with all the inherent skills of mass production causing the musician's function to be no longer one of communicating but one of serving as a model for replication. The musician is better known than the music he composes or performs. The concert is no longer a spectacle or celebration where new energies and discoveries can happen, but instead is only a representation of a recording. A new and alien aesthetic of performance excluding the possibility of error or noises forbids anything except the predictable. The performance is still one more repetition of one more repetition in which the musician's function is no longer communication but replication.

Whether or not we subscribe to these various theories about economic power as related to music and music curricula, there are some startling possibilities if we can allow ourselves to follow the author's premises. In fact, if we can consider some other aspects of our world and how we choose either to relate to or dismiss them, we might find some clues about ways in which we have isolated ourselves from what I will call "discovery" and become worshippers of the past.

Twenty years ago I first witnessed the joy and spectacle of the street musicians of San Francisco and other cities, sometimes playing instruments of their own construction, improvising words and music, attracting random audiences of all ages. Those days provided society with a resurgence of music for enjoyment and immediacy of communication. This music required no study, wasn't notated, and relied primarily on improvisation. And once again, as in past centuries, the musicians associated with the music as was true with the jongleur, were not exactly held in high esteem by society.

Over the past nearly thirty years, critics, social commentators, musicians, religious leaders, and politicians have provided all kinds of labels for this music such as "folk," "folk-rock," "rhythm and blues," rock-and-roll, and numerous others with less flattering connotation. According to Allan Bloom in his *The Closing of the American Mind*:

Nothing is more singular about this generation than its addiction to music. This is the age of music and the states of soul that accompany it. . . . The music of the new votaries, on the other hand, knows neither class nor nation. It is available twenty-four hours a day, everywhere. . . . And, above all, the musical soil has become tropically rich. No need to wait for one unpredictable genius. Now there are many geniuses, producing all the time, two new ones rising to take the place of every fallen hero. There is no dearth of the new and the startling.<sup>5</sup>

This musical phenomenon has not just found energy in its own culture and heritage. Its proponents find ideas and riches in the musics of other cultures including those of Africa, India, and the Orient. Timbre explorations lead to new instruments which lead to issues of playing technique. The long forgotten three minute limit, except for those so-called "top forties" radio stations, has led to larger musical designs and consideration of formal structures.

Today, most of our undergraduate music majors listen to, communicate with each other about, and often play music they can't share with their parents, older relatives, or their music professors. Any relationship between this music and the music they practice, write, and analyze in their formal music study in college is purely coincidental. Study of music of other cultures, if found in the curriculum, is relegated to a single course set aside from musicianship studies and seldom includes making music itself. Music history describes a course sequence which deals with art music of the Western world and conveniently runs out of gas somewhere in the early decades of the twentieth century and usually bears little relationship to making music.

Something is amiss here! If there are those who have discovered how music can communicate, can bond millions of people, can stir creative juices and be the language of these minstrels of society for thirty years, what have they found and what have we lost?

The answer could be simple although simple answers seldom address issues associated with a society as complex as ours. But despite all the hype and crass commercialism which frequently accompany this music associated with the age group from pre-teens through twenty-five, there is also a characteristic of playing for one's pleasure, a need to do something simply for the sake of doing it, and excitement about putting something together. There is an excitement about invention, production, the spectacle. There is, heaven forbid, an element of play, a willingness to try things, discover possibilities—who cares if the end result is eclectic! There is, in a broad sense of the word *composition*, a composition which relates music to gesture. Or, as Attali would say "it plugs music into the noises of life and the body, whose movement it fuels."<sup>6</sup>

A long time ago something caused me to love music and things musical. I don't recall what it was and I'm not really certain when it happened. All I know is it happened and I still feel that emotion and in an ecumenical way. What concerns me is my growing impression that music students and music faculty members don't always love music with the passion, intensity, and curiosity that stimulates the kind of exploration of cultures, ideas, and concepts which lead to discovery.

Our task ahead is formidable. It requires us to go through the pain of breaking our bondage of uniformity, our reverse tunnel and linear vision of what we deem suitable to be considered music, and enjoy finding the unexpected. This will not be easy since it challenges one sacred cow after another. It attacks the nature of what specialization and scholarship have come to mean in our curricula and, in so doing, challenges our music faculties and most of us whose training reflects some of those very characteristics we will find abhorrent.

But, we must get on with this task if there is to be a place for music curricula in the future. Our success depends on our willingness to test and determine whether our love for music and its importance to the human soul is more significant than our self-love reflected by an unwillingness to cast off old models and former solutions to yet unanswered questions. We must recognize the importance of enjoying the new, the unexpected, the gestures which "plug music into the noises of life." We could very well discover that what we needed was there all the time. We simply lost sight of it for a while.

#### ENDNOTES

<sup>1</sup>Jacques Attali. *Noise, The Political Economy of Music*. Minneapolis, Minnesota: University of Minnesota Press, 1985 (English translation of *Bruits: essai sur l'économie politique de la musique*, 1977 by Presses Universitaires de France), pp. 4-5.

<sup>2</sup>Ibid., pp. 11-12.

<sup>3</sup>Ibid.

<sup>4</sup>Joseph Horowitz. *Understanding Toscanini*. Minneapolis, Minnesota: University of Minnesota Press, 1987, page 6.

<sup>5</sup>Allan Bloom. *The Closing of the American Mind*. New York, New York: Simon and Schuster, 1987, page 68.

<sup>6</sup>Jacques Attali. Ibid., page 142.

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# EDUCATIONAL INSTITUTIONS AS PRESENTERS IN THE FUTURE

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Here to astound you with his wisdom, psychic powers, and incredibly accurate predictions of the future, the all-seeing, all-knowing, the one, the only, Walter the Magnificent and his musical crystal ball, which is guaranteed to provide the correct forecast to your every musical question.

If you have ever been assigned a topic in which you were asked to discuss the future, and if you are like me and have trouble even figuring out what the next week holds in store, then you may agree that an introduction like the preceding is about as good as any.

However, once I realized that I was actually supposed to make educated comments about this topic the humor faded quickly. Two questions then came to mind immediately: "Why has this topic been assigned?" and "How do I proceed to make meaningful remarks about the future, especially when there are so many variables?"

The fact that an entire session is being devoted to the role of educational institutions as presenters in the future suggests to me that this is an area of potential concern. It has been my experience that NASM is not always reactive, but rather that it is an organization that tries to anticipate future problems and to position itself to take an active leadership role. So I concluded that the topic was either assigned merely to test the waters, or it was assigned as a means of beginning discussion on a perceived problem.

Since I had not given this issue much thought before, it should not be surprising that as I began to consider the topic I did not have much feeling for it, one way or another.

Therefore, it seemed to me that one way to proceed was to get an idea of what role educational institutions play as presenters today. To that end I conducted a brief survey of a few concert agencies. My survey was not scientific, and the sampling was not large. Nevertheless, I did get surprisingly similar answers from those with whom I talked. If those answers are accurate reflections of the current state of affairs, then we can conclude that educational institutions are not only important today as presenters, but that they are, in the words of Steve Judson, Vice President for Booking at Columbia Artists, "the backbone of the industry."

Most of the persons with whom I spoke suggested that educational institutions represent between 30 and 50 percent of all bookings, and it is reasonably

accurate to note that in some states—Ohio, Michigan, and Pennsylvania, for example—individual educational institutions budget anywhere from \$5,000 to \$750,000 yearly for artist/lecture series. Of course, as I know only too well from personal experience, some institutions have no regular allocations for an artist/lecture series. However, from my brief and admittedly unscientific survey, it appears at this moment as though educational institutions are indeed important as presenters. Of course my survey does not tell us what it is that educational institutions present, nor does it tell us anything about the future.

With the present in mind, I began to formulate questions concerning the future. I must confess that the longer I considered this topic the more questions I had. For the next few minutes I would like to share several of those questions with you and suggest a few possible answers.

### **1. What do educational institutions present?**

Educational institutions present an enormous variety of public events, from mime artists to symphony orchestras, from poets to politicians. For this presentation I have limited myself quite naturally to educational institutions as presenters of music by touring artists as well as by students and faculty.

### **2. Why are educational institutions presenters?**

As basic as that is, I don't believe that I've ever heard that question asked before. Perhaps the answer to our role as presenters in the future is dependent upon our response to that question and no other. Our role is certainly different from that of off-campus presenters. If we are presenters primarily as a means of furthering the education of our students and if we continue to keep that focus, then there is a good chance that we will continue to be presenters for many years to come. If, on the other hand, we view presenting primarily as a public relations vehicle or as a means of enhancing our prestige, then maybe we are in trouble. I realize that, in fact, there are probably several reasons why we present, but I think that it may be time to review the basic reasons we are in the presenting business.

### **3. Can we learn anything from the past which will help us predict the future?**

There does not seem to be a clear pattern as far as I can tell which will help us. Maybe we are a part of a continuum that leads from church sponsorship to court sponsorship to public sponsorship to, who knows, educational institution sponsorship. In that case we may become even more important than we are at the present time, and we may assume an even greater responsibility for public presentations.

On the other hand, the impact of technology may mean that we will not be nearly as important in the future, or worse yet, that as presenters we may become extinct.

**4. Will public taste and attitudes dictate our presentations, or will educational institutions continue to see the presentation of serious art, past and present, as a vital part of their mission?**

I have no answer. My hope is that we are and will continue to be presenters of live artists because we believe that there is no substitute for the experience that is shared between artist and audience, that it is one thing to see and hear Zubin Mehta and the New York Philharmonic on television, but that it is quite a different matter to experience a live performance by Mehta and the Philharmonic at Lincoln Center. Unfortunately, I have the uneasy feeling that while that is true, there may be too many other considerations which may make audiences lose sight of the joy of live performance.

For example, there are many who argue that in today's world there is no need to attend live performances, and that given the quality of sound recording it is even preferable to listen to music in the privacy of one's own home. I recall a letter which I received two or three years ago from a man who lived in a Cleveland suburb. The point of his letter was that as a director of a large school of music I should be aware of the fact that schools of music and live orchestra performances are passé. He stated that he had a wonderful sound system, a tremendous collection of records and tapes and could listen to incredible performances comfortably at home. By listening at home, he said, he would no longer have to worry about parking, icy roads, and outrageously priced tickets. He went on to say that all of those high-priced Cleveland Orchestra musicians were no longer needed and that the money wasted on them could be used to benefit society better by redirecting it to several other areas. This example may seem like it is not germane, but it does reflect an attitude which may be more common than we like to think. I must admit that at the time I thought that the man was another one of those inveterate letter writers, but now I'm not so sure. If his is an attitude that is common, obviously all presenters will be affected.

But, of course, that is only one attitude. One might draw more hope from the following example. Columbia University in the heart of New York City, has recently instituted a new concert series in order that students at Columbia can experience live performances on campus. Perhaps that is a sign that we do indeed have a future, and that there are those who have what some of us would call an enlightened attitude.

Before leaving the question of attitudes, let me give you one more example. Until two weeks ago, I had never heard of the field of psychographics, which was established in the mid 1960s, and is the study of attitudes, beliefs, interests,

perceptions and life styles. By chance I happened to attend a weekly luncheon meeting at Kent State called "Tray-Top Dialogue." The speaker that day was Robert D. West, Assistant Professor of Journalism and Mass Communication, whose primary interest is broadcasting and who specializes in the field of psychographics.

In the last year West was hired to complete surveys for several National Public Radio stations for the purpose of increasing the number of listeners through programming which better reflected listener interests. He devised a questionnaire which he used as a basis for a scientifically conducted survey. According to West, there were unexpected results, and although I won't go into detail concerning all of the results, many of which you might find interesting as they relate to music, I will tell you that in the 25-45 age group and among that segment of the population known as "Yuppies," there seems to be very little interest in attending large public events, concerts, for example. Nor does this group support arts organizations, or much else for that matter. Instead, this affluent group is much more inclined to listen to music in small, informal settings. Persons in this group have the finest in-home entertainment equipment, and given choices prefer to listen to music at home. There are a host of societal reasons for the attitudes of this group, but the underlying fact is that the attitudes exist. One conclusion that could be drawn from this study is that there is a large segment of the population which is simply not in the habit of attending events like those we present. Heretofore it would have been reasonable to assume that as this group aged its members would take leadership roles in furthering the arts and live performance. That no longer seems to be a safe assumption.

By the way, as a result of West's study and his recommendations, the number of listeners for the stations involved has grown.

##### **5. How will costs affect our role as presenters?**

It seems to me that there are several possible answers to this question. One is that admission prices for off-campus concerts will continue to escalate, in which case educational institutions may be the "best deal in town" and the only place where audiences can attend live performances at reasonable prices.

Of course, those escalating costs are affecting us on campus as well. It is possible that if we are still presenters in the future it may be only of our own faculty and students, or of faculty exchange programs with other institutions. The recent history of the artist series at one well-known institution which I contacted may offer a glimpse of that kind of future. The artist series at this institution, which has asked to remain anonymous, has had a long tradition of excellence and has enjoyed outstanding support throughout the region which it serves. In the last few seasons subscription sales to non-college students have improved, but at the same time student subscriptions have declined dramatically.

In fact, despite large student discounts and special marketing efforts, student subscription sales have declined by close to 60 percent in the last three years. This school, like many others, presents an impressive number of free concerts yearly, and given the fact that the total cost of one year at the school is in excess of \$10,000, it is not surprising that students are cautious about spending money. At the same time, it is beginning to be more difficult for the institution to satisfy its regular older patrons who want world-class artists at Medicare prices.

When one considers that a major orchestra may cost between \$45,000 and \$65,000 dollars and that solo artists, who were not so long ago in the \$5,000–\$7,000 category now demand fees that are three to four times that amount, it is not surprising that series, like this one, are running large deficits. The future of this series and others like it is cloudy at best.

It doesn't take a mathematical wizard to see that these escalating costs may mean that on-campus concerts by local faculty artists and students are the only viable alternative. Of course, it may be that if educational institutions become the most important source of presentations, foundations, art councils and private individuals will support such activity on campuses at increased levels. At the present time it does not seem likely that increased support will come from the federal government, and, of course, new tax laws may seriously weaken charitable contributions.

Many of you no doubt receive "Update," from the American Council for the Arts. The October 31, 1988 issue contained interesting information concerning the giving habits of Americans.

Independent Sector recently published *Giving and Volunteering in the United States*, the largest study ever conducted on patterns and motivations of giving and volunteering by Americans. . . . Among its most important findings, *Giving and Volunteering in the United States* reveals that Americans of low to moderate income contribute more in both time and money than do upper income individuals. . . . Brian O'Connell, president of Independent Sector, commented upon the survey findings and stated that "contrary to popular opinion, the well-to-do in America cannot be described as generous." . . . The survey also discloses that seven out of ten households in America contributed an average of \$790 to charitable organizations. Artistic-cultural-humanities recipients received an average donation of \$260 in 1987 (last after churches, schools, and international groups).

In a separate article titled "Republicans/Democrats Square Off Over Arts Policy at ACA Convention," we find the following:

A spirited debate in which representatives for the presidential candidates argued over the role of the federal government in the arts furnished a rousing finish to ACA's National Arts Convention . . . October 5–8. . . . The Honorable Lois Burke Shepard, director of the Institute of Museum Services, represented Vice President George Bush. . . . Shepard stated that Bush would continue the Reagan administration's position that ". . . the federal government has a role to play in supporting cultural life, but the federal funds should never be

dominant and should motivate private investment." Instead, the arts should be a private-sector concern with little government support other than in setting policy.

So, as I said, we should not count on new money from off-campus.

- 6. If educational institutions are to remain important as presenters, what age audience will they present to—large young audiences, rapidly growing older audiences, or audiences representing all age groups? Related to this is the question of who controls what is presented—students, faculty, town/gown?**

Perhaps the answer to the first question lies in where the institution is located, in a small town or big city, in a rural area or a major metropolitan complex. Perhaps the answer is related to the type and size of institution—for example, conservatory, large university, or small liberal arts college.

To illustrate how these conditions may interact, let me use Kent State University as an example. Kent State is a major residential university with an on-campus enrollment of approximately 23,000 students. The city of Kent is a town of approximately 27,000 persons. It is located in Northeast Ohio where the population is about 5,000,000. It is convenient to drive from Kent to several cities—about 20 minutes to Akron, 45 minutes to Cleveland, 45 minutes to Canton, and 30 minutes to Youngstown—and there are major attractions in each of these locations on a very regular basis.

When I arrived in Kent in 1966, there was a major artist/lecture series which drew patrons from throughout the region. In 1970 that series was one of several university programs which was eliminated because of the drain the May 4th tragedy put on the university budget. Although the university has since recovered from that event, both emotionally and fiscally, the series has never been reinstated.

As a result, those of us who live in Kent must either travel to one of the nearby cities for our live cultural experiences, or we must rely on the schools of music, theatre, and art at the university to provide those experiences. Of course, in reality most of us attend events on campus and in the nearby cities.

How has this affected the School of Music, specifically? In the first place, attendance at our programs, which number about 200 yearly, is excellent, and, in fact, during the last several years has grown substantially. Part of the growth can be attributed to attendance requirements some faculty members have for classes in "Understanding Music" and "Music as a World Phenomenon"—we teach about 900 students in those two courses each semester—but some of the increase is due to better performances and better marketing. We have a bona fide orchestra subscription series, and we also have an on-going faculty subscription series. Once in a long while, I am able to save enough money to actually

engage a visiting artist, though, as I am quick to tell the many agencies that call, if the fee is above the \$300 level, forget it.

Obviously, very few artists of great renown ever grace our stage. For all intents and purposes, we, faculty and students, have become the center of the musical life of our community, and we enjoy wonderful press and strong local support.

This fall the school received a substantial endowment, and at my suggestion the donor has indicated that the yearly interest is to be used to establish a modest artist/lecture series. I suggested an artist/lecture series because I believe that our students need to see and hear professional artists other than their teachers, and I recall just how much that kind of exposure meant to me during my student years. Of course, I can't help wondering what effect the series will have on programs given by the school. That's a very long example, but it may help you understand how I see relationships of location to audience.

There are certainly other examples that I could give. For instance, Bloomsburg State College in Pennsylvania has just begun an artists' series with a budget of about \$250,000. A case of a school in an isolated area you may say, but Bloomsburg is not far from Bucknell, where there is another major series.

The possible answer to the second question, who controls the budget, is, to me, more troubling. Many of us have already seen dramatic shifts of control on our campuses, and based on our experience we are not pleased with the results, which in very many cases has meant that students now control how money, once used for artist/lecture series, is spent, and more importantly, on what. I imagine that many of you have seen substantial amounts of money, once spent on serious music, redirected to rock and popular concerts.

#### **7. What repertoire will educational institutions present?**

We have listened to many who say that the modern orchestra will continue to exist, but probably only as a museum piece. Will educational presenters follow that pattern also, or will they be the major presenters of new music as a way to foster a dynamic live atmosphere? Of course, repertoire is directly related to attracting subscribers, and we are all aware of how attractive new music is, especially to older patrons, that group which ultimately pays the bills. Is the problem then really that economics rather than education is the driving force behind our decisions?

**8. Finally, have we educated our students in such a way that we have instilled in them a need for live presentations, or have we, through our own negligence, increased the likelihood of empty recital halls and auditoriums? Have we succeeded in showing them that to see a painting in a museum is different from seeing a reproduction of the**

**same painting? That hearing a work live is different from hearing a recording of it?**

I have intentionally saved what I believe to be the most important question for last. It seems to me that if we have passed on our passion for our art, and if we have given our students the opportunity to experience the thrill of live performance, then we will have done much to insure that educational institutions will indeed be presenters of some importance for years to come. I believe that as our students become mature citizens, these graduates will then see to it that the great live visual and aural tradition that is ours will continue. If, on the other hand, we have not done this, we may find that our role as presenters will either diminish greatly or vanish altogether.

Of course, it may be that although we believe we should encourage attendance by our students, there are obstacles which we seem to have difficulty overcoming. For example, although we see many students at our programs at Kent State, the students are by and large those from the non-major classes, i.e., we are not doing a very good job when it comes to attracting our majors. We have discussed this for some time, and one of the reasons the majors seem to stay away is that there are simply too many requirements which keep them busy most of the time. At our school it is also true that because of severe space problems, we must schedule classes opposite evening programs.

If we see attendance at live performance as a curricular matter, as I think we should, then we should be able to make a case for deleting some requirement in order to accommodate attendance at live performances as a requirement. It is unfair to simply add another requirement, when, in some programs, there are no elective hours now. This leads quite naturally to a question NASM may want to take under consideration, namely, how important do we believe attendance at live performance is to our students, and to what extent are we willing to modify our curricular requirements to include this activity?

There are no easy answers to the question of what role educational institutions will play as presenters in the future. I, personally, see live performance and all that goes with it as a humanizing experience, and I hope that my children, who seem to share that point of view, will teach their children to appreciate the effect live performance has on one's life. But it just may be that that is an old fashioned view and that the current trend toward the isolation of individuals will prevail.

As you can tell by now, my crystal ball is a dud; all it did was ask questions. Normally I am an optimist, and nothing would have made me happier than to present an upbeat conclusion to my presentation. However, it seems to me that the answers I have given, though not always positive, are realistic.

The questions which I have posed are, in my estimation, interrelated, and I hope that my answers will serve as a springboard for future discussions. At



the least it seems to me that this is a topic about which educational institutions and professional management agencies should begin examining their individual and collective futures. The stakes are too high to assume that all is well, and that unattended our future as presenters is secure.

#### ENDNOTES

<sup>1</sup>Telephone conversation with Steve Judson, Vice President for Booking, Columbia Artists.

<sup>2</sup>Ibid.

<sup>3</sup>"Independent Sector Survey Reveals American Giving Habits," *Update*, Vol. 9, No. 10, October 31, 1988, page 7.

<sup>4</sup>"Republicans/Democrats Square Off Over Arts Policy at ACA Convention," *Update*, Vol. 9, No. 10, October 31, 1988, page 7.

<sup>5</sup>Telephone conversation with Steve Judson.

# THE CONCERTO MACHINE

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After I had accepted the invitation to participate in this session, the title occurred almost immediately. At the top of the page I scribbled "The Concerto Machine." Technology would be, I thought, the big one. That technology has shaken the foundation of music and will influence the future of music is inarguable. The predicate for the next few minutes, however, is that, when the futures dust finally settles upon music units, the big one will be a changing sociology.

The notion of a concerto machine is not stolen from H. G. Wells. As a very young man, Itzhak Perlman expressed during a television interview the fanciful wish for such a concerto machine so that his career could be conducted from his living room. What was science fiction for Perlman twenty or so years ago is today, as we all know, passé. If a public were willing to buy it, Perlman could conduct a career from his living room (sonatas might have to substitute for concertos, but that choice has to do with room size). A media Sol Hurok could develop a cable network that sold subscriptions to various of the concert seasons all over the world. The subscriber would wake up to a live broadcast from Bayreuth and snuggle up for a nap to the strains of the Boston Symphony, live, later in the same day. The possibilities of presentation for a Perlman, a Hurok, or the University of X are limited only by imagination and, of course, finances.

In *The Wall Street Journal* last summer appeared an article about the Bosendorfer 290 SE. The 290 SE evokes that certain purr and hum of an expensive automobile, but, in fact, the 290 SE is a very grand piano 9½ feet long with 97 keys and black box. It is a state-of-the-art, technologically wondrous, player piano. It records and then plays back exactly what is played on it. Every note, every chord, every nuance is returned to the performer without mercy. The technology of this piano is such that each key that was depressed by a finger is, in the playback, depressed by the black box with identical velocity, force, and tempo. Reference is made to the 290 SE as a "fantastic educational tool" upon which master classes should be conducted "all over the world."<sup>1</sup>

Jon H. Appleton, composer at Dartmouth College, writes, "New opportunities exist for [educational] institutions with the foresight to address the changes that have taken place in music, by investing in faculty positions and equipment in the field of music and technology."<sup>2</sup> Appleton argues that higher education needs to catch up with the rest of the music world. He declares, "Institutions must revise their music curricula and stop behaving as though our musical culture has ceased to evolve."<sup>3</sup>

This is hardly a bashful assertion which, wittingly or unwittingly, ignores a peculiar and painful irony. At a moment of musical star wars, when composers can jam internationally, the National Endowment for the Arts reports that the arts "are in triple jeopardy: they are not viewed as serious; knowledge itself is not viewed as a prime educational objective; and those who determine school curricula do not agree on what arts education is."<sup>4</sup> The Endowment could not be more explicit: "[B]asic arts education does not exist in the United States today."<sup>5</sup> The 1985, NEA-sponsored Survey of Public Participation in the Arts reveals that of those polled, 80 percent had never studied music appreciation. Those who had done so were likely to have done so at the collegiate level, which, quite obviously, works to the extreme disadvantage of those who do not have the good fortune of having had a collegiate experience.<sup>6</sup>

Is a public, then, which is largely ignorant of the concerto, but which can do its Christmas shopping by cable television, ever likely to attend the live performance of a concerto? Is that segment of the public which is at least appreciative of the concerto more and more likely to watch "Live from Lincoln Center" rather than to be live at Lincoln Center? Do the various financial malfunctions of professional performance organizations around the country emanate, to any extent, from a public's choosing to stay home rather than choosing to go out for \$50 a ticket, parking, and all the rest of it? If only on the grounds that from Madison Avenue to Main Street there may be as many video stores as grocery stores, we need to be mindful of how machines are influencing issues associated with institutions that present as part of their musical offerings.

In the case of the presenter in music education, machines have assisted, as we all know, in the instruction of presentation for decades. This has ranged from the cumbersome reel-to-reels of a previous era to software packages for musicianship classes to the 290 SE, which, at least, plays back perfectly. In the current setting, however, machines are influencing a certain level of redefinition of presentation as we have known it. Appleton of Dartmouth asserts, "The issue is not that machines instead of people are making music. Rather, young musicians today are growing up in a music world different from the one their teachers knew."<sup>7</sup> Whatever Appleton's assertion lacks in wistfulness it certainly makes up for in understatement. One composer composing in New York composes, selects instrumentation from a bank of synthetic sounds, performs, records, edits, mixes, syncs with a film for Hollywood, and never has to go to Hollywood, and never has to employ one musician or technician. It is not surprising that on television and radio one almost never hears as part of a recent production an acoustically generated musical note.

The ubiquity of machines in our profession is an exciting signal of the future. It is also a signal that previously held truths are being challenged. We need to be conscious of a changing sociology. More than thirty years ago, in *The Technological Society*, Jacques Ellul undertook to describe technology as a

ubiquitous sociology of its own. *The Technological Society* is dated in its examples of technology; it is, for the non-Marxist, tediously French socialist, and it even hints at racism. Ignoring these aspects of the book requires more than patience, but if one is patient and does listen to Ellul's concerns about technology and its omnipresence, one cannot resist being provoked into thought.

"*Technical civilization means,*" according to Ellul, "that our civilization is constructed by technique . . . for technique . . . and is exclusively technique. . . ." <sup>8</sup> Technique is more than the Frankenstein which rises up and does in its creator. "Today *technique has taken over the whole of civilization.*" <sup>9</sup> In *The Technological Society*, Ellul describes electronic music of the early 1950s as yet another example of how civilization has been taken over by technology at that time. Such music is not *a priori* musical and it does not even require, he observes, the services of a performer. <sup>10</sup> "We shall doubtless see," Ellul writes, "ever more refined and exacting research into musical technique, and the dominant structure and rhythm will undoubtedly correspond entirely to the technical environment." <sup>11</sup> Implicit is the suggestion that technology would change music. After all, the aesthetic would need alteration. Musical structures would lose their organic sources of origin. He says, "The ancestral musical structures disintegrate and are atomized and we have a phenomenon that is fundamentally new." <sup>12</sup>

NASM has begun to monitor the curricular integrity of such a development. The Commission on Undergraduate Studies has already granted Plan Approval to Bachelor of Music degrees that are driven by the so-called new technology. If one assumes that these programs are the first of many and that a second generation of these programs will trigger the development of graduate programs in, say, synthesizer performance and so on, then what was, perhaps, Ellul's nightmare is, perhaps, Appleton's dream. As a new research agenda is explored, developed, and carried out, and as a new generation of musicians develops new pedagogies and repertoires, NASM will also need to monitor systems of values as they are extended and revised. It would seem that many music units, perhaps all, will not go unaffected. Many will, perhaps, not go unchanged.

Many of us spent our formative years or began careers to the sounds of another new frontier. A call went out to serve this country and many entered the field of education in response to that appeal. Education was then a higher calling. Teachers wore then a certain medal of pride that reflected service in a field of honor. The White House itself became a symbol of intellectual pursuits pursued for their own sake. Learning was important because learning was important. For musicians and other artists the White House became a center at which great artists of the world gathered. There they were recognized and revered for their genius as creators. From Robert Frost to Pablo Casals, the creative genius which saw fit to pay respects at Pennsylvania Avenue was extraordinary. Music educators enjoyed a double windfall. Both music and education had become objects of a national attention and a national respect.

For the better part of the past twenty years that spirit has been eroded. At first, the seepage was slight and the charge oblique. Effete was the label pinned upon the academy by the leader of the silent majority. In recent years the seepage has become significant and the charge direct. For the duration of almost two presidential terms, the former Secretary of Education, when he was not using that platform to campaign for high national office, devoted a considerable portion of his energies to a coast-to-coast bashing of the academy. William J. Bennett's version of the humanities possesses its own great and good validity. On the very first page of *To Reclaim a Legacy*, however, he attributes to American colleges and universities an indifference and an intellectual diffidence that have brought about an "unclaimed legacy."<sup>13</sup> I suspect that we can all think of criticisms that might be directed at the academy, but I seriously question whether indifferent or diffident would be among them. Those of us in this profession are a rather intense, contentious, and opinionated lot. To pin upon the academy a label of indifferent or intellectually diffident about anything is patently ridiculous.

The suggestion I raise is twofold: (a) that education labels from the politicians have moved from amorphyously irritating to directly misleading, and (b) that the intent of these labels has been precisely to mislead. In the early 1980s, Oxford Analytica, a research and consulting firm, was engaged by American Express, Bristol-Myers, and Sun Oil to develop a ten-year portrait of the United States. In *America in Perspective*, Oxford Analytica ventures forth with a multitude of social, economic, and political projections. On the nexus of the media and politics, Oxford Analytica predicts:

The media will be of pervasive importance [in the next ten years], not as a group of overmighty individuals or institutions . . . but as the arena in which . . . the political contest will increasingly and decisively be fought out. Media politics, moreover, are likely to mean, even more in the future than today, the politics of manipulation, not of participation.<sup>14</sup>

Spiro Agnew and William Bennett deserve every credit for voicing their interests in and concerns about education while they held public office. The difficulty is that their labels had more to do with a politics of manipulation than education. Their message, in translation, had more to do with ideology than education. In his article, "The Real Crisis in the Humanities Today," Norman Cantor agrees that issues of curriculum and funding are issues, but he argues that "there is another, deeper, more complicated, and more interesting issue affecting the humanities today. . . ."<sup>15</sup> This issue, he claims, will "determine how we and our children and grandchildren view the past, read a work of literature, listen to music, look at paintings and sculpture, and perceive our culture in relation to that of the Third World."<sup>16</sup> The real crisis in the humanities, according to Cantor, has more to do with ideology than curriculum. Himself a member of the now depleted school of liberal humanists, he claims "that in leading academic departments, at least fifty percent of the best minds are now committed to the other ideologies."<sup>17</sup> And what are these other ideologies?

Cantor attributes the evil thoughts to Marxism, feminism, and the methodologies of structuralism and deconstruction. Although the new movement has yet fully to define itself, Cantor is unequivocal on the subject of whether this new movement is winning in the ideological electoral college. According to Cantor, seventy-five percent of scholars under the age of forty are so disposed. Moreover, "This is where the locus of power now lies."<sup>18</sup>

For the liberal Cantor, the humanities are, in effect, moving too far to the left. If his observation is accurate, and if, as I have alleged, the political pressures on education have moved further and further to the right, then it would seem not unreasonable to conclude that a dangerous game of intellectual cold war has been played out around the future of our children. The national tragedy of our neighborhood schools, one has to suspect, is no accident of fiscal oversight. A prominent figure in national policy formulation for public, K-12 education recently remarked, off the record, that his abiding concern, after a career in the field, is that (in my words) the public schools are contributing to rather than alleviating the situation of a society of social and economic classes. In noting that ten percent of all American children now receive their education in private schools,<sup>19</sup> Oxford Analytica could well have been offering a similar interpretation.

Music units are now irrevocably and utterly co-mingled with technology, contemporary media, and the media. Music units are, hence, utterly and irrevocably drawn into a music world that may have less and less to do with music as music and more and more to do with music as a sociological phenomenon. The futures issues are not limited to machines. The futures issues for music units are pervasively and profoundly ideological as well as sociological in their genesis. Presentation by music units is capable of reaching more people than have ever been reached before, and so the opportunity is surely unprecedented. So is the challenge. The repertoire of the concerto machine is virtually infinite, but this machine generates discords as easily as tuneful melodies. Will it not all depend upon the presenter, who very likely will present on a campus, who very likely will have pursued music study on a campus, and who very likely—prior to the collegiate experience—will have been educated in the public schools, K-12?

If assertions and suppositions such as these possess validity of any sort, then curriculum development and the NASM role therein will prove pivotal in the shaping of presentation by educational institutions in the future. As a profession, our enthusiasm for this future should be considerable. In our enthusiasm, however, we should not become unmindful of the civics that are involved in any race to the future.

#### ENDNOTES

<sup>1</sup>Joanne Kaufman, "Microprocessors Tickle Ivories of Mighty Bosendorfer," *The Wall Street Journal*, 21 July 1988, western ed.: 11.

<sup>2</sup>Jon H. Appleton, "Universities' Music Departments Must Adapt to the Revolution Brought About by Technology," *Chronicle of Higher Education* 10 June 1987: 40-41.

<sup>3</sup>Ibid.

<sup>4</sup>National Endowment for the Arts, *Toward Civilization: A Report on Arts Education* (Washington, DC: U.S. Government Printing Office, 1988) 19.

<sup>5</sup>Ibid., p. 13.

<sup>6</sup>Ibid., p. 33.

<sup>7</sup>Appleton.

<sup>8</sup>Jacques Ellul, *The Technological Society*, trans. John Wilkinson (New York: Vintage Books, 1964) 128.

<sup>9</sup>Ibid.

<sup>10</sup>Ibid., p. 129.

<sup>11</sup>Ibid., p. 130.

<sup>12</sup>Ibid., pp. 129-30.

<sup>13</sup>William J. Bennett, *To Reclaim a Legacy: A Report on the Humanities in Higher Education* (Washington, DC: National Endowment for the Humanities, 1984) 1.

<sup>14</sup>Oxford Analytica, *America in Perspective* (Boston: Houghton Mifflin Company, 1986) 196.

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<sup>17</sup>Ibid., p. 38.

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## TECHNOLOGY

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### TECHNOLOGY IN MUSIC: CULTURAL, ARTISTIC AND ETHICAL IMPLICATIONS

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Today we are living in an extraordinary period in history when technological advances are affecting virtually every aspect of our music profession. These breathtaking changes resulting from computer interfacing are destined to alter how music is composed, performed, studied, taught, listened to, recorded and published. The implications in the market place for performers, teachers and composers are astronomical in number and stunning in effect. It may be stated, in fact, that we are experiencing an artistic and pedagogical revolution.

Putting these technologic advances in historical perspective, with all their attendant cultural and social consequences, today's technology has perhaps more far-reaching effects than the advent of sound movies and the phonograph. For schools of music and their accrediting association, dialogues such as the ones offered by these technology sessions are essential if we are to respond in an appropriate and intelligent manner to changing curricular needs.

A review of current technology as described in journals, articles and at national meetings leads to two early conclusions. The first is that there is such an extraordinary amount of activity at every level and in vastly differing contexts that it is very difficult to see the big picture—that is, to draw conclusions based on a broad understanding of the field's advances. In short, it's hard to tell the forest from the trees. The second conclusion is that with technology changing so rapidly, with many new applications and ideas coming forth daily that, even if we could see the forest, it would probably be changing its software.

At a recent national convention of the College Music Society there were a number of splendid presentations relating to technology in music. These included topics such as *Developing Interactive Videodisc Music Instruction*, *"Intelligent" Computer-Based Instructional Systems* and *Desktop Publishing in Music—The Present and the Future*. After the sessions a number of presentors were asked privately about the cultural and ethical implications of their work. From their responses it became evident that little thought had been given to these philosophical questions. It is probably natural for individuals who are intensely involved with the development of new ideas not fully to understand or even consider



the long-term ramifications of their work. And, in truth, most of us in the field—composers, theorists, historians, educators, administrators, and performers—tend to keep focused on our fairly narrow horizons. Drawing sweeping philosophical conclusions, estimating specific economic consequences, or defining potential social adjustments are generally associated with other academic disciplines.

Nevertheless, we must raise issues about specific developments, and make certain our students do not graduate with expertise in the vacuum tube just as the transistor is being introduced.

For example, there has been a dislocation of a substantial number of traditional studio musicians in the movie and television industries. This is a consequence of the enormous capacity of synthesizers and computers joined with a MIDI. One must assume that this knowledge will result in substantial changes and additions to the commercial music and music industry curricula. The question must be raised about the ethics involved in advising a talented young trumpet player who is interested in pursuing a career in commercial music in a school which has not kept pace with the existing technological realities of the business.

The performance applications in the "daton" program for the "active listener" suggested in the work of John Chowning, composer and director of Stanford's Center for Computer Research, are also far-reaching and represent another example of work which is destined to have major artistic and pedagogical impact. With a musical score programmed into a computer and the listener using "a joystick similar to those used in computer games and a cloth-covered mallet for striking what looks like a metal drumhead . . . the 'active listener' controls the volume, speed and rhythm of the piece. A singer can rehearse with it as easily as with a good accompanist."<sup>1</sup> Chowning also comments that this could be very cost effective. Properly applied, this program will be a bonanza for conducting students who seldom have access to an orchestra.

The artistic implications for the next century are profound. It is axiomatic to say the 17th century belonged to the virtuoso singer, the 18th century to the violinist, the 19th century to the pianist and the 20th century to the virtuoso conductor. A strong case could be made for the 21st century belonging to the virtuoso synthesizer/computer performer. Synthesizers have moved from the laboratory to the pop scene and are now found on concert stages across the world. While the music of Philip Glass and Jean Michel Jarre may not provide the repertoire for future virtuosos, broad public acceptance of the performance medium and huge record sales suggest expressive and challenging creative opportunities for this sophisticated 20th-century instrument.

In our first two sessions on technology we have heard of useful computer applications in music theory, music education, conducting, diction, music history, composition, lead sheeting, orchestration and in increasing aural skills.

Multiple use of hardware to save dollars in building our work stations has been described. It is clear that technology is opening new dimensions for music instruction and performance which, as a tool, will free students and teachers from much rote work. The projection can easily be made that with this technology, we can reach much higher levels of achievement and expertise in a much shorter time.

It should be mentioned that in some circles there is fear that computers and technology will replace musicians. There is no doubt that there will be changes and perhaps even more dislocations. But technology phobia misses the point that technology is our *handmaiden*. It serves us, so that our creative limits can be further expanded. With technology we have new sets of tools which can save us time, bring delight to students, enrich our teaching, enlarge creative possibilities and increase accessibility to music making capability.

#### ENDNOTES

<sup>1</sup>Joe Goldberg. *Making Music by the Byte*. Chronicle of Higher Education, October 3, 1988, pp. 56-60.

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# THE NON-TRADITIONAL STUDENT

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## A MATTER OF OPTIONS

GEORGE BUTLER

*CBS Records*

I express my appreciation to the National Association of Schools of Music and to Professor Relford Patterson, chair of this Forum on Issues of Interest to Historically Black Institutions, for the opportunity to participate in this discussion of the Non-Traditional Student. Earlier communication with Relford regarding dimensions of this subject has convinced me of its timeliness and its relevance to targeting and profiling prospective students, designing music curricula, measurement of exit competencies, and significantly, to career options or choices.

What is the definition or profile of this student of current concern? To suggest a few possible and probable distinctions: older, off-campus resident, working one or more jobs "on the side," knowledgeable about computerized and synthesized music and instruments, has already selected role models, has developed a fairly unshakeable "need-to-know" attitude toward learning. It is indeed an understatement to state that this profiled student becomes a challenge and an opportunity for music institutions and their faculty. The challenge is rather obvious albeit the opportunity becomes the heart and soul of this forum topic.

"A Matter Of Options" suggests the development of curricular designs which permit a significant and academically credible allowance for individualized inclusions. These inclusions are determined by an established schedule of several factors, e.g., evaluative measurements of the student's musicianship, as well as strategic targeting and assignment to internship opportunities which obviously influence after-graduation choices.

Closer to home. The gifted professional soloist—instrumental or vocal—is also in demand as a back-up (in the trade) musician, especially for recordings. All the better, if attitudes, competencies and experiences in these varying roles, i.e., soloist and ensemble performer, are encouraged and developed prior to graduation. The pop or jazz vocalist who can accompany her/himself at the piano is exceedingly more employable than if needing a pianist.

Similarly, more employable are the following:

—recording engineer/musician

- producer/musician
- wholesaler-retailer/musician
- agent/musician
- arts administrator/musician
- attorney/musician

So much for the student. What about the non-traditional music unit, department or school? What are its perspectives or attitudes with regard to equivalency credit for experience, the older student, the employment of professors without degrees? If I may use the word "market," I am convinced that the market for new student admissions as well as personnel sources for meaningful and outstanding teaching in the above-mentioned areas is opportune and promising.

Equivalency credit, often maligned, can be credibly measured when appropriate competency requirements have been determined and appropriate evaluative instruments have been designed. In the development of the Artist/Scholar program which is currently implemented at Howard University, extensive work was done in equivocating the requirements and the "how to" of evaluation. Designed to accommodate students of all ages, this specialized course of study allows students the freedom to achieve their Bachelor of Music degree through alternate, independent educational experiences. International travel and other advanced forms of outside study can be part of this individualized curriculum plan.

Based on competency and growth, this course of learning can span two to seven years. With the ongoing guidance of advisors, the Artist-Scholar program opens vast opportunities for musical accomplishment.

It is often the older student—often the "professional"—for whom equivalency credit would be considered. Certainly, the older student has "focused," and has evaluated and prioritized options with regard to career choices. Beyond all other motivations, however, is the persistent and tenacious desire to validate achievement with a college degree.

During the 1985-86 academic year, Howard's Department of Music, with the assistance of Columbia Records of New York, implemented an Artist-in-Residence program. The initial artist was singer Deniece Williams. This residence was couched as a Workshop in Commercial Music. It especially appealed to aspiring musicians who desire increased competency in areas ranging from gospel music to jingles to recording techniques.

The series has continued with such principal lecturer/artists as Grover Washington, Jr., Ramsey Lewis and Wynton Marsalis. It is offered and open to music majors, as well as to community participants. The principal lecturers are superior teachers of their individual craft, very knowledgeable about the business of music and, importantly, are superb role models. This type of program serves multiple interests and may have increased utility as a model for the future.

# MAXIMIZING FACULTY PARTICIPATION IN THE RETENTION PROCESS: EXCERPTS FROM THE DATA-DRIVEN RETENTION MODEL

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## BACKGROUND

In the early 1970s the decline in college enrollment throughout the United States focused the attention of both administrators and educators on student retention. Although the specific purpose of this model is to recommend new strategies for the use of data in monitoring enrollment distribution, retention, and graduation rates of minority students in predominantly white and historically black colleges and universities, a brief review of the scholarly research in the critical area of retention is presented to provide an overview of the breadth and depth of this educational problem. A survey of current literature shows that there are three significant questions: 1) Who drops out of college? 2) Why do they drop out? and 3) How can the overall dropout rate be reduced?

Addressing the *who* and *why* of student dropout, Astin (1975) notes that considerable confusion surrounds these issues because the term *dropout* has not been clearly defined. Students classified as *dropouts* frequently return to complete their degrees either at a later date or at another institution. A similar study by El-Khawas and Bisconti (1974) shows that while the attrition rate of a full-time freshman class was 43.1% after five years, it was only 23.2% after ten years. Clearly, *who* the dropouts are is intrinsically related to how the individual researcher defines *dropout*.

As an alternative to the simplistic *who* and *why* of earlier research, Sigler (1976) advocates an *interactive approach* to identifying potential dropouts; she indicates that such factors as family background, choice of college, campus friendships, and support services interact with the student's personality to produce a successful student or a dropout. In another significant study, Schulman (1976) states that if a student *fits* academically, socially, and motivationally into the environment of the college he/she attends, this same student is less likely to drop out, stop out, or transfer. This finding parallels the earlier Newcomb and Flack study (1964) which showed that students whose behavior did not conform to campus social norms were highly prone to drop out. On the other hand, such factors as parental expectations concerning college achievement (Hackman and Dysinger, 1970) or interest in the college experience (Trent and Ruyle, 1965) have been found to reduce the chances of a student's dropping out.

Research concerned with preventing rather than explaining college student attrition has been concentrated in four major areas: 1) providing the high-risk

student with extended and personalized counseling from faculty members (Drake University, 1975) or specially trained graduate students (Koloc, 1976); supporting the development by exit-prone students of friendships and contacts with *significant others* on campus through small interest groups, special club activities, and student admission teams (Spring Arbor College, 1974); 3) mandatory counseling and study skills programs for failing students (Kaye, 1972); and 4) experimental teaching programs such as the Thirteen-College Curriculum Program, which separates dropout-prone students from the main academic stream and employs a totally separate program of study that emphasizes nonverbal rather than traditional academic abilities (Humphries, et al., 1972).

### **THE DATA-DRIVEN RETENTION MODEL**

The Data-Driven Minority Student Retention Model utilizes a comprehensive approach that provides for the use of data in improving the retention and graduation rates of minority and nontraditional student populations in both predominantly white and historically black colleges and universities. Its six components include: 1) Data Collection and Formatting, 2) Computerized Academic Monitoring System, 3) Academic Articulation and Retention Committees, 4) Minority Retention Workshop, 5) Minority Pre-Professional Academic Societies, and 6) Follow-Up/Evaluation (see fig. 1).

Designed to achieve four basic objectives, it

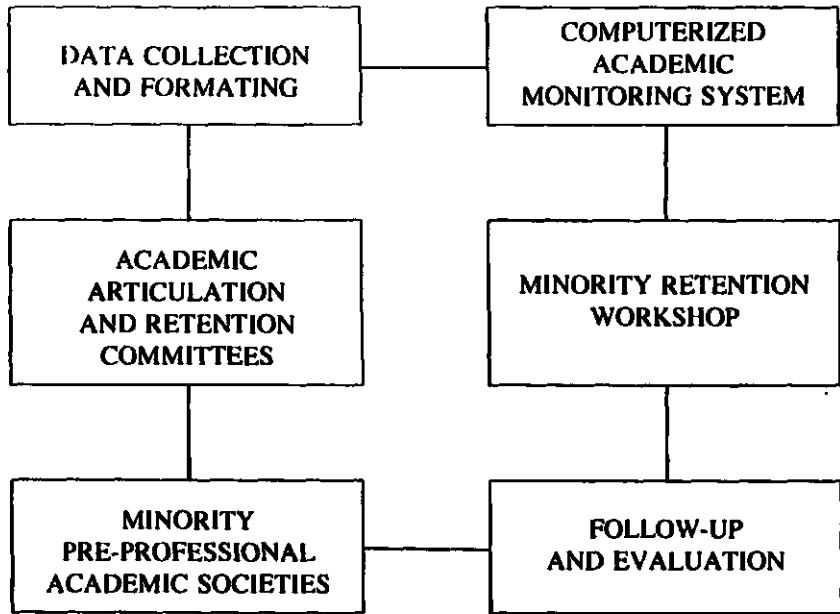
- Enables university administrators to pinpoint problem areas and identify potential solutions regarding minority student enrollment and enrollment distribution;
- Enables administrators to monitor the academic status of minority students;
- Serves as a resource in identifying needs for improved advisements, expanded support services, and new academic courses; and
- Serves as a tool for recommending changes in university policies and procedures that negatively impact on minority student retention.

One key component of the Data-Driven Retention Model recommended as an intervention strategy for impacting on student attrition and maximizing faculty participation in the retention process is the Campuswide Retention Workshop. This component is also designed to effect the maximum involvement of all facets of the college community in the retention effort.

Essential workshop components include the following:

- A one-and-one-half day workshop format
- A keynote presentation on the local campus picture of student retention
- Faculty/student panel on their perception of problems related to student retention

**Fig. 1. DATA-DRIVEN RETENTION MODEL COMPONENTS**



- Team sessions (involving administrators, faculty, staff and students):  
*Academic Teams:* One from each division and composed of representative faculty and administrators from each department.  
*One Campuswide Team:* Composed of representatives from such units as admissions and registration, academic affairs, data center, student aid, special services, career development, and minority affairs.  
*One Student Team:* Composed of leaders from minority student organizations (academic, political and social).
- A series of follow-up activities and sessions designed to monitor and evaluate the progress made by each individual team.

### **ULTIMATE MEASURE OF RETENTION WORKSHOP IMPACT**

The ultimate measure of what impact the Retention Workshop has regarding the need for changes in certain academic policies and/or establishment of new programs is best evidenced by the initiation and implementation of institutional policies and procedures that are applicable campuswide. This was achieved at a southeastern university when the Workshop Director, after reviewing all reports submitted by the workshop retention teams, lifted from these all recommendations that had a thread of commonality and campuswide applicability and pre-

sented them in a proposal to the Chancellor. These recommendations were then submitted to and acted on by the Campus Senate. The result of the Senate's decision is reflected in the following statement, which has since been implemented and thus institutionalized.

### CAMPUS SENATE REPORT

In its report to the University Senate in May, 1973, the Senate Adjunct Committee on Academic Advising recommended that there be "no obligation on the student's part to get an advisor's signature, or, indeed, to ever meet an advisor." Contrasting with this position are the recommendations made recently by the Retention Teams of the Minority Student Retention Workshop. Briefly summarized, these ranged from a return to requiring advisor signatures for academic transactions, through a call for mandatory advisement campuswide, to required advising for students experiencing academic difficulty. Although these recommendations grew out of a specific concern for the retention of minority students, the present Adjunct Committee on Academic Advising is sufficiently impressed by their appropriateness to recommend adoption of similar proposals for a broader segment of the student body.

The perceptible shift from a *laissez-faire* approach in most of our advising programs to increasing support for some form of *required advising* can be attributed to several related concerns:

- The attrition rate for minority students within some academic units and within the general retention plan structure is significantly higher than for other student populations.
- Many students having academically-related difficulties ignore the availability of assistance through advising until a full-blown crisis—academic and/or personal—is at hand.
- Often the student crises that do receive advising attention might have been averted, their emotional impact attenuated, and/or their academic damage minimized if, early in their undergraduate program, the affected students had received constructive advising.
- Even after being placed on probation, dismissed, or reinstated after dismissal/withdrawal, an apparently large number of students still do not seek advising.

*Proposal 1:* Each student placed on academic probation will receive, at the end of the semester for which the probationary status is imposed, a statement urging him/her to meet with an advisor as quickly as possible. The Office of the Registrar will have primary, but not exclusive, responsibility for issuing these statements.

When a follow-up meeting does occur, the student's advisor will record this fact in the student's official file within the division or college. Should the



same student subsequently be dismissed from the university, the fact of his/her meeting will be considered a positive factor in reinstatement procedures.

*Proposal II:* Each student dismissed from the university for academic reasons must, as a condition of his/her reinstatement, meet with an academic advisor. According to the student's individual needs, this meeting may occur before or after reinstatement is granted; in no case, however, may a reinstated student complete registration until the fact of this meeting has been acknowledged/recorded by their advisor.

*Proposal III:* Given circumstances deemed appropriate by the Office of Withdrawal and Reenrollment, certain students applying for reinstatement following withdrawal may be required to meet with an advisor as a condition of their reinstatement. When this occurs, the fact of this meeting must be acknowledged/recorded by an advisor before registration can be completed. (The intent of this proposal is to require advising of those students who have a record of consecutive withdrawals, withdrawal during a semester following probation, etc.)

*Proposal IV:* After a student has earned between 70 and 80 credits toward a baccalaureate degree, that same student shall be urged in writing to meet with an advisor. This meeting is for the express purpose of reviewing the student's progress toward graduation and, at a minimum, requires the advisor to detail, in writing, all coursework yet to be completed in fulfillment of the degree requirements.

*Proposal V:* Each academic unit—division, college, department—will select at least one advisor who will have the primary responsibility for meeting with those students designated in Proposals I, II and III above. Additional advisors may be selected as dictated by student load, advisor's available time, and nature of advising meeting.

*Proposal VI:* Each division and/or college will provide for those advisors selected under the provisions of Proposal V at least one Staff Development Session designed to make the meetings constructive for both advisor and advisee. The sessions might include topics such as:

- Policies and procedures necessary for advising students
- Communications skills
- Academic support services available on campus and general campus resources
- Financial aid
- Other topics as necessitated by the division's special requirements or programs

*Proposal VII:* The advising meetings specified in Proposals I through IV will begin in the semester immediately following approval of these proposals. The staff development sessions are to be offered in advance of these advising meetings.

## CONCLUSION

The preceding recommendations are not intended to completely resolve the problem of student attrition at two- and four-year colleges and universities. However, if the Data-Driven Retention Model is adopted and effectively implemented, it should significantly increase the involvement of faculty and graduation rate of students in these institutions.

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# RECRUITMENT AND RETENTION OF THE COMMUTING STUDENT

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More than 75% of enrolled postsecondary students in the United States are commuting students. Music schools tend to view music degrees and their corresponding curricula as traditional, residential programs. But music administrators and music faculties must ask themselves if this attitude is appropriate for the current student population and for future students, and, if it *isn't* appropriate, what changes can they realistically make that will attract the commuting student to music as well as address his or her needs and expectations.

## DEVELOPING A PROFILE

Music administrators must develop a profile of their students. Commuting students have personal and institutional barriers that are not in common with resident students. Commuting students usually play several roles, contrasting with the resident student being only a student. These roles may be a parent, a child still living at home, a husband or wife, an employee or employer, etc. Institutions unknowingly place barriers before the commuting student. Infor-

## COMMUTING STUDENTS

Table 1  
Who Is Enrolled?

Code	Complets Being Studied
C	Collegiate (age 18-23)
O	Older (than age 23)
DB	Degree Bound
OG	Other Goals
FT	Full Time
PT	Part Time
M	Men
W	Women
MAJ	Majority Race
MIN	Minority Races
NR	No Significant Remedial Problems
SR	Significant Remedial Problems
HA	High Ability
LA	Low Ability
HI	High Income
LI	Low Income

mation is more difficult to disseminate to the commuting student, and financial aid policies and scholarships tend to discriminate against their situations. The 1980 census projects the following for the years 1982-2050: ages 35-44 will increase by 49%, ages 45-64 will increase by 18% and ages over 65 will increase by 27%. Only 9% of the population will be the traditional college age, and a total of 64% will be over the age of 25. It should be obvious that the vast majority of students will not leave home to take advantage of the opportunities afforded by higher education. These commuting students are the music students of the future. Tables 1 and 2 are in an article entitled "Developing a Campus Profile of Commuting Students" by James J. Rhatigan and appeared in the *NASPA Journal*, Volume 24, No. 1, Summer 1986.

In order to develop an accurate profile, it is necessary to question some of the common myths associated with the commuting student. (1) *Commuting students are less committed to their education and their music than resident students.* What is more true is that their needs, aspirations and expectations are poorly understood by the music community, faculty and students. (2) *Commuting students are less qualified academically and musically than resident students.* Developing a profile will enable the music administrator to respond to this myth. But if it is true, then *why* are commuting students less qualified but still motivated to attend college and pursue music? (3) *Commuting students have no interest in the department beyond their immediate classes.* Departmental and institutional practices often reinforce the view that commuting students are *on* the campus but not *of* the campus.

It is also necessary to ascertain those areas of attitude that the commuting student and the resident student have in common. The most frequently encoun-

**Table 2**  
**Examples of Combinations of Commuting Students**

<b>"Collegiate" Combinations</b>	<b>"Older" Combinations</b>
C-DB	O-DB
C-OG	O-OG
C-DB-FT	O-DB-FT
C-DB-PT	O-DB-PT
C-OG-FT	O-OG-FT
C-OG-PT	O-OG-PT
C-DB-FT-M	O-DB-FT-M
C-DB-PT-M	O-DB-PT-M
C-DB-FT-W	O-DB-FT-W
C-DB-PT-W	O-OG-PT-W
C-DB-FT-M-MAJ	O-DB-FT-M-MAJ
C-DB-PT-M-MAJ	O-DB-PT-M-MAJ
C-DB-FT-W-MAJ	O-DB-FT-W-MAJ
C-DB-PT-W-MAJ	O-DB-PT-W-MAJ
etc.	

tered are (1) reasons for going to college and (2) choosing a music school. Most students go to college for the same reasons; career/professional advancement, improvement in quality of life and cognitive interest. And most music students choose a school because of its reputation/quality of programs, location and cost (amount of scholarship/financial aid). The differences in attitude appear after students are attending classes when departmental and institutional practices and attitudes will determine whether or not a commuting student will remain to become a productive member of the educational community.

## IMPROVING SERVICES AND PROGRAMS

After music departments have developed their commuting student profiles, they must determine (1) what services and programs they can realistically provide commuting students and (2) how they can make the services and programs they already provide to resident students more accessible to commuting students.

### *Services*

Provide commuting students (and their parents, children, spouse, etc.) a separate orientation session. These students have special needs, problems and expectations that should be addressed outside of the regular orientation session for resident students. An advantage to offering a special orientation session will be to show commuting students they are not alone. They *do* have a peer group to which they can immediately relate in music.

Work closely with campus officials to identify the concerns and problems associated with being a commuting student in music. Schools with large populations of commuting students may consider establishing a separate Commuting Student Services.

Make sure music and campus offices are open and available to commuting students. Schools that offer several evening classes may want to offer extended or flexible hours for at least one day of the week. This is especially true for graduate schools that offer only night classes. Something as fundamental as ensuring the accessibility of the music library to commuting students can be overlooked.

### *Programs*

Advising and mentoring play an extremely important role in the retention of a commuting student. Instead of waiting for advisees to contact faculty advisors, encourage the faculty to take an active role and *seek* contact with their advisees, not only during academic advising periods and preregistration but also throughout the year.

Organize a departmental group for commuting students. Designate a faculty advisor and hold elections for student officers.

Schedule classes, rehearsals, lessons, social events and concerts with everyone in mind, *not* just resident students or the music faculty. This will undoubtedly be the most difficult task to accomplish. It should only be attempted (or even suggested) after a profile of the commuting student in the department has been completed. *If there is* a need to consider a major change in the philosophy of scheduling, the challenge will be to develop a plan and to negotiate it to the point of acceptability to everyone.

If music students need to work, encourage them to seek jobs on-campus or, preferably, within the department. Students with off-campus jobs are a high risk group for retention. Students with on-campus jobs are less of a risk for dropout than students without a job.

### *Advocacy*

Music administrators tend to view music students in a traditional, residential atmosphere. Developing a profile of the commuting student in music will have an impact on administrative officials if a department plans to promote services and programs for its commuting students. And commuting students should be selected for most departmental committees if their population warrants representation.

Should music scholarships/financial aid be considered specifically for commuting students? Should it be available to part-time students in addition to full-time students? These questions need to be asked if music departments are to address the needs, aspirations and expectations of future students.

Research in the area of the commuting student in music is still in its infancy. Each department (and institution) should evaluate and develop procedures that will address the needs and expectations of these students in its own unique setting. Comparison studies should be conducted between commuting students and resident students in all areas of music study. And music faculty, staff and resident student attitudes toward the commuting student should be examined. Then, perhaps, music departments can continue to plan for the music student of the future.

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# **POLICY ISSUES**

**ABE THOMPSON**

**WVAZ-FM**

It is the purpose of this presentation on the "Non-Traditional Student" to touch on the following areas as they relate to the "Non-Traditional Student of Music." The areas are:

- Recruiting and retention
- Equivalency credit for experience
- The older student
- Essential curricular offerings
- The non-degreed professional

The recruiting and retention of students are the life blood of any learning institution. It may be more difficult to retain music student enrollment because often those students are non-traditional in a variety of ways: they may be older, only interested in music and their development in that area and their wealth of experiences outside of academic may conflict with what they're being taught.

In recruiting students, schools must realize that potential students are found everywhere, that one's ability to recruit students must not be clouded by misconceptions of the sources from which to recruit students.

The ability to recruit and retain students would be enhanced if:

- the students' interest in music were used to reinforce other academic areas and if the inter-relationship between their being proficient in other academic areas and music were shown.
- students were advised at enrollment of all services available at school (how their school can help them in other areas beyond music).
- students were given academic credit for life experiences.

On the subject of age: Age and experience (or lack of) should not be a barrier to one's growth and development. We should all continue to grow and develop throughout life.

Curriculum offerings should be beyond the traditional. One's academic career should be challenging and rewarding. There are many elements of music that didn't exist before; the computer has introduced an entire new music form.

Non-degreed professors are an excellent way to bring life experience and knowledge together. Accomplished (popular notables) non-degreed professors are also an excellent way to enhance a program's image and acceptance.

Music has gone beyond the traditional. So should schools in the recruitment of students and schools go beyond the traditional in serving the needs of their students.



# PROPOSED AND APPROVED CURRICULA FOR THE NON-TRADITIONAL MUSIC STUDENT

LEONA B. WILKINS  
*Northwestern University*

A survey of eighteen black colleges and universities accredited by NASM sought to identify degree programs that are offered to attract the non-traditional student who is desirous of improving his musical knowledge and skills while preparing for lucrative musical careers in areas other than that of a performer of classical music and/or music educator. These schools are encountering problems that are very similar to those occurring in many white institutions: declining enrollments, diminishing budgets, and meeting the needs and interests of students and the communities they will serve as leaders.

Curricular offerings within a music degree program should adhere to the established guidelines to assure that the objectives of education are met. Studies devoted to the improvement of the educational process have been on-going for centuries, and have resulted in many international treatises on the subject. One French publication established the role of education to be much broader in scope than just that of supplying knowledge. The author suggests the necessity of adding to acquired knowledge the formation of intellect and moral consciousness, development of the body, formation of character, and the establishment of responsibility and initiative. It was stated that education is a long process that begins with birth, and is the result of combined efforts of the family and the school. "It [education] should further prepare the student for integration into the social system in such a way that he draws from it the maximum of satisfaction and renders to it the maximum service."<sup>1</sup>

However, the salient factor in all educational thought has been the importance of developing a "Culture Générale" for the students. In France, the courses offered to assure this culture have agreed generally to be a strong emphasis on humanism, philosophy, and sociology.<sup>2</sup> In the United States, the development of intellect and culture, within the school program, has relied heavily on courses listed as Liberal Arts and General Education, along with specific major emphasis of specialization in each chosen field.

NASM, the accrediting agency for music degree programs, insists on a percentage of course offerings in liberal arts and general education. A degree of flexibility is permitted in course selection which allows schools of music and music departments to broaden curricular offerings while maintaining standards of excellence in performance, education, and professional application. Thus, plans for any curricular change and degree offering may indicate that courses offered in the liberal arts and general education areas relate to the specialization as well as relate to the interests and needs of the communities to be served.

The proposed Bachelor of Arts Degree Programs at Grambling State University and the approved added Music Education Specializations now offered at Howard University represent action taken by two black universities to meet challenges presented by the non-traditional music student of the present era. A general description of the proposed degree changes and unique music specializations will follow.

**GRAMBLING STATE UNIVERSITY**  
**Grambling, Louisiana**  
**Primarily Black Student Population**

*I. Proposed Bachelor of Arts (Jazz and Commercial Music)*

Designed to prepare students to meet the high professional standards of competition when applying for positions as studio musicians or "back-up" musicians for performing groups. Desirous of attracting a small minority of older musicians who are performing professionally, but would like to attend college to improve their general background and/or sharpen their musical skills.

*Music Courses*

Theory and Composition  
 Applied Music  
 Conducting  
 Music History and Literature  
 Ensembles: Instrumental and Vocal  
 Basic Recording and Sounds—  
 Lecture  
 Advanced Recording and Sounds  
 Business of Music  
 Jazz Pedagogy  
 Jazz Form, Techniques, Analysis  
 Workshop  
 Instrumental Repair  
 Jazz and Vocal Styles  
 Commercial Arranging  
 Form and Analysis  
 Acoustics of Music Lecture  
 Acoustics of Music Laboratory  
 Afro-American Music

*Liberal Arts*

African Culture  
 American History  
 Multi-Cultural History to 1877  
 Introduction to Cultural  
 Anthropology

*II. Proposed Bachelor of Arts Degree (Church Music)*

Designed to prepare students as music performers, accompanists, ensemble directors, and administrators in church music. The degree proposes a broad liberal arts focus rather than an over concentration on the development of music skills.

*Music Courses*

Basic Music courses in Theory  
Advanced Keyboard and  
Accompaniment  
Applied Music (Organ)  
History  
Ensembles  
Conducting

*Free Electives*

Business of Music  
Afro-American Music  
Jazz Improvisation  
Sacred Music, History and  
Literature  
Sacred Music Administration  
Sacred Music Practicum  
Senior Project—Practicum

*Non-Traditional General Education*

African Culture  
African Literature  
Art  
Music  
History  
Philosophy  
Western Culture  
Greek  
Roman  
Medieval  
Renaissance  
American History  
Multi-Cultural History to 1877  
Public Speaking

*III. Proposed Bachelor of Arts Degree in Music: Sound Reinforcement/  
Recording Technology Emphasis*

Designed to produce trained sound technologists, i.e. persons capable of operating and maintaining electrical, acoustical, or mechanical sound equipment. Able to provide high quality recordings of either studio or live performances.

*Music Courses*

Listed in other degree proposals

*General Education*

Listed in other degree proposals

*Courses in Sound Reinforcement/Recording Technology*

Intermediate Recording and Sound Theory I  
Intermediate Recording and Sound Theory II  
Intermediate Recording and Sound Laboratory I  
Intermediate Recording and Sound Laboratory II  
Business of Music  
Advanced Recording Lecture I  
Advanced Recording Lecture II  
Acoustics of Music  
Senior Project—Practicum I and II

The Grambling University proposals submitted to the State Review Board for approval revealed that as a result of obtaining a federally funded Title III

grant for expanding the music curricula, the sound technology and recording studios have already been established and are now located at the University.

**HOWARD UNIVERSITY**  
**Washington, D.C.**  
**Multi-Cultural Student Population**

Howard University has a Department of Music in the College of Fine Arts. The department seeks to focus on each student's individual experiences, talent and interest. As a result, two new programs are being initiated by the department: The Artist/Scholar Program and the Urban Music Education Program.

*Artist/Scholar Program*

Designed for those who have demonstrated special musical talents. It has been developed to fulfill the needs of those gifted individuals whose musical abilities and backgrounds are beyond those of most music students. The specialized course of study allows students the freedom to achieve their Bachelor of Music degree through alternate, independent educational experiences. The program is based on competency and growth and the course of learning can span two to seven years with the ongoing guidance of advisors.

*Module I*

Ear Training, Sight Singing  
Keyboard Harmony

*Module II*

Elementary Harmony  
Music Literature through the  
Baroque  
Counterpoint  
Form and Analysis

*Module III*

Counterpoint  
Advanced Harmony  
Form and Analysis  
Music Literature Rococo through  
the Romantic Period

*Module IV*

Counterpoint  
Advanced Harmony  
Form and Analysis  
Music Literature and the Twentieth  
Century (including African  
Music)

*General Education Courses*

(same as Urban Music Education  
below)

*Urban Music Education I*

Designed as a specialization in the Music Education Degree. The program delves into the music and techniques compatible with today's urban education. The vibrant musical heritages associated with Afro-American, Oriental, European, Hispanic and other cultures are tapped as meaningful educational resources.

Specialization in Urban Music will produce a music educator who will be adept in religious, commercial, and community musical outlets.

## 1. Emphases

### A. *Undergraduate*

1. Church Music Emphasis (select one)
  - a) Afro-American  
or
  - b) Hispanic
2. *Community Emphasis*
  - a) Private school
  - b) Pre-school
  - c) Music for the elderly
  - d) General hospital music programs
  - e) Music studios
  - f) Libraries
3. *Commercial Emphasis*
  - a) Merchandising
  - b) Recording industry
  - c) Sound engineering
  - d) Radio and television production
  - e) Computer music programs
  - f) Film
  - g) Legal protection

### B. *Graduate*

1. Church Music Emphasis
2. Community Emphasis
3. Commercial Emphasis

## II. Curriculum

### *Music Courses*

#### Traditional Music Courses

Gospel Choir

Orchestra

Jazz Ensemble

Jazz Improvisation

arranging

Electronic Music

synthesizer

keyboard

computer

### *Non-Music Courses*

Ethnomusicology

Blacks in the Arts  
 Afro-American Studies  
 Anthropology  
   Africa  
   The Caribbean  
   Latin America Folklore Social Changes  
   Urban Anthropology  
   Anthropology of Law and Conflict  
   Ethnicity  
 History  
   History of the Caribbean  
   Puerto Rico  
   Modern China  
   Japan  
   Cuba  
 Psychology of Race and Racism  
 Psychology and the Black Experience  
   Drugs and Human Behavior  
 Sociology  
   The Negro in America  
   Problems in the Black Community

### *Urban Music II*

All of the above courses  
 Computers and Society  
 Statistical Methods and Urban Analysis  
 Social Foundations in Urban Education

Because of the wide range and variety of elective courses, it is possible for the students and their advisers to develop a course of study appropriate for the individual.

### ENDNOTES

<sup>1</sup>G. Tournis and R. Clarys, *Entrer en Sixième Y Reussir* (Paris: A. West & Cie., 1963) p. 9, quoted in Leona B. Wilkins, "Music Education in France and the United States: A Comparative Study of Contemporary Reforms" (Ph.D. dissertation, University of Michigan, 1971) p. 9.

<sup>2</sup>Celeste Bougle, *The French Conception of "Culture Générale" and Its Influence upon Instruction* (New York: Bureau of Publication, Teachers College, Columbia University, 1938) p. 8. *ibid.*, p. 10.

<sup>3</sup>Theodore M. Jennings Jr., Information on Proposals for Bachelor of Arts Degree in Jazz and Commercial Music, Bachelor of Arts Degree in Church Music, Bachelor of Arts in Sound Reinforcement/Recording Technology. Grambling University, Grambling, Louisiana. 1988.

<sup>4</sup>Relford Patterson, Information on Artist/Scholar curriculum, Urban Music Specialization. Howard University, Washington, D.C.

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- Bougle, Celeste. *The French Conception of "Culture Générale" and Its Influence upon Instruction*. New York: Bureau of Publication, Teachers College, Columbia University, 1938.
- Tournis G. and R. Clarys. *Entrer en Sixième Y Reussir*. Paris: A West & Cie., 1963.
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## OUTCOMES

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### OUTCOMES ASSESSMENT FOR MUSIC PROGRAMS

ROBERT R. FINK  
*University of Colorado*

Outcomes assessment in higher education can be defined simply as "the measurement of what students learn in college." A recent survey by the National Governors Association found that all but fourteen states either have instituted or are considering outcomes assessment and that twenty-four states require it.

The Colorado State Legislature in House Bill 1187, which was passed in 1986, outlined a "Higher Education Accountability Program." The bill declared that "institutions of higher education be held accountable for demonstrable improvements in student knowledge capacities and skills between entrance and graduation." Furthermore, the bill stated that if programs were not in place by July 1, 1990, to assess these improvements, "two percent of the overall state budget allocation of the institution will be forfeited as a penalty." Needless to say, the University of Colorado has proceeded to implement such a program.

In developing an approach to outcomes assessment, a few general principles were adopted for guidance:

1. Try to find a way to control the process, not be controlled by it.
2. Focus on the assessment of programs not of individual students.
3. Design the process so that it will provide information that can be used for the improvement of programs.
4. Avoid circumstances and processes that could lead to the direct comparison of student test scores between institutions. This could be unreliable and even destructive if it moved into the political arena.

The following process was used at the University of Colorado to initiate outcomes assessment:

1. Written goal statements were developed for each degree program.
2. Assessment mechanisms were designed for each goal. The mechanisms consisted of pre/post tests and taped auditions.
3. Time frames were identified within which the measurements would take place.
4. The assessment mechanisms were administered.



Once all of the data have been gathered, there will be an evaluation of the process and information that has been gained will be used for program improvement. This has not yet been done at the University of Colorado because the outcomes assessment program is in only its first year and it will take at least four years to go through the measurement cycle.

Specific assessment mechanisms that have been administered to date are:

1. Pre-tests in theoretical and historical studies. These were administered at the orientation for new students in the fall of 1988. (They had been developed over the previous summer by professors who had been paid to do so.) These same tests will be given again at the end of four semesters of study.
2. Taped auditions. A tape was made of each new student's performance either at the first applied lesson of the semester or at the studio placement audition. Tapes will also be made of the final jury.

To assess the goals for specific professional preparation the following information will be gathered and retained in the student's file:

1. Bachelor of Music in Performance—a tape of the senior recital.
2. Bachelor of Music in Composition or Music History and Literature—a copy of the senior project.
3. Bachelor of Music Education—written evaluations by the cooperating teacher and supervising professor of the student teaching experience.
4. Bachelor of Arts in Music—a copy of the senior thesis.

In addition to the outcomes assessment mechanisms mentioned above, graduating seniors will be asked to complete a questionnaire about their educational experience and alumni will be surveyed every three or four years.

It is hoped that by participating in the measurement of student accomplishment as described above, the College of Music at the University of Colorado will find information that will lead to the improvement of programs. If that is the case, the whole process of outcomes assessment will have been a worthwhile endeavor.

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# ATTRACTING MINORITY GRADUATE STUDENTS

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## BLACK GRADUATE STUDENTS AND MUSIC PROGRAMS IN AMERICAN INSTITUTIONS OF HIGHER LEARNING

SAMUEL A. FLOYD, JR.  
*Columbia College*

### I. INTRODUCTION

There is growing concern in the profession about the paucity and continuing decline of minority students and professional performers in our country. Over the past year there have been sincere expressions of concern from individuals as well as from various professional societies. There are a number of reasons for the concern expressed, reasons ranging from the sincere desire of individuals in the profession to provide equal access to participation on ethical and moral grounds, to the necessity of music administrators to meet institutional affirmative action requirements. And there are compelling facts behind the reasons for this concern, among which are the following:

1. It is projected that by the year 2020 the current minority populations will constitute the majority;
2. The current pool of minority applicants remains severely limited, and it will remain so for years, although there should be a gradual increase in the coming years;
3. The 1988 *Survey of the American Teacher* found that forty-one per cent of all minority teachers plan to leave teaching in the next five years, "compared to 25 percent of all nonminority teachers."<sup>1</sup>

Knowledgeable of these facts and of a large number of others, some organizations are calling for a renewed commitment to minorities in higher education.<sup>2</sup> To this end, the American Council on Education recently hosted a conference to determine how diversity in higher education can be fostered.<sup>3</sup> One organization, the Committee on Institutional Cooperation (CIC) made up of Big 10 schools and the University of Chicago, has developed a Minorities Fellowship Program "to encourage minority students to pursue Ph.D. degrees in social science; humanities; and in science, mathematics, and engineering."<sup>4</sup> The United States Department of Education has announced a new program designed to "Encourage Minority Participation in Graduate Education Programs."<sup>5</sup> And the

Education Commission of the States and the American Council on Education see the neglect of minorities as jeopardizing the future prosperity of America.<sup>6</sup> At MIT, a project has been launched to establish a foundation to fund implementation of strategies to improve education for minorities. Colleges and universities that are serious about solving such problems are showing success as, for example, at the State University of New York at Buffalo which this fall doubled its freshman minority enrollment in just one year.<sup>7</sup> Last year Bowdoin College's applications from minority students were up 84 per cent from the year before, and black student admissions rose 81 percent over the previous year.<sup>8</sup>

Meanwhile, the Minority Graduate Education Project recently issued a research report pointing out that increasing the number of minority faculty is still an elusive goal.<sup>9</sup> With respect to faculty, the following figures are germane. In 1986 blacks earned fewer than 1000 doctoral degrees, the fewest since 1973, and the number of black faculty members in the nation is actually beginning to decline.<sup>10</sup> While this last-named report and its figures, since they deal with faculty only, may seem to be beside the point of this presentation. But it is, in fact, inextricably woven into the problem, as we shall see.

## **II. ON FUNDING MEANS AND PROCEDURES**

The question of how to fund minority graduate students in music, like many questions, can have several answers, ranging from a somewhat facetious "Just like we fund any other student" to more perceptive and penetrating ones such as "By exploring previously unknown sources of funds for this 'special case.'" The Department of Education program I mentioned earlier is an example of a new program designed to provide financial support for graduate students.

However, I believe that the problem of attracting minority graduate students is not one primarily of funding, but of institutional commitment and of student availability. Certainly there are qualified minority students who want and need support for graduate study in music, but from all indications, there are few of them.

I believe that this state of affairs is the result not only of societal conditions but, more particularly, of the exclusive and indifferent posture of the profession.

## **III. ON THE RECRUITMENT OF STUDENTS AND FACULTY**

Many black students view music schools and departments as hostile to their presence, needs, and aspirations. Consequently, the attraction rate of black students is low and the drop-out rate is probably quite high—not because of ability, necessarily, but because of the hostility they encounter. The hostility is not violent or necessarily overt, but it is real, and many black Americans, as a result, have lost faith in the system over the past ten or fifteen years.

The problem of which I speak is not the one of which we have come to read about frequently these days in our newspapers; the one of which I speak is much more insidious and much more widespread. Let me take a moment to explain the nature of some of this hostility and indifference.

When a black undergraduate student has the aural skills that will allow him to improvise and reproduce whatever he wishes on his instrument, yet he cannot learn to take melodic dictation, something is wrong, but not with the student; and the student knows it. When a black graduate student wishes to pursue a thesis topic related to black classical musicians in Europe and is told there is nothing there to be studied, something is wrong, but not with the student; and the student knows it. When a white graduate student wishes to pursue the study of a black composer and is advised to stay away from that "jig" music if he wants to be able to get a job, something is wrong, and not with the student; and the student knows it. There are real-life examples, taken from my experience as a faculty member and briefly as a coordinator of graduate students at a state university. Although I have others too numerous to list here, these few examples should suffice to document the kind of hostility that exists even today in American colleges and universities.

This state of affairs is the result of ignorance, insecurity, and of the mis-education of American music teachers, and it perpetuates our problem. If Afro-American students perceived graduate study as inviting and hospitable to their needs, there would be a larger and more promising pool from which to choose and more minority graduate students to compete successfully for the funding that already exists.

We also see evidence of hostility in the hiring of faculty. And, in spite of assumptions to the contrary, there exists a direct relationship between the number of black faculty members in a music school and the number of black graduate students in that school. For example, a recent survey of NASM schools, conducted by the Center for Black Music Research, revealed that 80% of black graduate students are enrolled in institutions that have 77% of the black music professors. And the historically black colleges cannot take credit for this condition, since few of them offer advanced degrees in music.<sup>11</sup>

So hostility toward black faculty members and the hiring of black faculty naturally have negative effects on the recruitment of black graduate students.

Some years ago I was a member of a search committee for a position in voice. At the point in the process where credentials were being reviewed, one member of the committee suggested that it was too bad that none of the black candidates had appropriate qualifications. This was, in fact untrue, but the tone of the search environment had been set and generalized judgments had been made at the outset of the consideration process. When I asked for a description of the kind of black candidate that would be acceptable, William Warfield was

named as an ideal candidate. I was both amused and appalled—amused because of the presumption by these quite ordinary musicians that they were in the same class, as performers, as a William Warfield, appalled because of the blatant bigotry of the demand that they be associated only with a black person of Mr. Warfield's caliber. When run-of-the-mill white faculty members insist on having as black colleagues only musicians and scholars of such extraordinary accomplishment, when they themselves cannot abide black faculty members who are as average as they, we find ourselves faced with a bigotry and hostility of the worst kind, a condition that is endemic to the problems that now face us.

It is ironic then, that I would get a call this past August from a black man who has been rejected for positions at three American music schools, having been one of the final two candidates at each, because he is, according to the reason given him, "over-qualified." The man's credentials are, in fact, superb, and they certainly surpass those of most music faculty anywhere. But how, in 1988, can we maintain, on the one hand, that we cannot find qualified candidates for positions when, at the same time, we reject highly qualified individuals? While some would recognize it as merely one of those tragedies of the profession, my view is that it is unethical and academically unacceptable, given our past history in race relations.

These two cases reveal a new kind of racial dichotomy, one that sees Afro-Americans as either unqualified or over-qualified, both perceptions effectively excluding them from mainstream participation. And this dichotomy also denies blacks who have achieved significantly in spite of racism the privilege of enjoying those achievements, since such accomplishments are frequently viewed as results of affirmative action efforts. This last-mentioned attitude, of course, trivializes the qualifications of Afro-Americans of high achievement and is just another means of denying Afro-Americans access to positions in higher education.

This denial and trivialization is exacerbated and compounded when good candidates for faculty positions cannot be hired because of what we will call here "reverse affirmative action," a phenomenon that can be best summed up by a statement made to me by the Dean of a fine arts college in a major university. "At my school," he told me, "any time there is a white candidate and a black candidate with equal credentials, the white candidate is selected." This is clearly special treatment—"reverse" affirmative action that is practiced, ironically but not surprisingly, by those who detest affirmative action efforts on behalf of Afro-Americans. It is common that such individuals abhor special treatment only when it applies to minorities.

So black faculty are scarce, and those who do exist are unlikely to apply when jobs are open because of their feelings that searches are often insincere, as demonstrated not only by their experiences as candidates but also by their experiences as members of search committees.

#### IV. 2020: ACCOMMODATION OR CATAclySM?

The year 2020, with its great ethnic and racial population shift, will bring with it significant social changes. Some of the inevitable changes will affect the level of support for some of our most cherished of our intellectual and artistic values. The demographic changes of the year 2020 will bring with them changes in voting power and in the enabling authority of government and of higher education oversight bodies—enabling authority that will affect, for better or for worse, the most cherished programs of the highly educated. A few questions are germane: When America's current minorities become the majority population, who will staff the panels and the boards of the major federal and private funding agencies that support the arts? Whose votes will control many of the nation's elections, and for whom will they vote? Naturally individuals will vote for the things that concern them most, that most directly affect their social and personal well-being. And there will be significant pressure on elected and appointed officials from a newly empowered population whose voices have gone unheeded in the past. What will they want? Not symphony orchestras, given the size of the current black audience. What will they need? Not college and university music schools and departments, given the current migration of minorities from the humanities to business and technological fields. Those newly endowed with voting and enabling power will not support and fund programs and institutions that traditionally have ignored, ridiculed, and excluded them; that have bred in them futility and resignation as they have tried to pursue their musical and intellectual aspirations; that rejected and denigrated their musical and cultural heritage.

Even now, and for different reasons, the shift of private funding away from the arts is real, in spite of the Reagan administration's expectation that the private sector would fill the void left by its reduction of federal funding for the arts. Foundations are continuing to move away from support of the arts. One of my responsibilities as Director of the Center for Black Music Research is to seek and acquire funding for the Center's programs, and I am encountering such shifts on a continuing and more frequent basis, most recently through warnings from the Borg-Warner Foundation and from the Wood Charitable Trust here in Chicago. As a less arts-conscious minority becomes the majority, this trend will continue and probably will accelerate, given the growing concerns with quality education (which probably does not include music in higher education) and with the solving of our potentially devastating social problems.

America's symphony orchestras are already in crisis, and their problems are inextricably tied to ours. For years, our orchestras ignored the reality of a changing society and shirked their societal and cultural responsibilities to the extent that they are increasingly at peril. In an effort to help redress one of the basic causes of this problem, the Ford Foundation recently announced, after finding that America's symphony orchestras have not increased the participation

of black instrumentalists, its resolve to offer through its Minority Access program apprenticeships or internships to train minorities for performance careers. Let us hope that many more such funding programs emerge to help replace those that, from all indications, will continue to be eliminated in the governmental and private sectors. The problem that symphony orchestras now face is not unrelated to our own. The relationships between them should be investigated.

## V. ON THE IMPORTANCE OF BLACK COLLEGES

Most black colleges walk a tightrope between trying to serve the cultural needs of their students while preparing them for the larger world, including graduate schools where traditional expectations exist.

So black colleges are a primary potential source of graduate students for themselves as well as for the historically white institutions. In my experience as a teacher of white and black graduate students from all parts of the country I have observed that, as a rule, students from black colleges are usually better prepared, as graduate students, than black graduates of predominately white institutions. And those white institutions that ignore this pool are missing significant opportunities. This phenomenon is real and it holds promise as a means of helping us to solve our problem. In spite of perceptions that black colleges are inferior and that they are dying, they remain a vital resource for the future, as attested by the Mott Foundation's recent commitment of \$6,000,000 to eight of these schools for the building of their endowments.<sup>12</sup> Additionally, last year Fisk University's admissions increased by 20 percent, admissions at Florida A & M jumped 48 percent, and those at Tuskegee increased by 26 percent, while applications at the last-named institution jumped by 58 percent. (Actual admissions nationwide increased by only 16 percent.<sup>13</sup>) Contrary to assumptions that black colleges are dying, according to columnist William Raspberry "more and more black students—including many from affluent families—are turning down white colleges in favor of historically black institutions."<sup>14</sup> In spite of the problems faced by the historically black colleges, the best of them are still and will remain viable institutions, a rich source of potential graduate students.

## VI. CONCLUSION

I believe that this organization, NASM, has an opportunity, and at the same time an obligation, to effect needed changes in higher education. In doing so, not only would the organization launch a crusade for the improvement and correction of some of the problems and ills of musical academia, it would at the same time begin a mission of human salvage—the salvage of souls and minds, of intuitions and of intellects—which is the purpose of humanistic education.

The process of correction will be long-term. There just are not enough minority faculty and students to go around, and prospects for their rapid pro-

duction are bleak. But I think the key to the basic problem is true racial integration in American higher education—the integration of personnel, knowledge, performance, and other resources. As we are told by John Maquire, President of Claremont University Center and Graduate School, through Kamili Anderson, “weaving minorities more fully into the institutional fabric of the nation’s colleges and universities” must be our ultimate goal, and “increasing minority presence and success in college must become a ‘front-burner issue’ for the nation as a whole.”<sup>15</sup> As we seek remedy for this problem, we should look to measures that can help us in the meantime, measures such as the following:

1. *Faculty Exchange*. The temporary exchange of white faculty for black faculty members can enhance academic environments for both black and white students, providing role models and mentors, perceptions and insights, that would not otherwise be available on many campuses. Music schools with few or no black faculty could significantly profit from such a program.

2. *Student Exchange*. Black students at institutions that do not have black faculty could have their educations enhanced through temporary exchange with students at locations where black faculty are in residence. In this way, black students at white colleges would have a chance to work directly with black role models and mentors that can help them learn to cope with the academic and intellectual problems many such students face in academia. Music schools with few or no black students could enhance the diversity of their environments by temporary, short-term student exchanges with schools with larger black enrollments.

3. *Mentorships*. Mentors provide direct guidance and motivation to their proteges. Black students who come from the more disadvantaged households and communities will profit most from such relationships. But it can also benefit all, including our institutions themselves and, in the long run, society at-large. Music schools can be in the vanguard of a formal and innovative approach to mentoring.

4. *Develop Exchange and Nurturing Programs with Historically Black Colleges*. Keeping in mind that the academic and musical environments must be of value to and must recognize the values of potential minority graduate students, a variety of cooperative programs could be established between the historically black and historically white institutions, including 1) remote mentorships with graduate faculty in students’ areas of interest, 2) faculty and student exchange programs, and 3) establishment of cooperative summer courses in aspects of black music that are not usually taught at either black or white institutions—courses on both the graduate level (for professors) and the undergraduate level—and graduate preparatory programs for students who need them. One model for such a program could be that of Pennsylvania State University’s Distinguished Scholars in Residence Program in which “minority scholars spend time at Penn



State and become familiar with the University's activities and program while bringing cultural diversity to the University.''<sup>16</sup>

5. *Grow Your Own.* Considering the paucity of interested and qualified minority graduate students, each institution would do well to "grow its own" by identifying prospects early and making commitments to their acceptance and financial support. The approach would be long-term, but it should be effective. Identifying such students in their late years of high school, as do our football, basketball, and track coaches, and working ahead with them to acquire funding should pay excellent dividends, both to our institutions and to our students. We can no longer afford to remain aloof from either pre-college programs or from society at-large. The benefits, although delayed by four, five, or six years, will be significant and worthy—a contribution not only to America's musical future but also to its societal well-being. Too long have we tried to divorce intellectual and artistic pursuits from social ones. The separation is and has always been a false one, as current and especially future events if steps are not taken, will attest.

Considering the state of things—particularly when we consider the finding of the Survey of the American Teacher that over 40 percent of already scarce minority teachers will be leaving the field in the next five years, and the finding that more than half of our current professors will be retiring over the next two decades—the discovery and nurturing of future professorial talent is a crucial step that should be taken without delay.

These steps would not completely or immediately solve the problems that confront us, but they would be substantive and productive steps in the right direction. Right now, we are failing, in spite of affirmative action efforts that are thwarted by the black superstar syndrome, by the "over-qualified" sickness, and by "reverse affirmative action" practices. Failure to respond administratively to the potential dangers of our current situation would be both a moral failure and a failure of leadership. As administrators we should be able to lead and manage not only the status quo, but also the viable change necessary to meet new needs. Failure to do so is plain bad management.

What I have said here today has many implications, including that of the sources of the money to fund the program to attract minority graduates students. But this, as well as the other concerns, will deter only those individuals and institutions that either do not have the commitment to make the needed changes or who lack the intellectual and managerial ability to make them. Of course, change is occurring whether or not we generate it ourselves. It is up to us to manage, direct, and control that change in the interest of human welfare and the transmission and advancement of knowledge. I hope we are ready, with our institutional and human resources, to take the steps necessary to improve our institutions and our society.

## ENDNOTES

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<sup>2</sup>"Panel Calls for Renewed Commitment to Minorities." *Higher Education and National Affairs*, Vol. 37, No. 9 (May 23, 1988), pp. 1, 6.

<sup>3</sup>"ACE Conference Weighs Strategies to Foster Diversity." *Higher Education & National Affairs*, July 18, 1988, pp. 2, 4.

<sup>4</sup>Hancock, D. Rick. "CIC Targets Minority Ph.D.s Through Big 10 Schools." *Black Issues in Higher Education*, Vol. 5, No. 5 (May 15, 1988), p. 15.

<sup>5</sup>*Federal Register*, Vol. 53, No. 131 (Friday, July 8, 1988), p. 25653.

<sup>6</sup>Collison, Michelle N-K. "Neglect of Minorities Seen Jeopardizing Future Prosperity." *The Chronicle of Higher Education*, Vol. 34, No. 37 (May 25, 1988), pp. A1, A10.

<sup>7</sup>"SUNY-Buffalo Doubles Freshman Minority Enrollment." *Black Issues in Higher Education*, June 15, 1988, p. 14.

<sup>8</sup>O'Brien, Eileen M. "Nationwide Increase in Black Enrollment Anticipated." *Black Issues in Higher Education*, Vol. 5, No. 11 (August 15, 1988), p. 1.

<sup>9</sup>Brown, Shirley Vining. "Increasing Minority Faculty: An Elusive Goal." A research report of the Minority Graduate Education Project, jointly sponsored by the Graduate Record Examinations and Education Testing Service (1987).

<sup>10</sup>Wilson, Reginald. "Education in Crisis: Decline of Black Students." *CBMR Register*, Volume 1, No. 2 (Fall 1988), p. 1.

<sup>11</sup>Guthrie Ramsey. "Black Faculty and Students in American Music Schools." *CBMR Register*, Vol. 1, No. 2 (Winter 1989), pp. 7-8.

<sup>12</sup>"Mott Foundation Commits \$6 Million to Eight Historically Black Colleges." *Black Issues in Higher Education*, Vol. 5, No. 10 (August 1, 1988), p. 5.

<sup>13</sup>O'Brien, Eileen M. "MIT-Based Project Works Toward Blueprint for Educating Minorities." *Black Issues in Higher Education*, Vol. 5, No. 11 (August 15, 1988), p. 2.

<sup>14</sup>Raspberry, William. "Which College?" *Chicago Tribune*, Tuesday, September 6, 1988, Section 1, p. 7.

<sup>15</sup>Anderson, Kamili. "AASCU Report Offers Three Educators' Outlook on Minorities in Higher Education." *Black Issues in Higher Education*, Vol. 5, No. 10 (August 1, 1988), p. 6.

<sup>16</sup>"Distinguished Black Scholars Participate in Penn State's Summer Program." *Black Issues in Higher Education*, Vol. 5, No. 11 (August 15, 1988), p. 19.

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## MEETING OF REGION ONE

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### WHAT'S A CHAIR TO DO? TASK AND ROLE ORIENTATION OF MUSIC ADMINISTRATORS

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Without leadership no organization can long survive. It is leadership that gives direction, formulates goals, and motivates others to work in accordance with those goals. Most contemporary organizations which are formally structured have a hierarchy of leaders. Their duties become increasingly specific the lower their position is located in the organizational structure. Perhaps the most crucial position in that hierarchy is toward the bottom. At this level of their structure, most organizations are divided into specialized areas. The manager of such a division must have proficient professional skills to retain authority over those below and respect from those above. This position has many names depending upon the nature of the organization—manager, foreman, division head, supervisor, director, superintendent, chair, to list a few.

#### DEPARTMENT CHAIRS

In institutions of higher learning the formal structure of leadership almost always mirrors that of other organizations, and the department chair is that pivotal position which is so essential to the operation of the total university. Professional expertise has always been a vital concern in choosing a new chair. With the increasing administrative demands placed upon chairs in the past few decades, however, other managerial skills have become increasingly important, and along with them go the same organizational ramifications that are found in other bureaucratic structures such as business and government.

Just exactly what role the chair is expected to play usually depends upon the eye of the beholder. To faculty, the chair is the primary champion of the discipline to all relevant parties outside the department. To the administration the function of the chair may be seen as liaison for maximizing both the efficiency and effectiveness of individual faculty in the department. What of the chair? How does the chair view the responsibilities that must be fulfilled? What kind of role does the individual chair play?

The diversity of higher education makes possible at least three alternative career paths (in terms of emphasis): teaching, research and writing, and admin-

istration. Though these paths are not exclusive, many persons in higher education assume a primary emphasis in one.

Chairs, however, are in a frustrating predicament. Their position requires them to exercise expertise in all three areas, each of which takes diligence and full attention to achieve. If they ignore the discipline, they fail to provide true vision and leadership for the department. If they ignore administrative attention to detail, no amount of vision will repair damage to such matters as budget that are crucial to the department's health. The chair functions in an awkward combination of all three—an administrator who administers part-time, a teacher who teaches sometimes, a scholar who creates, researches, or writes when there is time.

## DEPARTMENTAL ADMINISTRATIVE TASKS

Academic chairs may carry various orientations into their position, but the combination of tasks and responsibilities which they must address will vary as well, and the amount of congruence between the chair and the duties to be dealt with can create unique situations. Faculty may ignore how the department integrates itself with the rest of the university, how travel funds are divided, how much research and publication others are doing, or what type of wordprocessor to purchase for the department secretary, but the chair cannot.

## MANAGEMENT THEORY

Because of the diversity of departments from discipline to discipline and from institution to institution within disciplines, it would be impossible to develop a prototype of all responsibilities. However, by gathering data through structured observation Mintzberg in his book *The Nature of Managerial Work*, has identified work activities and analyzed the purpose or reason for each.<sup>1</sup> He has categorized the job of manager into ten roles divided among three areas:

### Three Interpersonal Roles:

*Figurehead*—represents formal authority and status, obliged to perform some duties merely as symbolic actions.

*Leader*—gives the organization purpose and direction through hiring, evaluating, promoting, and/or dismissing staff.

*Liaison*—interacts with peers or people outside the organization to gain favors and information.

### Three Informational Roles:

*Monitor*—chief receiver and accumulator of information.

*Disseminator*—transmits selected information to the organization.

*Spokesman*—disseminates organizational information into the environment.

#### Four Decisional Roles:

*Entrepreneur*—initiates and supervises change in the organization.

*Disturbance Handler*—takes corrective action when the organization has important disruptions from the norm.

*Resource Allocator*—controls where the organization will expend its effort by scheduling of time, programming work, and authorizing decisions by others.

*Negotiator*—deals with situations where compelled to enter negotiations on behalf of the organization.

Aside from its structure, Mintzberg observed that the open-ended nature of the job compels managers to perform a great deal of work at an unrelenting pace. Activities are brief, varied, and fragmented. Little free time is available and breaks are rare. The pressure of the job is geared not to planning, but rather to adaptive manipulation of information.<sup>3</sup>

### TASKS OF ACADEMIC CHAIRS

A number of researchers have applied management theory to the academic setting. Allan Tucker, in his research for the American Council on Education, cataloged the tasks of academic chairs into eight distinct categories. These are, in turn, subdivided into specific tasks:

#### *Department governance:*

Conduct department meetings

Establish department committees

Use committees effectively

Develop long-range department programs, plans, and goals

Determine what services the department should provide to the university, community, and state

Implement long-range department programs, plans, goals, and policies

Prepare the department for accreditation and evaluation

Serve as an advocate for the department

Monitor library acquisitions

Delegate some department administrative responsibilities to individuals and committees

Encourage faculty members to communicate ideas for improving the department

#### *Instruction:*

Schedule classes

Supervise off-campus programs

Monitor dissertations, prospectuses, and programs of study for graduate students

Supervise, schedule, monitor, and grade department examinations  
Update department curriculum, courses, and programs

*Faculty Affairs:*

Recruit and select faculty members  
Assign faculty responsibilities, such as teaching, research, committee work,  
and so forth  
Monitor faculty service contributions  
Evaluate faculty performance  
Initiate promotion and tenure recommendations  
Participate in grievance hearings  
Make merit recommendations  
Deal with unsatisfactory faculty and staff performance  
Initiate termination of a faculty member  
Keep faculty members informed of department, college, and institutional  
plans, activities, and expectations  
Maintain morale  
Reduce, resolve, and prevent conflict among faculty members

*Student Affairs:*

Recruit and select students  
Advise and counsel students  
Work with student government  
Determine student scholarships and assistantships

*External Communication:*

Communicate department needs to the dean and interact with upper-level  
administrators  
Improve and maintain the department's image and reputation  
Coordinate activities with outside groups  
Process department correspondence and requests for information  
Complete forms and surveys  
Initiate and maintain liaisons with external agencies and institutions

*Budget and resources:*

Encourage faculty members to submit proposals for contracts and grants to  
government agencies and private foundations  
Prepare and propose department budgets  
Seek outside funding  
Administer the department budget  
Set priorities for use of travel funds  
Prepare annual reports

*Office management:*

- Manage department facilities and equipment, including maintenance and control of inventory
- Monitor building security and maintenance
- Supervise and evaluate the clerical and technical staff in the department
- Maintain essential department records, including student records

*Professional development:*

- Foster the development of each faculty member's special talents and interests
- Foster good teaching in the department
- Stimulate faculty research and publications
- Promote affirmative action
- Encourage faculty members to participate in regional and national professional meetings
- Represent the department at meetings of learned and professional societies<sup>4</sup>

Commenting on a similar list of tasks for the academic chair, noted educator Robert K. Murray exclaimed:

Such a horrendous list could hardly be the product of any intelligent administrative process. It must have been compiled either by 1) a committee of sadistic faculty members who hated department heads and hoped to kill them off as quickly as possible, or 2) a group of cowardly vice-presidents and deans who had never been department heads themselves and who were trying to find somebody in the administrative hierarchy to serve as a scapegoat, or 3) a group of department heads who were simply endeavoring to be funny.

## SKILLS OF THE CHAIR

Regardless of the formal/informal structure of departmental organization, few people are able to lead effectively without establishing the reality that they have certain qualities that make them better able to lead than members of the group itself. This is no less true for academic chairs than anyone else. In his research, Jennerich has shown, however, that academic chairs themselves, regardless of discipline or size of department and institution, agree on the skills needed to govern at that level.<sup>6</sup> His study identified fourteen such skills, six of which were consistently ranked at the highest levels by the chairs. In rank of absolute value these were:

1. *Character/Integrity*      The chairperson is trusted by the department, administration, and students.
2. *Leadership ability*      The ability and readiness to inspire, guide, direct, and manage others in the department in teaching and research in order to meet the department's goals and to communicate these goals internally and externally.

3. *Interpersonal skills*      Diplomacy in dealing with individuals as people; recognizing the needs, aspirations, and desires of each faculty member. Objectivity and fair play in dealing with faculty, students, and administration.
4. *Ability to communicate effectively*      Communication in both verbal and written form to the members of the faculty, administration, and students.
5. *Decision-making ability*      The ability to take action as and when necessary. This is an action skill.
6. *Organizational ability*      The ability to organize the functions of the department effectively to achieve the objectives of the department.
7. *Planning skills*      The ability to look ahead and to plan for future departmental goals, curricula, personnel, and fiscal needs as well as to relate these to the overall institutional goals. This is both short-range and long-range in nature.
8. *Professional competence*      A personal reputation for scholarship and teaching in a particular discipline. "First among equals."
9. *Evaluating faculty*      The skills necessary to evaluate the performance of faculty critically and effectively and to provide avenues for improvement.
10. *Program/course innovation and development*      The ability to both help and initiate curriculum innovation and improvement. To be open to and accept new ideas and methods. An idea person. A facilitator and encourager.
11. *Budgetary skills*      The ability to manage the department's budget effectively, to successfully present the budgetary needs of the department to the administration, and to keep account of grant monies.
12. *Ability to recruit new faculty*      In order to improve and strengthen the department.
13. *Fund raising ability*      The ability to raise monies for the department and individual faculty from sources outside the university structure.<sup>7</sup>

These competencies are a blend of interpersonal skills generally considered necessary for any administrative position, but not considered particularly im-



portant for faculty positions, with the exception of professional competence. Thus, chairs more closely resemble administrators than faculty with regard to skills needed for their position.<sup>8</sup>

The results of Jennerich's study uncovers some interesting revelations. "Professional competence" was in the lower half of the rankings. Even though most advertisements for chair positions place extremely heavy emphasis on a candidate's professional stature, it would appear experienced chairs themselves do not find it as important as other abilities. Another surprise is the low ranking of "evaluating faculty" and "program/course innovation and development." One possible explanation for this is that many departments use faculty committees as the primary structure in dealing with these two areas.<sup>9</sup>

## SURVEY QUESTIONNAIRE

To find out what music chairs themselves actually felt about their jobs, the tasks and responsibilities that go with it, and their attitudes and orientation to the position itself, a survey questionnaire was developed and administered to chairs of music departments accredited by NASM. There was an unusually high response rate to the questionnaire—over 82% of the chairs surveyed returned the questionnaire. What follows is part of the information derived from those returns.

## INSTITUTIONAL COMPOSITES

Music departments were delineated according to the degree programs they offered. Departments offering only undergraduate degrees were placed in one group, those offering both bachelor's and master's degrees in a second group, and those offering bachelor's, master's, and doctoral degrees were in a third group.

### *Bachelor Departments*

As shown in Table 1, the average undergraduate "department" (74%) was in a private institution (63.2%) with an average total enrollment of 4,124. The department had an average enrollment of 65 undergraduate students. There were 16 faculty, 41% of whom were tenured, 17% tenure track, 12% non-tenure track, and 30% part-time or adjunct. The department offered 3 different bachelor's degrees. In the opinion of the chair, there was a broad consensus (84.8%) regarding an orientation that emphasized teaching. This is shown in Table 2. According to the chair, the administration, the chair, and the faculty all felt the primary function of the faculty was the teaching and advising of undergraduate students (82.9%, 93.3%, and 60.2% respectively).

**Table 1**  
**Institutional Characteristics of Music Departments**

<b>Total, Mean Average, or Percentage:</b>				
<b>Variable:</b>	<b>Bachelor</b>	<b>Master</b>	<b>Doctor</b>	<b>Pop. Average</b>
<i>Type:</i>				
Public	36.8% (49)	72.4% (92)	68.9% (31)	56.4% (172)
Private	63.2% (84)	27.6% (35)	31.1% (14)	43.6% (133)
<b>Total</b>	<b>100.0% (133)</b>	<b>100.0% (127)</b>	<b>100.0% (45)</b>	<b>100.0% (314)</b>
<i>Total Inst.</i>				
<i>Enrollment:</i>	4,124	10,482	22,434	9,355
<i>Undergrad.</i>				
<i>Enrollment:</i>	64.5	154.3	281	171
<i>Graduate</i>				
<i>Enrollment:</i>	---	32.1	165.3	67.2
<i>Faculty:</i>				
Tenured	41.2% (6.3)	54.1% (15.3)	48.6% (30.0)	48.7% (13.3)
Tenure Track	17.0% (2.6)	18.0% (5.1)	18.6% (11.5)	18.3% (5.0)
Non-Tenure Track	11.8% (1.8)	11.3% (3.2)	10.5% (6.5)	11.0% (3.0)
Part-time	30.0% (4.6)	16.6% (4.7)	22.2% (13.7)	22.0% (6.0)
<b>Total</b>	<b>100.0% (15.3)</b>	<b>100.0% (28.3)</b>	<b>100.0% (61.7)</b>	<b>100.0% (27.3)</b>
<i>Degrees:</i>				
Bachelor	3.3	4.4	5.7	4.1
Master	---	3.4	6.1	4.1
Doctor	---	---	4.4	4.4
<b>Total</b>	<b>3.3</b>	<b>7.8</b>	<b>17.2</b>	<b>12.6</b>

### *Master Departments*

The average department offering a master's degree was in a public institution (72.4%) with an average enrollment of 10,482. The department had 154 undergraduate students and 32 graduate students with a faculty of 28 to 29. Slightly more than 54% of the faculty were tenured, 18% were tenure track, 11.3% were non-tenure track, and nearly 17% were part-time or adjunct. The department offered 3.4 master's degrees and 4.4 bachelor's degrees. Again, the chair felt there was a broad consensus (76.2%) regarding the department's orientation, although that orientation was almost evenly divided between emphasizing teaching more than performance/research (44.8%) and a balance between the two (45.6%). As with bachelor departments, the chair felt the most important function of the faculty was teaching and advising undergraduates (75.5%) and felt the upper administration was in agreement (75.8%). The faculty, however, were perceived as valuing the time they taught and advised graduate students as being their most valuable function (66.9%).

**Table 2**  
**Orientations as Perceived by Music Chairs**

<b>Variable:</b>	<b>Bachelor</b>	<b>Master</b>	<b>Doctor</b>	<b>Total</b>
<i>Orientation of Department:</i>				
Research/Performing	3.0%	7.2%	11.1%	5.8%
Teaching	64.6%	44.8%	15.6%	49.4%
Balanced	30.8%	45.6%	73.3%	43.2%
Other	1.6%	2.4%	0.0%	1.6%
<i>Situation of Department:</i>				
Consensus	84.8%	76.2%	77.3%	80.1%
Significant Minority	3.0%	5.6%	0.0%	3.5%
Group Competition	9.8%	9.5%	9.1%	9.6%
Organized Anarchy	1.5%	7.9%	13.6%	6.1%
Other	.8%	.8%	0.0%	.6%
<i>Role of Faculty:</i>				
<i>Administrative View:</i>				
Teach/Advise Undergrads	82.9%	75.8%	53.8%	76.9%
Teach/Advise Grads	1.0%	0.0%	7.7%	1.3%
Teach/Advise Both	2.9%	13.2%	11.5%	8.3%
Committee work	2.9%	1.1%	0.0%	1.7%
Research	5.7%	5.5%	23.1%	7.4%
Performing	3.8%	3.3%	3.8%	3.5%
Consulting	1.0%	1.1%	0.0%	.9%
<i>Chair View:</i>				
Teach/Advise Undergrads	93.3%	75.5%	50.0%	80.3%
Teach/Advise Grads	0.0%	2.1%	10.7%	2.1%
Teach/Advise Both	2.9%	14.9%	21.4%	10.7%
Committee work	1.0%	1.1%	0.0%	.9%
Research	1.9%	1.1%	10.7%	2.6%
Performing	1.0%	4.3%	7.1%	3.0%
Consulting	0.0%	1.1%	0.0%	.4%
<i>Faculty View:</i>				
Teach/Advise Undergrads	60.2%	.8%	6.7%	22.8%
Teach/Advise Grads	0.0%	66.9%	51.1%	61.5%
Teach/Advise Both	0.0%	0.0%	0.0%	0.0%
Committee work	36.1%	28.3%	33.3%	32.8%
Research	2.3%	2.4%	4.4%	2.5%
Performing	1.5%	0.0%	4.4%	1.3%
Consulting	0.0%	0.0%	0.0%	0.0%

### *Doctoral Departments*

The "typical" music department<sup>10</sup> offering a doctorate in music was, in reality, not a "department" at all, but a school or college of music (75%).<sup>11</sup> This school of music was in a public institution (68.9%) that had an average enrollment of 22,434. The music school itself had an average enrollment of 281

undergraduate students and 165 graduate students. There was an average of 62 faculty in the school, almost 50% of whom were tenured, 18.6% tenure track, 10.5% non-tenure track, and 22.2% either part-time or adjunct. The school offered, on the average, 6 different types of bachelor's degrees, 6 various master's degrees, and slightly more than 4 doctoral degrees.

Table 2 shows that the chair perceived a broad consensus by the faculty (77.3%) of an equal emphasis on research/performing and teaching. Although the chair felt the most important function of the faculty was teaching and advising undergraduates (50%) and felt the upper administration was in agreement (53.8%), faculty were felt to value the time they taught and advised graduate students as being their most valuable function (51.1%).

### *Implications*

While we all know that quantity does *not* always mean quality, a comparison of the three types of music departments reveals that as far as music is concerned "bigger is better". On the average, the higher the degree offered, the larger the department, the larger the number of faculty, and the larger the enrollment whether graduate, undergraduate, or institutional. Even more importantly, the implication from size is that more also means more variety—different kinds of ensembles, more faculty with unique specializations such as ethnomusicology or psychomusicology, and more variety in the types of degrees offered. It also means greater emphasis on research/performing and less emphasis on teaching.

## COMPOSITE OF CHAIRS

While there were systematic differences among the three categories of institutional variables, the personal characteristics of chairs at those institutions were not as diverse, as Table 3 illustrates. In all three categories the average chair was a 50-year-old male tenured professor usually holding a doctorate either in performance or music education who had been appointed to a twelve-month position, had about 7½ years' seniority at his present position and nearly 3 at a previous one, and preferred to end his career either teaching or in his present position. The only real deviations from that composite were: (1) more chairs at undergraduate schools held 9-month contracts than 12-month contracts and had, on the average, only 1½ years' experience at previous institutions; and (2) chairs at master level departments preferred to end their career either in their present position or in a higher administrative position. In addition, many chairs in all three types of institutions had attended either seminars or classes in educational administration.

## CONTRASTS OF THE THREE TYPES OF DEPARTMENTS

Though the majority of chairs of all three types of departments held the rank of professor, the percentage of master chairs holding that rank was over

**Table 3**  
**Demographic Characteristics of Music Department Chairs**

		Mean Average or Largest % :			
Variable:		Bachelor	Master	Doctor	Total
<i>Age:</i>		49	51	51	50
<i>Sex:</i>	Male	85.7%	89.8%	88.9%	88.2%
	Female	14.3%	10.2%	11.1%	11.8%
<i>Rank:</i>	Professor	60.9%	71.7%	82.2%	68.8%
	Associate	30.8%	18.1%	8.9%	22.3%
	Assistant	6.8%	5.5%	4.4%	5.7%
	Instructor	.8%	0.0%	0.0%	.3%
	Other	.8%	4.7%	4.4%	2.9%
<i>Degree:</i>	Doctorate	69.2%	69.3%	84.4%	71.0%
	Master	22.6%	29.9%	15.6%	24.8%
	Bachelor	7.5%	0.0%	0.0%	3.5%
	Other	.8%	.8%	0.0%	.6%
<i>Degree Area:</i>	Performance:	30.8%	28.7%	26.2%	29.0%
	Conducting:	9.2%	6.6%	7.1%	7.6%
	Therapy:	0.0%	0.0%	0.0%	0.0%
	Theory/Comp:	11.5%	9.0%	11.9%	10.6%
	Musicology:	7.7%	9.0%	14.3%	8.9%
	Music Ed.:	31.5%	41.0%	35.7%	36.6%
	Other:	9.2%	5.7%	4.8%	7.3%
<i>How Selected:</i>	Elected:	30.8%	29.9%	8.9%	27.4%
	Appointed	63.2%	64.6%	84.4%	66.6%
	Other	6.0%	5.5%	6.7%	6.1%
<i>Status:</i>	Tenured	82.7%	81.9%	88.9%	84.3%
	Ten-Track	9.0%	11.8%	4.4%	9.3%
	Non-Track	2.3%	2.4%	2.2%	2.2%
	Other	4.5%	3.9%	4.4%	4.1%
<i>Contract:</i>	9 months	55.6%	33.9%	11.1%	39.5%
	12 months	32.3%	55.1%	73.3%	47.8%
	Other	12.0%	11.0%	15.6%	12.7%
<i>Admin. Experience:</i>	Previous Departments:	1.4	3.4	4.4	3.1
	Present Department:	7.3	7.2	8.0	7.5
<i>Total:</i>		8.7	10.6	12.4	10.6
<i>End of Career Preference:</i>	Present:	38.5%	38.8%	28.6%	37.5%
	Higher Admin:	16.2%	30.6%	19.0%	22.6%
	Teaching:	35.4%	21.5%	35.7%	29.6%
	Other:	10.0%	9.1%	16.7%	10.3%

**Table 3 Continued**

		Mean Average or Largest % :			
Variable:		Bachelor	Master	Doctor	Total
<i>Other Training:</i>					
<i>Bus. Admin.:</i>	Seminar:	12.8%	10.2%	17.8%	12.1%
	Classes:	3.0%	5.5%	11.1%	5.1%
	Degree:	0.0%	1.6%	0.0%	.6%
	None:	84.2%	82.7%	71.1%	82.1%
<i>Ed. Admin.:</i>	Seminar:	21.8%	20.5%	17.8%	20.7%
	Classes:	29.3%	30.7%	33.3%	29.9%
	Degree:	3.0%	1.6%	2.2%	2.5%
	None:	44.4%	47.2%	46.7%	46.8%
<i>Finance:</i>	Seminar:	6.8%	7.1%	8.9%	7.0%
	Classes:	5.3%	6.3%	4.4%	5.4%
	Degree:	.8%	0.0%	0.0%	.3%
	None:	85.7%	86.6%	86.7%	87.2%
<i>Public Admin.:</i>	Seminar:	8.3%	10.2%	8.9%	9.2%
	Classes:	8.3%	3.1%	4.4%	5.4%
	Degree:	.8%	.8%	0.0%	.6%
	None:	81.2%	85.8%	86.7%	84.7%
<i>Other:</i>	Seminar:	6.8%	7.9%	4.4%	6.7%
	Classes:	3.8%	3.1%	6.7%	4.1%
	Degree:	.8%	0.0%	0.0%	.3%
	None:	88.0%	89.0%	88.9%	88.8%

10 points higher than bachelor chairs, and doctoral chairs' percentage was over 10 points higher than the master chairs'. While a majority of all three types held an earned doctorate, the percentage of doctoral chairs holding one was more than 15 points greater than either of the other two types. Doctoral chairs were appointed much more often and were more likely to be tenured. While nearly three-fourths of all doctoral chairs had a 12-month contract (implying full responsibilities the year-round), about half of masters chairs had such a contract and less than a third of bachelor chairs had one. Doctoral chairs had an average of two years more experience as an administrator than the other two. This experience, however, was primarily accrued at a previous institution.

The implications of the resulting percentages for institutional variables seems to be that to govern a department offering a doctorate, a music administrator must have "the credentials", at least in a greater number of instances than those found in the two other types of departments. This is, no doubt, due in large part to the demands placed upon them in comparison to chairs at other institutions. The departments they govern have four times the undergraduate enrollment, faculty, and degree programs that bachelor departments have. They have twice the faculty and undergraduate enrollment, nearly three times the degree programs,

and over five times the graduate enrollment of master departments. Also, to be "first among equals" in the eyes of faculty at a doctoral conferring institution is more difficult. Add to this the extensive ingredients that go with a graduate population that is nearly three times that of the total enrollment at the average undergraduate department—set on a campus with five times the total student population to boot—and the complexity of the position becomes very apparent.

### PERCEIVED ORIENTATIONS

Part of the difference among department chairs at the three types of departments can be observed in specific orientations as perceived by chairs. Bachelor chairs overwhelmingly saw the role of their department as emphasizing music education, or teaching. They felt they had a broad consensus of support from their faculty in this, and it was reflected in the consensus of opinion they sensed coming from both administrators above them and faculty below them—all three viewed teaching and advising undergraduates as the most important role of the faculty member.

Master department chairs split almost evenly between emphasizing teaching and having a balanced emphasis between teaching and research/performance. Though master chairs felt they had support from upper administrators in viewing undergraduate teaching and advising as the most important role of a faculty member, most chairs felt faculty emphasis was placed upon teaching and advising graduate students to the exclusion of undergraduates.

Nearly three-fourths of all doctoral chairs, on the other hand, felt their departments maintained a balance between the emphasis of teaching and research/performance. There was clearly greater ambiguity among doctoral chairs as to what role should be the main emphasis of the faculty. While half of them saw it as teaching/advising undergraduates and felt upper administration had proportionally the same opinion, other roles received greater emphasis, particularly research and committee work.

One observation of note was the emphasis chairs felt that faculty placed on committee work. This was relatively even across all three types. Approximately one third of all chairs thought their faculty viewed committee work and involvement in departmental governance as their most important role.

### SPECIFIED TASKS FOR MUSIC ADMINISTRATORS

So far, it appears that the higher the degree level, the bigger and more complex the situation with which the chair must deal. While this is certainly true in part, a close look at Table 4, which shows the specified tasks for music administrators, reveals yet another dimension to chairing a music department. On the average, the higher the degree level of the department, the fewer tasks

and responsibilities there are for the chair to personally deal with. This table shows the percentage of respondents who indicated that a specific task was one which they were called upon to perform as part of their duties as chair of the department.

The percentages from Table 4 show that chairs of undergraduate departments have more tasks to perform than their counterparts at graduate departments. Those tasks are more varied as well. In nearly half of the 26 tasks a significantly larger proportion of bachelor chairs were called upon to perform the tasks in comparison to their counterparts as doctoral departments:

- 3. *Delegate Administrative Responsibility*
- 5. *Monitor Recitals*
- 6. *Update Curriculum*
- 7. *Teach Undergrads*
- 10. *Assign Faculty Loads*
- 15. *Recruit Students*

**Table 4**  
**Specified Tasks for Music Administrators**

<b>Task:</b>	<b>Bachelor</b>	<b>Master</b>	<b>Doctor</b>	<b>Pop. Average</b>
1. Conduct Dept. Meetings	100.0%	98.4%	95.6%	98.7%
2. Dev. Plans & Goals	97.7%	99.2%	97.8%	98.1%
3. Delegate Admin. Respon.	97.7%	98.4%	57.8%	98.1%
4. Work with Committees	85.0%	93.3%	97.8%	91.4%
5. Monitor Recitals	77.4%	66.9%	50.0%	69.6%
6. Update Curriculum	97.7%	91.3%	71.5%	91.4%
7. Teach Undergrads	99.2%	81.1%	65.9%	86.9%
8. Teach Grads	15.0%	77.2%	72.7%	76.0%
9. Recruit Faculty	98.5%	99.2%	100.0%	99.0%
10. Assign Loads	97.0%	97.6%	86.7%	95.9%
11. Evaluate Teaching	95.5%	94.5%	93.3%	94.6%
12. Stimulate Res./Perf.	89.5%	93.6%	97.7%	92.7%
13. Mediate among Faculty	93.2%	98.4%	97.7%	96.2%
14. Attend Dept. Activities	100.0%	99.2%	100.0%	99.7%
15. Recruit Students	91.2%	85.0%	60.0%	84.1%
16. Advise Students	97.0%	91.3%	62.2%	89.8%
17. Determine Assistantships	82.0%	83.5%	73.3%	81.2%
18. Comm. to Higher Admin.	99.2%	98.4%	100.0%	99.4%
19. Act. w/ Outside Agencies	84.2%	89.8%	97.8%	89.8%
20. Prof. Society Meetings	99.2%	96.9%	97.8%	98.2%
21. Prepare Budget	99.2%	96.9%	97.8%	98.1%
22. Seek Funding	58.6%	78.7%	88.9%	72.3%
23. Prepare Reports	93.2%	94.5%	93.3%	93.9%
24. Monitor Facilities	97.0%	89.0%	62.2%	88.8%
25. Supervise Staff	93.5%	92.9%	77.8%	92.0%
26. Maintain Records	91.7%	83.5%	60.0%	83.4%



16. *Advise Students*
17. *Determine Assistantships*
24. *Monitor Facilities*
25. *Supervise Staff*
26. *Maintain Records*

For each of the preceding tasks, chairs at master-levels departments were either somewhere between bachelor and doctoral chairs proportionally or were closer in proportion to bachelor chairs than doctoral chairs.

It is possible to dichotomize these 26 tasks into two definitive categories: those tasks that are managerial in nature and those that involve leadership responsibilities. Almost without exception, these tasks that undergraduate chairs are called upon to perform with greater frequency than graduate chairs are more managerial in nature. Much has been written in sociological research about the discrepancy between the two. What is important to observe here, however, is that chairs at undergraduate institutions are expected with much greater frequency to be both a leader *and* a manager of the department. This alone almost makes up for the greater complexity of program and participation found at graduate departments.

### **MOST IMPORTANT TASKS**

One of the questions asked of music chairs was to identify, out of all the tasks required of them, the three they felt were the most important. Thirty-six different tasks were identified by specific respondents as being one of the most important. The figures shown in Table 5 are the percentages of the twelve most frequently identified tasks.

#### *Undergraduate Chairs*

Although undergraduate chairs were the most diverse in their opinion, they had, nevertheless, a clear consensus about what they felt was most important. Three tasks were picked with a significantly greater frequency than any others:

- Developing long-range programs and goals (45.3%)
- Recruiting students (35.8%)
- Recruiting faculty (34.2%)

Five other tasks were chosen, though not with the same frequency as the first three, much more frequently than the others:

- Communicating needs to campus and higher-level administrators (23.8%)
- Evaluation & maintenance of instructional program (updating curriculum) (21.5%)
- Budget administration (keeping the operation financially solvent) (21.5%)

**Table 5**  
**Three Most Important Tasks**

<b>Task:</b>	<b>Bachelor</b>	<b>Master</b>	<b>Doctor</b>	<b>Pop. Average</b>
develop long-range programs and goals	45.3%	50.5%	50.0%	47.3%
recruit faculty	34.2%	39.0%	63.3%	39.5%
recruit students	35.8%	26.6%	16.2%	30.0%
communicate needs to campus & higher-level administrators	23.8%	26.3%	21.1%	29.0%
budget administration (keeping the operation financially solvent)	21.5%	26.6%	36.8%	25.0%
evaluation & maintenance of instructional program (updating curriculum)	21.5%	22.4%	8.1%	19.2%
faculty development (motivate faculty)	15.1%	12.5%	10.8%	13.6%
advise/counsel students	18.3%	11.6%	2.6%	13.0%
represent department (public relations)	7.9%	15.0%	13.5%	8.6%
provide leadership for dept. (artistic/academic)	8.7%	9.1%	8.1%	8.6%
seek additional funding	4.0%	7.4%	18.5%	7.9%
dept. governance (work with committees, etc.)	8.7%	7.5%	2.6%	7.2%

Advise & counsel students (18.3%)

Faculty development (motivating faculty) (15.1%)

### *Doctoral Chairs*

Doctoral chairs were even more homogenous as to their choices regarding tasks:

Recruiting faculty (63.3%)

Developing long-range programs and goals (50.0%)

Budget administration (36.8%)

Only three other tasks had a significantly large percentage:

Communicating needs to campus & upper administration (21.1%)

Seeking additional funding (18.5%)

Recruiting students (16.2%)

### *Masters Chairs*

Chairs at master degree departments chose two tasks much more frequently than any others:

Developing long-range programs & goals (50.5%)  
Recruiting faculty (39.0%)

After that, there were several tasks that were equally as important:

Recruit students (26.6%)  
Budget administration (26.6%)  
Communicating needs to campus & upper admin. (26.3%)

and at least two more that had a significantly large percentage:

Evaluating faculty (15.0%)  
Representing the Department (public relations) (15.0%)

### *Implications*

Two tasks, long-range planning and recruiting faculty, were chosen by all three types of chairs as being one of the three most important tasks they do. Undergraduate chairs were simple and straightforward about the needs of their program—good students and good faculty brought together under the right conditions of a good, well-planned program. Doctoral chairs were equally straightforward. What they need are faculty that will enhance the reputation of a good program to make it better. To do that requires three additional tasks: communicating needs to administrative superiors, seeking additional funding for those needs, and seeing to it that those funds are used as wisely and efficiently as possible.

Master department faculty find themselves somewhere in the middle. They know the importance of faculty to the program but seem to realize that, at their level, much of the reputation of the department will come from students going on to do bigger and better things. They also find themselves in the middle regarding yet another aspect of faculty: their evaluation. Just what emphasis should be placed on teaching (a dominant criterion in most bachelor programs) in relation to scholarly activity/professional endeavors (a primary emphasis in most doctoral programs).

As Mintzberg observed, managing a department is open-ended with a great deal of work at an unrelenting pace. Activities are brief, varied, and fragmented. The pressure of the job is geared not to planning, but rather to adaptive manipulation of information. The great paradox of chairing a department is that the very nature of the job frustrates the accomplishment of the tasks considered most important—long-range planning and recruiting faculty, both of which take time and careful, thoughtful deliberation.

## OPEN-ENDED QUESTIONS

There were three open-ended questions on the questionnaire designed to elicit responses without any structured references.

The first question asked, "What is the most recurrent problem (or problems) that has confronted you as a department chair?" Table 6 shows several broad categories emerged from the responses—concern about funding and its effect on all aspects of the department, concern about faculty, concern about students, concern about curriculum and the "product" being presented before the student, and finally, concern about the duties and responsibilities that effect, both positively and negatively, the chair's ability to guide the department in the right direction.

Nearly three-fourths (72.6%) of all the respondents mentioned some problem that was related to funding, whether it was faculty salaries, lack of proper facilities, student scholarships, or fund raising itself. Over half (57.8%) indicated a problem involving faculty, one-fifth (20.0%) reported a student related problem, 16% expressed concern for curricular and program problems, and nearly half (45.7%) alluded to a problem that involved the governance and management of the department.

The second question asked, "If you had the opportunity to bring about several changes in your department, what would they be?" Responses are shown in Table 7. Again, the same broad categories emerged from the responses that materialized from the previous question. As before, nearly three-fourth (71.9%) of the respondents listed a change that was dependent upon better funding for implementation. Over 85%, however, mentioned a change that would directly involve faculty, either as the object of the change (i.e. firing or promoting specific faculty, lightening loads, or instituting merit pay) or as the instrument of change (i.e. improve faculty cooperation or setting up a mentor program). Less than one-fifth (16.9%) expressed a desire to change some aspect of the program that directly affected students, half (49.5%) wished to change some element of the curriculum and program, and one-fourth (24%) wanted to change the organization or governance procedures of the department.

The final open question asked, "Assume that a newly appointed first-time chair approaches you and asks for advice on how to run a music department. In a few words, what advice would you give?" This question showed the wide range of imagination and creativity that music chairs bring to their position. Responses ranged from generic ("Be positive and don't get discouraged"), to pragmatic ("Learn to type"), to clever ("Don't be too efficient or faculty will bring you everything!"), to sarcastic ("Don't waste time filling out questionnaires"), to philosophical ("Consider the job one which facilitates the work of others above and below"), to insightful ("Keep in close contact with faculty you don't like") to the incomprehensible ("If you see a turtle on a fencepost,

**Table 6**  
**Department Chair's Most Recurrent Problem (or Problems)**

Rank & Percent	Statement
01— 59.2%	budgetary restrictions (lack of resources)
02— 26.3%	faculty development—“deadwood” faculty
03— 14.9%	student recruitment
04— 12.3%	lack of support from higher administration
05— 11.0%	time management (bureaucratic tasks take too long)
06— 8.8%	faculty morale
07— 5.3%	funding for facilities
08— 4.4%	staffing (faculty)
09— 3.9%	imbalance between instruction and administrative duties
09— 3.9%	faculty evaluation
10— 2.6%	unified goals due to differing faculty philosophies
11— 2.2%	misunderstanding of music as a discipline
11— 2.2%	funding for scholarships
11— 2.2%	poor salaries for faculty
12— 1.8%	disruption of long-range planning
12— 1.8%	faculty loads too heavy
13— 1.3%	faculty involvement with students
14— .9%	keeping channels of communication open
14— .9%	insufficient load credit for faculty
14— .9%	funding for staff (secretaries)
14— .9%	demands placed on faculty by upper administration
14— .9%	curriculum revisions (university v. dept. requirements)
14— .9%	losing good faculty to more prestigious departments
14— .9%	part-time faculty (consistency & loyalty)
14— .9%	balance between faculty performance & teaching
14— .9%	maintaining NASM changes in certification requirements
14— .9%	former chair still in the dept. who won't let go
15— .4%	scheduling classes
15— .4%	competition for “turf” with other departments
15— .4%	fund raising
15— .4%	justifying expenses compared to other departments
15— .4%	organization and clearing of events
15— .4%	inadequate facilities
15— .4%	lack of an administrative assistant
15— .4%	establishing leadership role with the faculty
15— .4%	warding off faculty raiders
15— .4%	maintenance and security of facilities and equipment
15— .4%	assigning faculty loads
15— .4%	helping students find sufficient time to practice
15— .4%	students who have financial problems
15— .4%	taking over after a poor administrator
15— .4%	constant state of flux
15— .4%	improving public awareness of the program
15— .4%	promoting professional discourse among dept. faculty
15— .4%	student's involvement in their own education
15— .4%	university service agencies that are control oriented
15— .4%	scheduling performance hall
15— .4%	lack of administrative training for the position

**Table 7**  
**Permanent Changes in the Department**

<b>Rank &amp; Percent:</b>	<b>Statement:</b>
01—32.5%	upgrade financial stability.
02—24.1%	add specific programs or revise existing ones.
03—23.2%	add specific faculty positions.
04—21.5%	dismiss specific faculty members.
05—21.1%	upgrade facilities.
06—14.0%	improve faculty staffing.
07— 8.3%	increase funds for scholarships.
08— 7.0%	restructure departmental organization.
09— 5.7%	recruit better (more) students.
10— 3.9%	improve faculty cooperation.
11— 3.5%	increase faculty salaries.
12— 2.6%	activate long-range planning.
12— 2.6%	add more full-time faculty (reduce part-timers).
13— 2.2%	add more staff (secretary, recruiter, etc.).
13— 2.2%	better development (academic) of faculty.
13— 2.2%	lighten faculty loads.
14— 1.8%	institute merit-based salary program.
14— 1.8%	have more control over department.
15— 1.3%	improve ties with upper administration.
15— 1.3%	better academic (music) development of students.
15— 1.3%	do away with tenure.
16— .9%	closer association with professional performing organizations.
16— .9%	eliminate excess administrative chores.
16— .9%	change from annual reviews to 5 yr. reviews.
16— .9%	move faster to make consensus decisions.
16— .9%	provide up-to-date equipment & materials to faculty.
16— .9%	eliminating "turf" by individual faculty.
16— .9%	heightened visibility (image) of the dept.
16— .9%	more dedication to individual faculty performance.
16— .9%	make adjunct positions tenure track.
17— .4%	more interaction of faculty & students.
17— .4%	more minority faculty and students.
17— .4%	strengthen commitment to academic study among applied faculty.
17— .4%	eliminate merit pay increases.
17— .4%	bring about equal effort and responsibility throughout faculty.
17— .4%	set up a mentor program in all performance areas.
17— .4%	admission autonomy.
17— .4%	bring in more professional performers.
17— .4%	more clear-cut guidelines for faculty evaluation.
17— .4%	give load credit for recruiting.
17— .4%	expanding and changing entrance requirements for majors.
17— .4%	more departmental autonomy on budgetary issues.
17— .4%	restructure departmental governance.
17— .4%	elevate the rank of specific faculty.
17— .4%	lead faculty to become an integral part of the university.
17— .4%	require <i>all</i> faculty to take regular sabbaticals.

**Table 8**  
**Advice to First-Time Chair**

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- 01—Integrate the department with the university.
  - 02—Recognize the inevitability of conflict (be willing to take the heat and not take things personally).
  - 03—Solicit input from faculty on important issues (seek consensus).
  - 04—Have courage to make decisions in the best interests of the program.
  - 05—Work for faculty development.
  - 06—Take time to evaluate the existing situation before acting.
  - 07—Identify strengths and weaknesses and act upon them.
  - 08—Be honest and open.
  - 09—Work hard (do your homework, be prepared).
  - 10—Be positive, don't get discouraged.
  - 11—Keep lines of communication open always (be a good listener).
  - 12—Demonstrate high standards for self and others (role model).
  - 13—Decline.
  - 14—Develop a sense of humor.
  - 15—Develop faculty "esprit de corps".
  - 16—Employ people you can trust and set them free to do it their way.
  - 17—Document everything and file it.
  - 18—Learn to delegate authority (and allow them to follow through).
  - 19—Keep everyone informed.
  - 20—Don't waste time filling out questionnaires.
  - 21—Keep your own counsel (listen with your mouth shut).
  - 22—Lead with ideas rather than wants and desires (don't be afraid to dream).
  - 23—Be consistent (decisions and actions).
  - 24—Make sure your immediate superior understands and supports your goals.
  - 25—Stay calm, be patient, everyone has similar problems.
  - 26—People are more important than paperwork.
  - 27—Make optimum use of support staff (get yourself a good secretary).
  - 28—Secure faculty respect (support).
  - 29—Make time for your own professional/creative activities.
  - 30—Plan (1, 3, & 5 years).
  - 31—Budget your time (don't let others control your time).
  - 32—Be organized (see to details).
  - 33—Don't be too efficient or the faculty will bring you everything!
  - 34—Be objective, fair, & even-handed with everyone.
  - 35—Do not tolerate gossip.
  - 36—Do it only if you believe you can make a difference.
  - 37—Be politically astute (but apolitical).
  - 38—Nurture your faculty.
  - 39—Develop good management techniques.
  - 40—Develop long range goals but not at expense of day to day business ("plan your work, work your plan").
  - 41—Don't expect to do all aspects of the job equally well.
  - 42—Keep an open mind and an open door (be flexible).
  - 43—Deal with one issue at a time.
  - 44—Be patient and "hang in there".
  - 45—Know the faculty.
  - 46—Consider the job one which facilitates the work of others above & below.
-

Table 8 Continued

- 
- 47—Don't overwork (overstress) yourself—it affects department morale.
  - 48—Solicit advice often from other department chairs.
  - 49—Keep up on developments in the profession (visionary leadership).
  - 50—Find what keeps you motivated and hold on to it no matter what.
  - 51—Use common sense above all.
  - 52—If you need advice, you'd better not get into it!
  - 53—Keep a large reserve in the budget for emergencies.
  - 54—Don't let separate power bases become too strong.
  - 55—It's not that difficult.
  - 56—Have a senior level advisory committee (share decision responsibility).
  - 57—Balance unpleasant tasks with pleasant ones.
  - 58—See that students receive quality teaching from positive faculty models.
  - 59—Keep in close contact with faculty you don't like.
  - 60—Be democratic & represent majority when possible.
  - 61—Be prepared for longer hours than one anticipates.
  - 62—Learn how to deal with the budget.
  - 63—Treat all employees and students with respect.
  - 64—Pursue the policy of "participatory management".
  - 65—Don't be afraid to hire faculty who are "better than you".
  - 66—Maintain and demonstrate an interest in *all* aspects of the music program.
  - 67—Seek help and advice from NASM.
  - 68—Ask questions.
  - 69—Build a support system outside the department.
  - 70—Understand *why* you are taking on such a demanding assignment.
  - 71—Make authoritative decisions with reason, not emotion.
  - 72—Learn to type.
  - 73—Be even-tempered and level-headed at all times.
  - 74—Get acquainted with total college curriculum, departments, and interactions.
  - 75—Get information on budget procedures, policies, and expectations.
  - 76—Provide "direction" for the faculty.
  - 77—Let administration know of problems and ask their advice and help.
  - 78—Find out *who* does the work and make them part of your team (advisors).
  - 79—Create an environment where the academic/creative process can flourish.
  - 80—Become highly visible in university and community affairs.
  - 81—Stress effective teaching.
  - 82—Have duties and expectations clearly defined in the beginning.
  - 83—Schedule regular hours for quiet thought.
  - 84—Keep priorities straight (students 1st, faculty 2nd, and admin. 3rd).
  - 85—Don't expect to get your own way.
  - 86—Don't have preconceptions about the job.
  - 87—Hope for understanding coworkers (peers & upper administration).
  - 88—Learn word processing and other computer skills.
  - 89—Put interests of students above all else.
  - 90—Be resolute but diplomatic in dealing with others.
  - 91—Establish rational & fair policies early & stick to them.
  - 92—Don't burn bridges.
  - 93—Devote main efforts to the improvement of the department.
  - 94—Make haste slowly.
  - 95—If you haven't done most of what you want to do in 5 years then prepare to hang it up.
  - 96—If you see a turtle on a fencepost, you know it didn't get there by itself.
-



you know it didn't get there by itself"). The advice most often given was not necessarily the best offered, but the wide range of responses showed a group of astute, candid, and caring individuals. Table 8 lists the responses in their entirety.

## SUMMARY

In administering an academic department, chairs have three major spheres with which to function: (1) their own personal perceptions, attitudes and values concerning various areas of the department (i.e. curriculum standards, the minimum level of professional and scholarly skills to be tolerated from faculty and students, the priorities of activities as determined by the budget, what role the department should play in its relationship with the rest of the university and the community as a whole, etc.), (2) the collective attitudes of the faculty and students that make up the department, and finally, (3) the formal and informal tasks that affect the power balance between the first two. Determining a consolidation of them for effective and successful management to bring about the goals of the department is one of the most important functions of the chair.

When this complexity is combined with the ambiguities involved in chairing an academic department it is small wonder that confusion and frustration present themselves. This is because role orientation consists not only of how we perceive ourselves but how we comprehend others as perceiving us. In higher education the desired perception is that of "professional." For faculty this realization is straightforward—competency is the discipline and a vague consideration of teaching abilities. For administrators emphasis is directed toward the duties of the office, and lapses in professional development within a discipline are either forgiven or expected. For the academic chair, orientation and professionalism come from both directions. How the chair handles the constant priority struggle of one over the other will significantly affect success in the position. Indeed, the very realization that this conflict exists may be the first element of that success.

## ENDNOTES

<sup>1</sup>Mintzberg, H. *The Nature of Managerial Work*. (New York: Harper and Row, 1973): p. 22.

<sup>2</sup>Ibid., pp. 51-61, 86-92.

<sup>3</sup>Ibid., pp. 51-53.

<sup>4</sup>Allan Tucker, *Chairing the Academic Department: Leadership among Peers* (Washington, DC: American Council on Education, 1981), pp. 2-4. Tucker's list was selected here because it appeared to be the most comprehensive and detailed while staying within the limits of generalization.

For a comparison list see Herbert Waltzer, *The Job of Academic Chairman* (Washington, DC: Office of Leadership Development in Higher Education, American Council on Education, 1975), pp. 2-3. Waltzer arranges tasks into the same eight categories as Tucker but varies the description and number somewhat.

James Brann and Thomas Emmet categorize tasks differently in their book *The Academic Department or Division Chairman: A Complex Role* (Detroit: Balamp Pub-

lishers, 1972). Their list includes 28 tasks categorized under the headings: administrative, faculty, students, promotion and liaison, committees, and professional standing (pp. 7-10).

<sup>5</sup>Brann and Emmet, p. 10, quoting Robert K. Murray, "On Departmental Development: A Theory," *The Journal of General Education* vol. 16, no. 3 (1964).

<sup>6</sup>Edward J. Jennerich, "Competencies for Department Chairpersons: Myths and Realities," *Liberal Education* 67 (Spring 1981): 46.

<sup>7</sup>*Ibid.*, pp. 55, 63-65.

<sup>8</sup>*Ibid.*, p. 55.

<sup>9</sup>*Ibid.*, p. 52.

<sup>10</sup>These averages are *not* those for all departments offering a degree in music, nor are they averages for those accredited by NASM. They are *only* averages for those 314 institutions responding to this specific questionnaire.

<sup>11</sup>This figure is based on a secondary statistic and is not listed in Table I results. Over 75% of the doctoral departments in this survey listed the title of the head music administrator as "dean" or "director". Over 90% of the institutions listed in the 1987 NASM directory which listed their head music administrator under such titles was listed as a "school of music."

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## MEETING OF REGION TWO

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### UNIT CRITERIA AND THEIR APPLICATION TO THE PROMOTION AND TENURE PROCESS

DAVID A. STECH  
*University of Alaska Fairbanks*

#### THE PROBLEM

For institutions where the performing arts are a small part of the overall curriculum, it is not uncommon to detect skepticism from some external faculty evaluators who question the acceptability of music performance and ensemble conducting activities for fulfilling institutional requirements for research and scholarly activity. Some external evaluators (i.e., those outside the music unit) simply view music performance or ensemble conducting as too ephemeral to be considered equivalent to refereed journal publication.

In such an environment, it is understandable when some music faculty take exception to the low esteem placed upon these activities and cause them to wonder if the evaluation process is biased against their discipline.

#### A POSSIBLE SOLUTION

To improve communication with external faculty review committees, and to clarify a number of internal matters relating to faculty evaluation within the unit, the author, with assistance from his colleagues, designed two faculty evaluation tools for the Music Department at the University of Alaska Fairbanks. First, a Unit Criteria document was designed to do the following:

1. provide definitions and clarification as to which music performance and ensemble conducting events could be used to fulfill the institutional requirements for "teaching," "research," or "service," respectively;
2. define three separate spheres of professional impact and visibility: "Local," "Statewide," and "National/International;" and,
3. provide an orientation to the subject of music solo performance and ensemble conducting activities for the benefit of external evaluators.

A second evaluation tool, called a Professional Performance Expectation Document, was created to state in discipline-specific terms the institutional expectations for types of professional output for the different academic ranks. For

instance, since the University required its faculty to present their professional accomplishments to peers in prominent professional forums off campus (especially for tenure or promotion to the higher academic ranks), the professional performance expectation document reflected such a requirement for music as well.

In preparation for the development of the unit criteria, a wide variety of music performing and conducting events were examined to determine the purpose, type of audience, and level of professional visibility associated with each event. It was decided to sort music performance and conducting events into mostly discrete categories of teaching, research, and service because institutional policy guidelines strongly implied that such categories were considered as separate entities. It was also decided that separate, but parallel, unit criteria standards were needed to properly categorize solo performance events, as opposed to ensemble conducting events. This was primarily due to the fact that conductors required collaboration with groups of performers, a significant logistical limitation that solo performers could avoid.

With respect to the three categories of professional visibility created, the presumption was that the more professionally visible was the forum, the more likely that some type of significant review or selection process was employed to screen the performance before the faculty candidate was permitted to present it to the public.

Although much of the organization and definition found in the unit criteria documents followed the dictates of common sense, there were some exceptions to the general definitions which were included to reflect local custom and past evaluation precedent. (Example: A solo recital to benefit a local arts-sponsoring agency normally classified under "Service" could be classified under "Research" if the literature performed and level of audience sophistication was similar to that of an on-campus solo faculty recital.) Similarly, it was understood that special circumstances could cause adjustment of classification for a given event. (Examples: A concert given on campus could be listed in a category reflecting greater professional impact if the event received out-of-town press review or broadcast coverage. But, a concert in a major urban center could be listed in a category reflecting less professional visibility if it were done in a church basement or other professionally obscure forum.)

The importance of a press review to the faculty performer was addressed. Performers who specialized in recital activity were expected to be able to display press reviews for a significant number of their out-of-town concerts. However, the lack of a review for any one specific event was not to be held against a faculty member, since he or she had no control over whether the paper printed a review or not. Other matters, such as the credit to be given to performers who repeated an identical concert program at another location, were also discussed.

The unit criteria document also contained suggestions for evaluating each of the performance or conducting categories defined in the document.

The need for this particular faculty evaluation tool arose from the realization that institutional policies regarding scholarly professional output were not specific enough to be of practical value to either music faculty or external evaluators. In preparation of his or her promotion or tenure file, one faculty member might classify a given performance as "Research" while another faculty member might classify the same type of event as "Service." One faculty member's "world premiere" of a musical composition might be viewed as a small part of an "in-house" chamber recital by other faculty members. The results were that external evaluators were too often confused by promotion or tenure files which displayed accomplishments in inconsistent and contradictory perceptions of the terms: teaching, research, and service. This contributed to the difficulty which external evaluators had in assessing the merit of a candidate's files. The unit criteria document, with its definitions mutually agreed to by both music faculty and external evaluators, was intended to make the format for presentation of professional accomplishments more consistent and easier to assess.

By freeing unit peer review committees and external evaluators from having to sort and organize each candidate's record of professional activities, each level of review could proceed directly to the essential question: "Does the candidate's record of achievement merit the professional recognition sought?"

During the early stages of development of the document, some faculty suggested inclusion of language which seemed more explicit than might have been in their long-term best interest. For instance, some sought immediate protection for their current projects by requesting that these items be specifically named in the document, not realizing that excessive detail could perhaps restrict the future usefulness of the document to dated projects. It was the task of the document designers to craft language which, on one hand, provided the desired degree of security to meet current faculty concerns but, on the other hand, was not so specific that the scope of future endeavors was restricted to yesterday's vision and project designs. The overall purpose of the document remains to support and encourage recognition for a wide range of scholarly activities for each of the defined categories.

The possibility that the definitions and language contained in these documents might be too explicit was carefully considered. It was concluded, however, that the overall goal of the documents was to stress equal opportunity, fairness, and consistency of application, in a campus environment occasionally under threat of unionization and litigation. Therefore, the benefits of explicit definition were believed to outweigh the limitations of excessive definition. It should be understood that these documents were not created to limit the authority of the various evaluators involved, but rather to suggest a systematic framework within which deliberations could take place.

Every effort was made to respect the scholarly contribution of music faculty performers and conductors. Rather than try to analyze a lengthy list of activities and forums presented as combined entities, the strategy here was to delineate the differences between various types of scholarly product *function*, while separately defining different levels of professional or public *impact*. Examples for each of the resulting categories were stated generically whenever possible, instead of naming specific activities, organizations, or forums. In a very real sense, the document put to rest the question of whether music performance and conducting activities were equivalent to scholarship in other disciplines. It did so by defining and illustrating which events displayed the substance and professional visibility of publication in other disciplines, and which events did not. Because the term "research" had a specialized meaning for scientific disciplines (e.g., a controlled test of a hypothesis, etc.), it was decided to enlarge the term to: "research/scholarly activity" to suggest the acceptability of a wider range of activities.

The ideas presented in this paper have been accepted in principle by the music faculty and academic administrative officers at the University of Alaska Fairbanks. To the extent that the ideas have established the legitimacy of music performance and ensemble conducting as appropriate terminal activities for academic study, and have made criteria for evaluation more predictable, there has been unqualified support for the endeavor from all concerned.

The approach described here could possibly be helpful for communicating the importance of performance-related scholarship in other disciplines such as drama, dance, or fine arts, where the professional forums are different than the familiar printed page. It reflects one approach to faculty evaluation being explored and refined at the University of Alaska Fairbanks.

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## MEETING OF REGION FOUR

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### THE MANAGEMENT OF DECLINE AND MUSIC ENROLLMENT TRENDS

MARY ANNE REES  
*Northwestern University*

One of the most crucial issues facing any administrator in higher education today is the threat of decreasing enrollments. After 350 years of growth, higher education in the United States is facing a quarter of a century of little or no growth in enrollments for the first time in history. Predictions of declining enrollments and the fewer numbers of college age students have filled the literature on higher education over the last 15 years. However, few researchers predicted the cutbacks in federal funding, the skyrocketing costs of fuel and energy or the economic recessions that have hit a number of states. These additional factors have compounded the problem and as a result, decreasing enrollments have hit many schools especially hard.

Moreover, music units in higher education have not only been deeply affected by fewer numbers of college age students, decreased federal funding, rising energy costs and recessions, but they have been hit particularly hard by the emphasis today in vocationally oriented majors. The demand today for new business schools, new engineering complexes, and new computer centers has pushed music units farther down the priority list on many campuses.

Almost every music administrator has either experienced some sort of decline in his/her music unit or has observed their colleagues' units go through a period of decline. With the current status of music in higher education, the success of an administrator is no longer measured by the growth of his/her school or department. Rather it is measured by the administrator's ability to manage the school or department through a period of decline. Despite the fact that the literature is filled with numerous articles on making budget cuts and boosting enrollments, few authors discuss the exact nature of the decline and how that decline can relate to the proposed solutions. Further, few of the decline models that exist deal with educational issues.<sup>1</sup> In 1983, Zammuto and Cameron developed a typology of decline which presents various types of decline and appropriate managerial responses.<sup>2</sup> Zammuto and Cameron along with Whetten have taken this typology one step further and applied it directly to different types of institutions in higher education.<sup>3</sup> They have used enrollment data to illustrate this decline model. The purpose of this paper is to present the Zammuto, Whetten

and Cameron model of decline in the context of music schools and departments, illustrating it with undergraduate enrollment data from three types of music units.

Just as an organization can grow by a variety of ways, there are a variety of ways by which an organization can decline. Cameron and Zammuto, in their earlier study, determined that not all organizations decline in the same way.<sup>4</sup> Their research also pointed out that administrators respond to decline in a variety of ways and that the success or failure of these responses was usually dependent on the external environment.

The typology of decline is established using the idea that the external environment is made of "niches." A "niche" is defined as a portion of the environment that is limited by such items as the availability of resources that support an institution's activities, technical and cultural constraints, and consumer demand. While a niche's size in the environment can be affected by many things, the research focused on:

- 1) resource scarcity, and
- 2) consumer demand.

With resource scarcity, the niche reduces in size. This is usually due to a decline in resources or fewer numbers of consumers. The tobacco industry niche has been reducing in size for a number of years because the number of people who smoke cigarettes continues to decrease. In higher education, the overall niche in general has reduced in size because of the fewer number of college age students.

With a change in the consumer demand or a demand for a different type of product, the niche can change shape or it can cease to exist entirely. The American automotive industry is an example of a change in niche shape—during the early 1970s, the sharp increase in the cost of gasoline decreased the demand for the large, fuel inefficient car. The change in consumer demand forced the industry to promote the smaller, more fuel efficient vehicles. An example of a change in niche shape in higher education can be found in many music units. The increased student demand for vocationally oriented majors on our campuses (or the demand for a different type of product) has resulted in many students leaving schools or departments of music for majors in business, engineering or computer science.

The continuity of the change in the niche size/shape is also considered and allows for continuous and discontinuous change. A continuous change is smooth and usually uninterrupted. Overall enrollments of college age students in higher education demonstrate a gradual, continuous decline. Because of the gradual nature of the decline (as well as its predictability), there is time for the gathering of information and for thoughtful planning.

A discontinuous change is sudden and often results in drastic shifts in the institution's goals and/or products. The introduction of the inexpensive digital



watch in the 1970s resulted in a sudden, discontinuous decline. The makers of Timex watches were forced to develop a new market immediately in order to survive.

Therefore, according to Cameron and Zammuto, decline in the model can alter a niche's size and/or shape. At the same time, the decline can also be continuous (gradual) or discontinuous (very sudden). These four different kinds of decline are described as follows (see Figure 1):

- 1) Erosion: Continuous change in niche size
- 2) Dissolution: Continuous change in niche shape
- 3) Contraction: Discontinuous change in niche size
- 4) Collapse: Discontinuous change in niche shape

In each condition of decline, institutional as well as human resource issues can arise, requiring unique administrative strategies.

An *erosion* type of decline is a continuous change in niche size. As mentioned earlier, the decline is gradual and predictable and allows ample time for planning. Fortunately with the erosion type of decline, administrators have the time to consult with their faculty and staff as well as the time to consider numerous options for the future. Successful administrators are proactive and will work to expand the current domain. This often involves improving the current product and an increase in advertising.

The decline in the number of 18-year-olds has created an erosion type of decline in higher education which is very gradual and predictable. Institutions faced with this type of decline in enrollments are usually major doctoral and comprehensive universities. These types of schools have multiple sources of income and usually have a strong history of educational integrity. When the decline is noticed, administrators are probably slow to react. Few radical changes are made as administrators will not know if the decline will continue. Therefore, the major schools will simply "fine tune" their offerings and re-order their priorities. Programs that may be in demand later are preserved. If the decline does continue, the institution will probably increase its pool of students.

A *contraction* type of decline occurs as a result of sudden decline in available resources. This is a discontinuous, sudden change in the niche size. Conflict is created because of the sudden threat to the institution's survival. Because there is little time for consultation or for the gathering of information, the successful administrator will often become autocratic and make the organization much more centralized. The administrator is also forced to be reactive in the response to the decline event. The administrator also needs to strongly defend and/or consolidate the organization to protect the main areas from being eliminated. Usually, this type of decline is believed to be only temporary, and the condition is expected to change eventually. The main concern is to conserve current resources.

## A Typology of Environmental Decline and Institutional Responses to Enrollment Decline

<i>Type of Change in Niche Configuration</i>	<i>Continuity of Environmental Change</i>	
	<i>Continuous Change</i>	<i>Discontinuous Change</i>
<b>NICHE SIZE</b>	<p><b>Decline Type: EROSION</b> (A gradual decline in the number of consumers.)</p> <p>Examples: Major doctoral and comprehensive universities, the tobacco industry</p> <p>Manager-Subordinate Relations: Consultative Tactics: Proactive</p> <p>Response: Minor realignment</p>	<p><b>Decline Type: CONTRACTION</b> (A sudden decline in the number of consumers.)</p> <p>Example: 2-year colleges</p> <p>Manager-Subordinate Relations: Autocratic Tactics: Reactive</p> <p>Response: Reconstruction, defend product or consolidate</p>
<b>NICHE SHAPE</b>	<p><b>Decline Type: DISSOLUTION</b> (A gradual decline in the demand for a particular product.)</p> <p>Example: Small, liberal arts baccalaureate colleges</p> <p>Manager-Subordinate Relations: Coalitional Tactics: Enactive</p> <p>Response: Expansion, create additional products</p>	<p><b>Decline Type: COLLAPSE</b> (A sudden decline in the demand for a particular product.)</p> <p>Examples: Specialist colleges, Timex watches</p> <p>Manager-Subordinate Relations: Confusion Tactics: Experimental</p> <p>Response: Experimentation, create a substitute product immediately</p>

**Figure 1**

A typology of environmental decline and institutional responses to enrollment decline. Adapted from Raymond F. Zammuto, David A. Whetten, Kim S. Cameron, "Environmental Change, Enrollment Decline and Institutional Response: Speculations on Retrenchment in Colleges and Universities," *Peabody Journal of Education* 60 (Winter 1983): 93-107 and Kim Cameron and Raymond Zammuto, "Matching Managerial Strategies to Conditions of Decline," *Human Resource Management* 22 (Winter 1983): 359-375.

A contraction type of decline often affects community colleges or two-year liberal arts colleges. A decline of this nature may be due to a sudden cut in financial aid, a sudden cut in federal or state funding, or the failure of a local tax levy. Many times, these schools are heavily dependent on tuition. They also must rely on the immediate geographical area for their students. In responding to this type of decline, these schools are willing to take more drastic measures to reconstruct programs. More and more, these schools are tending to have their own institutional research offices which help in the monitoring of trends. Therefore, there is little experimentation in responding to the decline. These institutions also have a high number of part-time faculty, allowing them to easily control the size of their faculty.

A *dissolution* type of decline involves a continuous change in niche shape. The demand for the product has gradually diminished and there is a rising demand for a different type of product. Therefore, the niche will either change shape or disappear. While the administrator does have the advantage of the time involved in the gradual decline, there will be conflicts in the organization because of the various coalitions that will form. These coalitions will center around the numerous options that the organization has for changing its products or services. As a result, the administrator-faculty relationships will become coalitional. Successful administrators need to be enactive through the suggestions and implementation of new options. This usually involves diversifying the current product.

A dissolution type of decline in higher education often affects the general baccalaureate colleges and will usually be due to a gradual shift in the demand for certain fields of study. Administrators may be slow to notice the decline and the long-term effects may be discounted. While this is a continuous change like the erosion type of decline, it is more serious because students are wanting a different type of education. Schools in this category will tend to focus on expansion and will often merge with other institutions with broader offerings.

A *collapse* is obviously the most severe type of decline. The niche shape is so quickly and drastically changed, the original niche is gone. Due to the debate over the best option to take, conflict arises. The administrator's relationship with the faculty is usually extremely chaotic and there is little time to get any reliable information. As quickly as possible, the administrator must find a new product or service. The response usually ends up being experimental with the administrator trying anything he/she thinks will work.

Specialist colleges are most often hit by a collapse. The perception of the decline is immediate and often confused. To compound the problem, administrators in these schools tend to have little administrative experience. Usually the response will be oriented toward short term survival. The ability of this response to succeed depends on the financial strength of the institution. Those institutions which are not financially stable will usually close. Other institutions faced with collapse often choose to merge with other larger institutions.

In applying the Zammuto-Whetten-Cameron model to different types of music units in higher education, music administrators at forty-two institutions were contacted and asked to submit their Fall undergraduate enrollment data for the last 15 years. Three types of institutions were included in the sample:

1) NAMESU institutions:

Fourteen institutions from the National Association of Music Executives of State Universities (NAMESU) representing all geographical areas of the United States were included.

2) Conservatories:

Fourteen conservatories were contacted including all members of the Association of Independent Conservatories of Music as well as all independent conservatories belonging to the National Association of Schools of Music as of 1980.

3) Church-affiliated institutions:

Fourteen church-affiliated institutions who offer only undergraduate music degrees were included. These schools represented the same state/geographical areas as the NAMESU institutions.

Three weeks after the initial request for data and a follow-up telephone call, 29 usable responses were received, giving a response rate of 69%. Because enough schools were not able to submit data from as far back as 15 years, this study will only examine data from 1978 to 1988. These data are presented in Figure 2. In examining the data and determining possible decline types, it was necessary to decide

- 1) if enrollment data represented a decline or merely a fluctuation, and
- 2) if any perceived decline was a continuous (gradual) or discontinuous (sudden) decline.

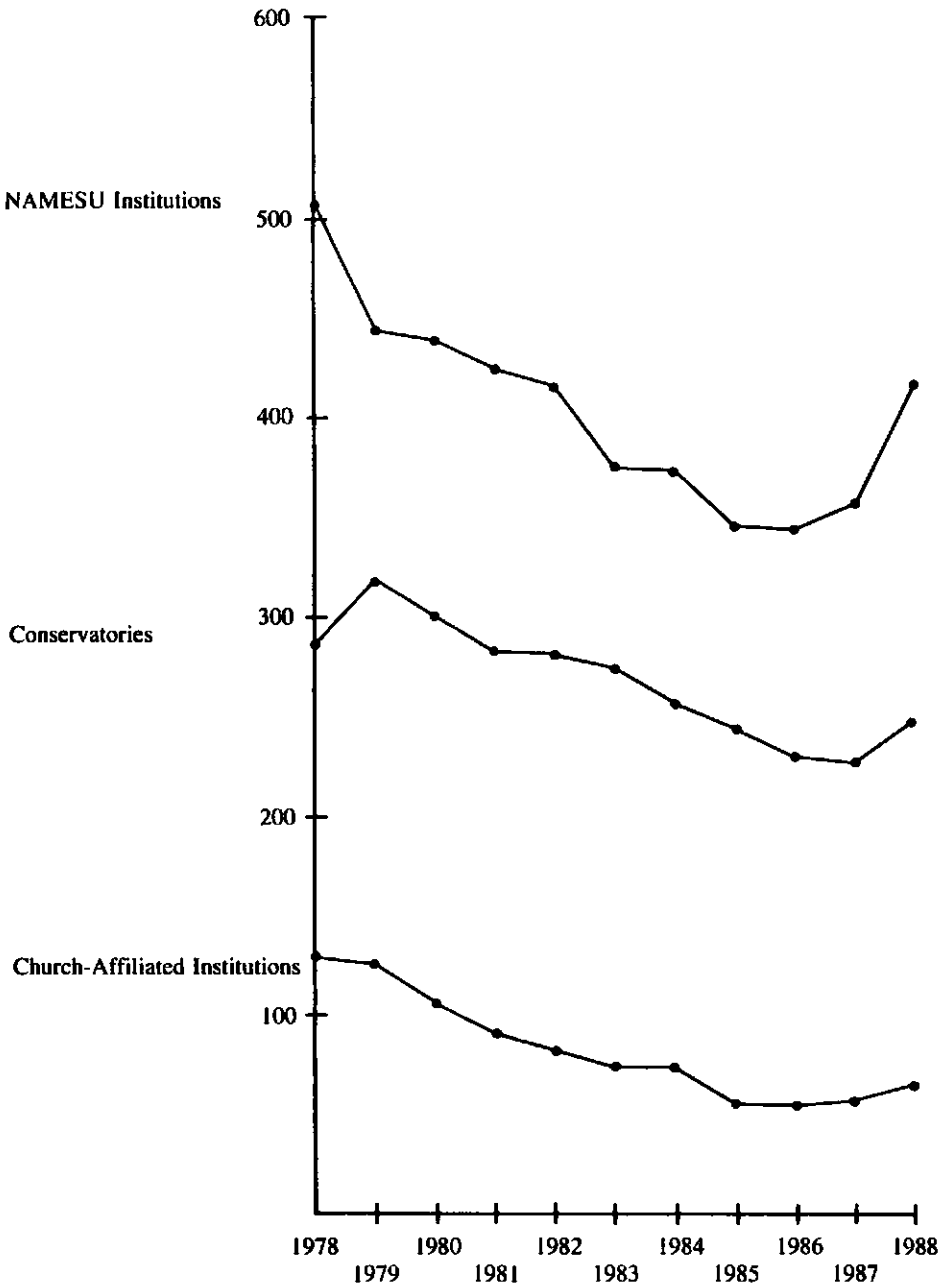
In distinguishing between a decline or fluctuation, Zammuto-Whetten-Cameron defined a decline as at least a 5% decline over three years. They believed that any enrollment decline greater than 5% over three years would prompt some kind of administrative response. As this study examines data from over an 11-year period, the 5%/3 year ratio translates to 16% over 11 years. Therefore, any decline less than 16% will be considered a fluctuation.

Distinguishing between a continuous or discontinuous decline is extremely difficult without additional information. However, in his earlier study which involved an extensive examination of numerous decline case studies and their trends, Zammuto determined average decline rates for continuous and discontinuous declines over three years.<sup>5</sup> Adjusting those rates to allow for the 11 years of data in this study produces the following average decline rate:

Continuous decline: Average decline rate of 34% over 11 years

Discontinuous decline: Decline rates averaging over 46% over 11 years.

**Figure 2**  
**Average Fall Undergraduate Enrollments of Selected NAMESU and**  
**Church-Affiliated Institutions and Conservatories, 1978-1988**



In examining the data from the NAMESU institutions, an overall decline of 17.8% can be observed from 1978 to 1988. It should be noted that this decline does include an upswing in enrollment that has occurred over the last two years. Between 1978 and 1986, there was a continuous enrollment decline of 31.6%. Because these state institutions offer a wide variety of programs, this demonstrates a reduction in the niche size rather than a change in niche shape. Since this is a continuous change in niche size, this decline falls into the erosion category on the Zammuto-Whetten-Cameron model. The schools in this portion of the sample offer an average of five to six different undergraduate programs and all but three offer programs up to the doctoral level. They obviously have the advantage of the lower, public school tuition in addition to having multiple sources of income. Being state universities, they have other professional schools/departments on their campuses with which they can diversify and develop new programs.

In determining what some of these schools might be doing to combat declining enrollments, it appears that few radical changes have been made. The NAMESU schools in this sample have had administrations that have remained relatively constant. For the most part, there has been a change of head administrator only once since 1980 at these schools. Since less stable organizations tend to have a high turnover of administrators, this is a good sign. The lists of proposed and approved degree programs in the NASM Directories<sup>6</sup> were examined. Only two new degree programs (from among these 14 schools) have been approved since 1980. These two programs are in traditional music areas (Bachelor of Arts in Music and Bachelor of Music in Composition). Six new programs have been proposed, two of which are vocationally oriented. These six programs include the areas of jazz studies, music therapy, music merchandising, history and literature, and early instruments. This seems to fit the Zammuto-Whetten-Cameron erosion decline model in that the schools are not making any drastic changes—they appear to be simply “fine tuning” their offerings and preserving the programs that may be in demand later.

Between 1978 and 1988, the conservatories have had a continuous enrollment decline of 13.6%. However, looking at only 1979 to 1987 data, there is a 28.5% decline. Like the NAMESU institutions, the conservatories have had an increase in enrollment—in this case over the last year. The schools obviously are more specialized institutions. The average percentage of decline, taken by itself, could lead one to assume that the conservatories have experienced a more gradual decline. However, a closer look at the data reveals a wide range of factors that must be considered. These factors also indicate that more than one decline type is probably involved. It should be mentioned that three of the institutions, which were once independent are now affiliated with larger universities. Two of the conservatories are now no longer offering degrees. Three are no longer members of NASM. Therefore, the schools in this category have probably experienced either the collapse (a discontinuous change in niche shape)

or the dissolution (a more continuous or gradual change in niche shape) type of decline. The increased demand for vocationally oriented majors as well as the desire of many students to combine their musical education with a strong component in a non-music area have hit conservatories particularly hard.

Each conservatory in the sample has an average of three undergraduate programs (ranging from one to eight programs). Nine of the schools have had at least two new administrators since 1980. Newly proposed and approved programs tend to be traditional music programs undoubtedly due to the more limited nature of the curriculum in a conservatory.

Those schools which have probably experienced the collapse type of decline are now no longer offering degrees. These schools were also not able to provide data for this study—thus the averages reported in Figure 2 do not reflect their figures. These same schools have also had three to four new administrators since 1980.

Some of the conservatories fit into the dissolution type of decline. There has been a continuous decline in their enrollments in addition to a change in niche shape. Some of these schools have expanded and affiliated with larger universities, allowing them to diversify their educational offerings.

The church-affiliated institutions in this sample have experienced the greatest decline in this study. Since 1978, their average enrollment has decreased 50%. These schools probably rely very heavily on tuition and also need to rely on their own geographic area for students. The large discontinuous decline in enrollment puts this category of school into the contraction type of decline. The colleges as a whole have a variety of liberal arts offerings, but the offerings in music are limited. It is difficult for these schools to respond to the demand for more vocationally oriented majors, since the music departments offer only two or three programs each on the average. Moreover, the campuses where they are located retain a liberal arts emphasis and lack other professional programs such as those found on a state university campus. These schools do not have the breadth of other professional schools/areas that adds flexibility to programs.

In looking at the curriculum, twelve new programs have been either proposed or approved since 1980. Only two of these programs (music education and music therapy) are vocationally oriented. At least one school in this category has developed an extensive life-long learning program undoubtedly in an effort to expand its pool of students. Several schools have consolidated their current programs and have withdrawn a music degree program from their accreditation list. Consolidating and defending one or two degree programs undoubtedly helps these departments protect themselves from being eliminated. The administration of the church-affiliated schools has been relatively stable with most schools having one to two new administrators since 1980.

The literature ten years ago was filled with very bleak predictions for higher education because of the declining numbers of college-age students. Many institutions have fared far better than predicted and attribute their better-than-expected enrollments to the higher numbers of high school students who are attending college and to the higher numbers of older students who are now attending college. In fact, enrollments have actually increased in higher education during the last two years. However, Kraus states that

the problems that lead to decline and the need to manage it with the least cost to the institution will continue to trouble a great many college and universities.<sup>7</sup>

More recent literature predicts that the current "enrollment bubble" will burst in 1990 starting a decline in enrollment that will last until 1994. The decrease is expected to be as high as 12% in many parts of the country. As a result, the increases in music enrollment over the last one to two years may not mean that the worst is over.<sup>8</sup>

A decline is a very difficult, stressful period for any institution. Simply dealing with the day to day concerns along with the variety of goals, opinions, and personalities among faculty present a formidable challenge to any administrator. The added burden of coping with a decline makes the job of the administrator especially critical. The Zammuto-Whetten-Cameron model describes four different types of decline and their relation to higher education. The illustrations of the music enrollment provides administrators with additional examples which may be helpful in analyzing their own units' enrollment patterns. By considering and perhaps using some of the ideas presented in this paper along with their ongoing leadership responsibilities, administrators faced with decline may be able to help offset predicted enrollment declines for their music unit and help their school/department do much better than merely survive.

## ENDNOTES

<sup>1</sup>Marvin W. Peterson, "In a Decade of Decline: The Seven R's of Planning," *Change* 16 (May-June 1984): 44.

<sup>2</sup>Kim Cameron and Raymond Zammuto, "Matching Managerial Strategies to Conditions of Decline," *Human Resource Management* 22 (Winter 1983): 359-375.

<sup>3</sup>Raymond Zammuto, David A. Whetten, and Kim S. Cameron, "Environmental Change, Enrollment Decline and Institutional Response: Speculations on Retrenchment in Colleges and Universities," *Peabody Journal of Education* 60 (Winter 1983): 93-107.

<sup>4</sup>Kim Cameron and Raymond Zammuto, pp. 359-375.

<sup>5</sup>Ibid.

<sup>6</sup>National Association of Schools of Music, *Annual Directory* (Reston, Virginia: National Association of Schools of Music, 1980-1988).

<sup>7</sup>John Kraus, "Colleges Must Prepare Now for the Enrollment Crash of 1990," *The Chronicle of Higher Education* 34 (January 6, 1988): B2.

<sup>8</sup>Ibid.



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## MEETING OF REGION FIVE

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### CURRICULAR PROJECTIONS FOR MUSIC IN HIGHER EDUCATION DURING THE CENTURY AHEAD

ROBERT FREEMAN  
*Eastman School of Music*

Honored as I am by the thought that your chairman credits me with prophetic powers, you will be relieved at the outset to know how little faith I have in my own crystal ball. Thus, in what follows I shall address not so much what I think will happen in the decades ahead but rather what I hope will take place, a projection which depends not only on positive outcomes in America's fiscal future, but in important measure on productive meetings during the past several months with NASM's Futures Committee, comprising NASM's President Robert Glidden as chair, as well as Gerard Behague, Paul Boylan, Larry Livingston, Colin Murdoch, Robert Werner, Sam Hope, and myself. Our group shares with those present and with the other members of our Association not only an understandable interest in self-preservation but, more importantly in my view, the dream of a broader role for good music—or shall I say better music of all kinds, in American society.

To be sure, what we are able to achieve in higher education will necessarily depend on what takes place musically in primary and secondary education. While, to some degree, this will depend on events over which we have little influence, the kind of musical instruction available in community schools, in private studios, in the church, in the home, and in primary and secondary schools, for example, does depend in fact on our imagination and on the effectiveness of those who graduate from the schools we lead. Imagine an America, in the years ahead, where mothers and fathers sang to their children, where families played chamber music at home on Sunday afternoons, and where the goal of musical instruction was not the production of more prize winners and professionals but the development of a society whose aural memories were strong enough to follow the unfolding of a ten-minute piece of music with half the sensitivity that our society brings to the strategic development of a baseball game.

The National Association of Schools of Music was developed in the 1920s as an accreditation agency, a way of ensuring at a national level both common direction and a guarantee of adequate instructional breadth and quality. In my

view, NASM accomplishes this as well as any accreditation agency in the country. But as the result of changes in American society that have taken place since the Second World War to affect the ways in which our population receives music and understands it, we are increasingly overwhelmed by a popular culture whose lack of balance would have concerned Plato, Aristotle, and Claudio Monteverdi, a composer who would not have wished his newly rediscovered *stile concitato* to obliterate the rest of music. As the result of NASM's role to this point as an accreditation agency, it is inevitable, I think, for us to assume the importance of institutional homogeneity in all NASM's schools. Still, as you all know, not all of our schools can have music libraries housing several hundred thousand items, nor can all of them field orchestral programs in which the conductor confronts a sea of string players. In the decades ahead I believe that NASM must give much greater emphasis than in the past to institutional heterogeneity, to persuading individual NASM schools and departments that each institution should seek a mission specific to its history and resources, imitative not so much of larger institutions but in pursuit of opportunities that arise from local geography or ethnicity. It would make no particular sense, I think, for a liberal arts college to imitate the goals of a modern research university. Similarly, we must give more thought in analysis in the future than we have in the past to institutional missions specific to individual opportunities.

I feel quite secure in predicting that much greater attention will be given in the decades ahead to, among others, five specific curricular areas:

1. *Contemporary America.* The literature studied in virtually all of our schools focuses on Europe through the time of the First World War. Increasingly, this focus should change to the western hemisphere, to our own time, and to the consideration of ways to decrease the gulf which presently separates "serious" from "popular" cultures. I do not foresee the day when 95 percent of the population focuses on wind quintets. But it is worth noting that the music of Kern, Gershwin, and Richard Rogers is now "classic," performed not only repeatedly in public and on recordings but studied analytically by our leading scholars. *Tell Me Why*, a textual and musical study of Beetles repertory published earlier this year by Knopf, was written by Tim Riley, a recent graduate of the Oberlin Conservatory and the Eastman School of Music. A year ago the Eastman faculty established a new curricular requirement whereby each undergraduate who is a performance major must play or sing on his or her degree recital a substantial work written during the last forty years. When my friend Lawrence Lesser, distinguished President of the New England Conservatory, asked, "Do you mean that this is the last year that the Elliott Carter 'cello sonata will be performable at the Eastman School?" I was able to respond, "Certainly not. Next year it will become part of the standard repertory."

2. *Early music.* There are, from my perspective, two different ways of studying musical performance. The first, and by far the more usual, involves

the passing on of an aural tradition from master to student. Inevitably, as anyone can note by studying the history of recorded music during the past hundred years, our view of the "proper" performance practice relevant to individual repertoires changes with the passage of years, just as, it has always seemed to me, a story will be modified when passed quietly around the table among a group of ten or twelve. The second, more frequently encountered during the past quarter century, involves the thoughtful study of the instruments and rooms for which the music was originally intended as well as a focus on contemporary manuscripts and prints, performance practice treatises, and iconographic remains. In the days of my youth "early music" focused on the music of J.S. Bach and his predecessors. In the intervening twenty-five years it has progressed, however, well into the 19th century. And I expect its positive thrust to continue and to increase in the years ahead. Clearly, musical notation for performance by human beings, even in its most modern manifestations, leaves important parameters open to the interpretation of the performer. For that reason I have always suggested to Eastman students that they attempt to put the musicologists of the 23rd century out of business by taking, and publishing, careful notes on what they have learned from the composers of new works played and sung during the course of a lifetime of performance. When speaking to such students I often recall an experience from an earlier part of my own life, when, during the early 1970s I was rehearsing with the 'cellist from the Boston Symphony the Duo for 'Cello and Piano by Arthur Berger, composed twenty years before. One can imagine my dismay when told by the composer that I was performing a section marked "fortissimo, staccatissimo" in a fashion that made the music sound too brutal. When I said something about the marking in the score, the composer reminded me, "This piece was written in the early 1950s, when most pianists played with the sustaining pedal depressed two-thirds of the time."

3. *Technology*. Clearly, there are very few career opportunities these days for theatre organists, and any NASM school devoted to training such people is bound to get itself into a good deal of difficulty. The remarkable development during the past quarter century of computers and synthesizers will, many of us fear, create additional technological unemployment for performing musicians trained especially for the commercial music business. Partly for these reasons, partly because computer literacy will be a necessary acquisition for any literate American in the decades ahead, many NASM schools have developed electronic music studios and computer-assisted instruction, with students in the fields of theory, musicology, music education, and composition especially affected. Paul Boylan, Dean of the School of Music at the University of Michigan, has led in that institution's development of a new Center for Performing Arts Technology, an arrangement which in Ann Arbor makes uniquely possible, so far as I can see, the development of computer literacy with respect to music through an entire undergraduate and graduate population. Because the potential of technological development in music is vast in the years ahead, and because the number of

dollars available to any of our schools is necessarily finite, several of us have been talking recently about the possibility of a consortium or network, which would, so far as possible, avoid unnecessary duplication of effort and expenditure, encouraging the development on each campus of efforts most suitable to both local and national environments.

4. *The perception of music.* During the days when I taught undergraduate music history and theory at Princeton, I regularly offered a course on the introduction of music to 300 Princeton freshmen and sophomores, students in a highly selective university who came to central New Jersey from all over America. In trying to offer a better course, I used to survey my students on a regular basis, and remember being very much disturbed by the fact that only about half of them liked the course. But most disturbing to me was the fact that, of the students who did not like the course, half of them found it much too difficult, while the other half found it much too easy. Thus began my reflections on what I perceive when I listen to music and on the best ways for me to communicate something of what I hear to colleagues and students. Inevitably, I suppose, I have come to the conclusion that it is difficult for any of us to be sure that he hears what other people hear, or that it is possible for us to teach musical perception on the basis of anything like the assumptions on which we have proceeded in the past. Certainly, nothing is more badly needed for the long-term survival of the professional musical institutions that have flowered in this country since the time of the Second World War, and on which many of our graduates depend for a livelihood. Much work needs to be done in the years ahead, I think, on the research of physiological mechanisms for hearing and perception, a study which could in the future connect incipient work in neurology, cognitive science, psychology, artificial intelligence, and music theory, for example. I am told that the neurologists do not even begin to understand how it is possible for one of us to perform a Chopin etude, affected as each pianist must inevitably be by adjustments to a new instrument and by the necessity of microsecond course corrections that result from inevitable unexpected events. It has always been assumed by the neurologists that performance from memory is an essentially rote affair, a proposition which any thoughtful musician can easily contradict, though few of us would be in a position to explicate, given our present understanding of neurology and cognitive psychology, how such accomplishments are possible. Paul Katz, distinguished 'cellist of the Cleveland Quartet and part of the Eastman faculty for the past twelve years, and I were talking recently about what we think of when we perform. We agreed that what Paul thinks of while performing the last movement of Beethoven's Third Rasamofsky Quartet on the stage of Carnegie Hall is quite different from what he thinks of while listening to a group of Eastman students perform the same movement, or while listening to a new recording of the work by the Guarneri Quartet, for example. The development of broader understandings in this area will be vital, I think, if music is to attain the broader force on American society of which we all dream.

5. *Interdisciplinary studies.* The development of departments in American universities, a necessary matter for academic governance, leads inevitably to a degree of specialization these days of which it is important for each of us to be suspicious from time to time, in my view. Certainly, there is no substitute for a young person to become confident in an academic discipline during his twenties. But it has been implicit in the remarks just outlined that, at least in my own view, some of the most exciting curricular developments in the years ahead will stem from the professional contacts of musicians with other specialists resident in the modern American university. Academic disciplines alternately sharpen their focus and broaden it, most productively, I have always thought, as the result of chance contacts with faculty colleagues from other disciplines at the faculty club, for example. These, I have come to think, are very much to be fostered, both for the intellectual fertilization of our faculty and, in the years ahead, for the good of music.

One often reads that we are producing many too many professional musicians, especially given the market demand for them these days. That criticism is well taken taken, it seems to me, if the young people who graduate from our schools are mass produced, an army of technocrats who can play faster and better in tune than human beings ever have before them. We shall only succeed, I believe, however, to the degree that we work hard to develop in each unique individual a sense of his or her special capacity and potential—as player or singer, as teacher of musical literacy, and as passionate advocate of the artistic experience which brought each of them to music in the first place. As the late Peter Mennin once said to a graduating class at the New England Conservatory, there will in fact be very few professional opportunities in the years ahead for musicians who view themselves as ciphers, performing artists replaceable by other similarly able people who can do the same work with equal ability. But music's needs in American society are essentially infinite. If we focus on those needs and how to serve them, educating the students who pass through our schools and departments to adapt their energies to those needs, music's future in America during the century ahead will be secure.

# **CURRICULAR PROJECTIONS FOR MUSIC IN HIGHER EDUCATION: THE 21ST CENTURY**

**PAUL K. FORMO**  
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Presenting on the topic of curriculum in the next century is a rather difficult and yet inspiring challenge. When thinking about the future, one is both free to dream and at the same time bound by past experience. One measure of the difference among humans is how much we are able to do of each simultaneously. My tendency is to dream more than be bound by the status quo, so as you reflect on what I have to say, please be aware of this bias.

In asking the question, "what will music curricula in the 21st century look like," we must first consider the factors which will affect curricula of the future. Five factors which I believe will have a major impact on what we do in music schools in the next century are: the importance of music to contemporary society, technology, the resulting market for musicians, the philosophical perspectives (attitudes) of music schools, and individual institutional priorities and commitments.

Let us first examine the importance of music to contemporary society. Music is ever present. Virtually everyone is so used to music as a part of our lives that the absence of it would leave a tremendous void. Allan Bloom in his book, *The Closing of the American Mind*, is accurate in his description of today's young people when he says "Nothing is more singular about this generation than its addiction to music."<sup>1</sup> Some of Bloom's conclusions about the music which interests today's young people are not as easy for me to agree with, but more on that later. A study done a few years ago by MENC<sup>2</sup> revealed, for students in grades 7 through 12, music ranked second out of eight activities which they feel to be important to their lives, and fourth out of sixteen hobbies and special interests. For the same population, music ranked sixteenth out of eighteen when considered as an important course for study in school. This reflects our society's attitude toward the arts. We find, with the exception of some small pockets of commitment to the arts, that public school curricula are not considering the arts as central. Recent reports on education notwithstanding, people will most likely not stand up and be counted in favor of bond issues or tax increases for the purpose of increasing the commitment to the arts in schools. But, the good news for future musicians is that people want the arts to be part of their lives. Music does serve our needs in many ways.

Secondly, let us examine the effect of technology on our musical culture. Technology and human ingenuity have always had an impact on music. Some of the events in human cultural history which have affected music the most are: 1) the invention of musical symbols and notation, 2) the invention of the printing

press, 3) the invention of sound reproduction systems (phonograph), 4) the invention of the computer, 5) the development of the synthesizer from computer technology. To be sure, other important inventions (such as the escapement mechanism which produced the piano) and other improvements in instruments have allowed for creation of new music which before would have been impossible, but these five are certainly some of the most significant. It is also interesting to note the telescoping of time between significant events. What is next and when will it come?

Returning to our world of current technology, the most significant application of the computer and synthesizer revolution is the Synclavier produced by New England Digital Corporation. Certainly computers, whether they be mainframes, minis, micros, IBMs, Macintoshes or Apple IIs, or the latest brainchild of Steven Jobs, the NeXT computer, have had an impact on the way we think about music. Synthesizers have changed radically the way music is performed, but the Synclavier makes possible what many composers have dreamed about; the ability to produce sounds, hear them immediately, modify them at the flip of a switch, and end up with a finished product in hours instead of weeks, months or years. The obvious impact is that the composer plays all the roles of musical presentation: creator, performer, producer, etc. In addition, rank amateurs will have easier access to music making via this technology. The future "instrument in every home" will be the synthesizer, not the piano. These observations should ring a loud alarm bell in our minds to warn of needed changes in curricula because we do not currently prepare all of our graduates for this kind of market.

This brings us to the third factor affecting curricula, the market for musicians in the next century. Musicians of the future will be less specialized only as performers and will more likely be composers, arrangers, producers, and performers. There will certainly be less demand for traditional performers and more demand for entertainers who are producers of music. Musicians will be more specialized at the same time as needing to be more versatile. Musicians will need to be specialists on exotic instruments, but will need to be able to play more than one and to play them in many varying styles. This is happening now so it should come as no surprise unless we have kept ourselves from noticing.

The fourth factor which will have a significant impact on future curricula is the philosophical perspectives and attitudes of music schools. Our attitudes begin with our definition of art and of how music is seen as one of the arts. Traditionally we have been rather narrow in our view of art. We have thought of it as that which has come from Eastern European culture. This is where I part company with Allan Bloom, who condemned contemporary music, particularly rock music, as evil. While those who know me well are aware that I am no real fan of rock music, I believe such cultural elitism as Bloom expresses is dangerous. Schools of music which define art too narrowly will become dinosaurs while those which are able to adapt and evolve with an increasingly global culture (as

opposed to nationalist or provincial) will survive and even thrive. We will need to think of music more in terms of human communication where all aspects of the human experience are expressed through the musical art—intellectual, emotional, spiritual, physical, etc.

The final factor, which is so prevalent in our daily existence as music administrators, is our individual institutions' priorities and commitment to music. Two general categories of music programs exist today in higher education. One has as a part of its mission the goal to produce professionals in music, and thus offer the music major, and the other provides music only as a part of a broader curriculum, and thus music is simply a service unit. Within the first type, there are several obvious divisions: the level of the degrees offered (undergraduate and graduate) and the extent to which music is dominant in the curriculum (professional program vs. liberal arts degree). Individual parameters of institutional missions will continue to determine the curricula to a large extent but purely financial matters will become even more a problem for schools of music. Commitment to music in higher education cannot help but be a hot topic in the next decade as we continue to debate what a music major prepares a student for and as we fight each other for the ever dwindling number of students who want to be professional musicians. Those institutions with a great deal of money will not be as quick to reduce or eliminate music than those which are struggling to obtain adequate funding, but even they will not be immune to the reallocation of resources or program reviews which will lead to changes in curriculum. Those schools which fail to adapt will atrophy and in many cases will drop the major to become service units. Those that adapt and change will need to do so in the context of the institutional mission.

After this brief review of the most important factors which will force changes in curricula, it is time to make some predictions. As I gaze into the crystal ball, or dream about the future, the first thing I see is a recurring nightmare! Projecting what has happened in the past twenty years to the future, curricula will not have changed! For me that is truly a nightmare. How many of our schools are still teaching theory as if the common practice period of harmony was still the dominant musical style in our culture? In our traditional approach to undergraduate education, we still focus largely on this while paying moderate lip-service to the 20th century, and then usually only up to 1945. When will we seriously get into the current century? Will we make it before the beginning of the 21st?

Once I put aside the nightmare and realize that there will be some changes whether we want them or not, I do see some possibilities for hope. I will present these with very little comment so as to allow for your own thinking to take over, analyze, and accept, modify or reject them.

- Theoretical studies will be grounded in general musical principles of composition and improvisation with examples from many styles used to illustrate the point and with student mastery measured by "imitative"



compositions rather than the "set of mathematical problems" approach to teaching theory.

- In our teaching we will remember that music is an aural and temporal art, and comprehension of it must be primarily in those realms of human experience.
- Historical studies will include far more than Western music composed by Caucasian men.
- Music education programs will become broader in scope to include not only public school teaching, but private studio, community music school, church, recreation programs, music stores, and teaching in connection with professional performances, etc. The old view of music education as being in schools only is too narrow and there is plenty of evidence that our society does not believe in it!
- All musicians will realize that they are teachers in some form or another; as a result, each lesson, rehearsal, class period must connect the detail of the session with the reason for its existence and a healthy balance of its importance to other sessions. We tend now to be too compartmentalized in our approach to teaching music.
- Knowledgeable amateurs will play a larger role in teaching and presenting music to non-musicians.
- As we become more knowledgeable about music learning styles, we will revise sequences of curricula radically. With growing acceptance that musical intelligence is not always connected to other kinds of intelligence, we will find new ways to measure musical aptitude, which will significantly affect how we decide whom we accept into our music schools.<sup>3</sup>
- More and more talented music students will enter music schools without having participated in traditional public school music or preparatory programs.
- There will be fewer music "geeks" and more musically infatuated students.
- Curricula will begin with what students really know, not with a traditional standard of entry level competence fewer are prepared to meet.
- The argument between those who want our curricula to be vocational training and those who focus on the growth of human potential without too much specialization too soon will continue, but the future will reward the versatile, not the highly trained specialist who has no other strengths.
- We will continue to remember that the musician's life is a life of service. With creativity well developed, such a life can be exciting, but if one is only prepared to imitate, life is a drudgery.
- The composer/performer will return to a more prominent role in music making, and improvisation will be more important again as it was in the pre-Romantic eras.

- We will begin to recognize more and more the concept that *all* instruments are period instruments, and we will accept new instruments as untapped potential for creating music, rather than rejecting them as a threat to "real music."
- We will put "complete originality" in its proper perspective in the scheme of musical creativity and accept improvisation, arranging, re-working, etc. as an equally legitimate mode of creative expression.
- The electronic keyboard will be more prevalent than the piano as the instrument in every home. This will move our society back to active music making rather than passive listening as the primary means of experiencing music.
- As in the past and present, music will continue to be largely functional. That is, music will continue to serve human needs for entertainment, worship, therapy, education, business, mood and background, intellectual gaming, etc. Music will also continue to serve the need for humans to express themselves in ways which are not possible by any other means. Music exists because of our human need to recreate life experiences—tension and release—as a means of learning about and coping with life.
- We will re-define art in the context of a global culture which assimilates more kinds of music than traditional Western European.
- In defining new curricula, not only will we ask what knowledge and skills students have learned, but we will also ask "What can the student do with the knowledge and skills learned?" and "What *does* the student do? How is it done?" These last two questions will lead us to a better measurement of the attitudes and values we have instilled in students.
- Our system of measurement will focus on synthesis of the knowledge, skills, attitudes, and values.
- Learning and teaching styles will be a part of every curriculum.
- Cooperation with other institutions will become more common to the advantage of all.

What will impede our progress to revised curricula? Recalcitrant faculty, myopic view of the music which is worthy of study, campus politics and bureaucracies, failure to learn about learning styles and teaching styles, and our traditional sequencing of courses.

How will future curricula evolve? The ideal would be to start a new school, but the cost is prohibitive, so that is highly unlikely. For most schools of music change will not happen by revolution. Most schools have always been and always will be reactive rather than proactive when it comes to curricular revision. Changes will come by evolution more likely when pressure points are so great as to force change, but even then only if we are willing to let go of our ethnocentric view of art music. Change at the undergraduate level will not happen first in

large universities or schools normally regarded as the "best" schools because they tend to have entrenched bureaucracies and unquestioned traditions. It will happen in small visionary schools which are unafraid to challenge accreditation assumptions and which are largely unencumbered by red tape. Unfortunately, one of the results of wishing to remain accredited by associations such as NASM, especially in institutions where creativity is missing, is that the standards which are intended to encourage quality, lead to mediocrity and sameness rather than excellence and uniqueness, which we ironically *all* claim in our literature! Creativity in approach to revisions is essential. Curriculum revision will be most successful when faculties approach it as a "chamber ensemble" experience. Understanding the need for give and take, mutual respect, and ultimately one interpretation will help move from past to future. Music executives who can lead as if a member of the ensemble rather than the dictator will achieve more success.

The key to success in curriculum development is faculty development, and I believe the place to break the cycle of teaching the way we were taught is to revitalize and develop the undergraduate faculty, especially those who teach the teachers of music. As administrators we must stimulate new thinking and make faculty development positive and non-threatening, especially to our more entrenched faculty members.

What degrees will exist? Probably much the same as those we have now, because bureaucracies will be hard to move in just 12 years. The most likely change is the naming of a new degree which is in between the professional performance degree and the bachelor of arts degree. The four-year program (now nearly sacred) will also likely still exist because it is too deeply entrenched in our society and economy, although three years may become more common if only for economic reasons and the five-year music education program for certification may eventually become a reality. Under any circumstances, we will increasingly realize that the years of formal education are only part of the development of musicians and our curricula will reflect that in more significant articulations among the levels of education.

In closing, I would like to quote the psychologist William James, who said in 1892:

In all the apperceptive operations of the mind, a certain general law makes itself felt—the law of economy. In admitting a new body of experience, we instinctively seek to disturb as little as possible our pre-existing stock of ideas. We always try to name a new experience in some way which will assimilate it to what we already know. We hate anything absolutely new. . . .

In later life this economical tendency to leave the old undisturbed leads to what we know as "old fogyism." A new idea or fact which would entail extensive rearrangement of the previous system of beliefs is always ignored or extruded from the mind in case it cannot be sophistically reinterpreted so as to tally harmoniously with the system. We have all conducted discussions

with middle-aged people, overpowered them with our reasons, forced them to admit our contention, and a week later found them back as secure and constant in their old opinion as if they had never conversed with us at all. We call them old fogies; but there are young fogies too. Old fogyism begins at a younger age than we think. I am afraid to say so, but I believe in the majority of human beings it begins at about 25.<sup>4</sup>

Overcoming "old fogyism" in ourselves and our colleagues is our challenge.

### ENDNOTES

<sup>1</sup>Bloom, Allan. *The Closing of the American Mind*. New York: Simon and Schuster, 1987, p. 68.

<sup>2</sup>Steinel, Daniel V., Compiler. *Music and Music Education: Data and Information*. Reston: Music Educators National Conference, 1984, pp. 62, 64, 66.

<sup>3</sup>Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligence*. New York: Basic Books, 1985.

<sup>4</sup>Keller, George. *Academic Strategy: The Management Revolution in American Higher Education*. Baltimore: The Johns Hopkins University Press, 1983, p. 166.

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## MEETING OF REGION EIGHT

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### ON BLACK MUSIC RESEARCH IN AMERICAN COLLEGES AND UNIVERSITIES

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In most music schools and departments where teaching and performance flourish and are viewed as essential, determining the nature and function of the curriculum, research appears to be a peripheral, even an esoteric, aspect of the discipline. In our college and university curricula, the transmittal of knowledge is treated as more important than the discovery and advancement of knowledge—a curious state of affairs, given the traditional purpose and function of the university. Furthermore, within this environment the knowledge and the music approved for transmittal is that which conforms to long-standing tenets that are narrow, provincial, and limiting to broad intellectual growth and development. In addition, the assumptions on which this knowledge is based remain unexamined, while other, equally important knowledge remains neglected and excluded for serious study. Therefore, the academy's strength in the preservation and perpetuation of knowledge is also its main weakness. According to Christopher Small's way of thinking, the preservation of our traditional musical knowledge is dependent upon a well-established, highly efficient propaganda machine that, I might add, by its very nature excludes knowledge that is crucial to the understanding of history, society, and culture, and, in some ways is insidiously destructive of efforts toward the broadening of our intellectual knowledge and growth. Our students are being denied full and appropriate educations when they don't know, for example, 1) that Beethoven's *Kreutzer* Sonata was composed for and premiered by George Bridgetower, his close friend, who was black; 2) that Samuel Coleridge-Taylor's cantata *Hiawatha's Wedding Feast* rivaled Haydn's *Creation* in popularity in England in the late nineteenth century and they have never heard the work; 3) that the leading American band in the early nineteenth century was the all-black band of Frank Johnson and that it was the first American band, black or white, to perform abroad; 4) that the first survey of American music history was a book about black-music history and that that book is still in print; 5) that the CBS Records *Black Composers Series* exists and what it is.

Even historically black colleges graduate individuals who cannot identify William Grant Still, Frank Johnson, Samuel Coleridge-Taylor, Will Marion

Cook, and other prominent figures in American and world music history. Most faculty at these institutions have qualifications better suited to teach from Groust's *A History of Western Music* than from Southern's *The Music of Black Americans*—to teach Western European music history than to teach *The Music of Black Americans*.

Of course, some would say that this music and these figures lie outside the Western European musical tradition, and therefore lack validity in the American scheme of education. Therefore, most college music curricula ignore these and other figures as a matter of course. To exclude such information from the record is to falsify history, and to ignore them is to continue to curtail the advancement of knowledge about black contributions to Western culture.

The large and varied propaganda machine posited by Small has long been in place for the music of the standard repertoire, ensuring the perpetual availability of Palestrina's masses, Bach's preludes and fugues, Beethoven's and Mozart's symphonies and string quartets, Verdi's operas, Schubert's songs, etc. While continuing to cherish and study this literature, we should look beyond it to expand our intellectual and musical knowledge and our aesthetic values—to base our intellectual and aesthetic values on true intellectual inquiry rather than mere propaganda.

Music textbooks, history books, and reference books are complete and intellectually honest when they potentially stretch and enrich our minds with such knowledge. But our books are as bad as our curricula. In a recent book on American music, the author included information about Silas Pratt (1846–1916) and Frederick Grant Gleason (1848–1903), but did not mention William Grant Still (1895–1978), although the historical, social, and musical record tells me that Still's historical, cultural, and musical significance transcends the importance of both these men. In another book on American musical history, Frank Johnson and his band are not even mentioned. The editors of the *New Grove Dictionary of American Music* have omitted biographies of the highly accomplished composers of color from nineteenth-century New Orleans whose music and accomplishments are important to the understanding of the New Orleans social, political, and cultural scenes of the mid-to-late nineteenth century and the impact of these musicians on the European musical scene.

Only when the assumptions on which our knowledge-preservation and knowledge-advancement values are re-examined will our present, doctrinaire approach to intellectual discourse, to teaching, and to performance be replaced by real education. The function of research in the process is obvious: only it can serve the corrective function necessary for the transformation of the academy from a place where traditional musical values go unexamined into a place where those values and the knowledge they represent are scrutinized with the purpose of preserving those that remain valid and true and discarding those that are untrue

and invalid. Only through research can we effectively infuse our curricula with new, rediscovered, challenging, and stimulating knowledge and music.

Research and scholarship produce information that is the basis for comparative evaluation and for the orderly and honest transformation or substantiation of our musical and intellectual values. Research and scholarship are the first steps in the process of transformation, and they make it possible for us to overcome the other obstacles of real education, which are the following: 1) our emotional, cultural, and professional commitment to the music of the Western European musical heritage at the expense of American music in general and black music in particular, 2) fear of and lack of knowledge about the vernacular and other musics of the black tradition, 3) misunderstanding or lack of understanding of the aesthetic basis of Afro-American music, and 4) jealousy of curriculum time for the important traditional specialties and for their supporting courses.

These commitments, concerns, and fears perpetuate a schism in American higher education between the Western European musical tradition and the Afro-American musical heritage. But this schism is wonderfully accommodated in Small's book. *Music of the Common Tongue* is a wonderful source that might serve to reduce some of the present fears of the music and its meaning. Small's book is a truly humanistic work, treating Afro-American music both from the standpoint of the culture from which it springs and from that of the culture at-large. In it Small outlines the history of the encounter between the two great musical traditions of Africa and of Europe and discusses the value of Afro-American music to society at-large. The book is effective in presenting a social, cultural, and aesthetic foundation for understanding and experiencing Afro-American music.

In contrast to this positive, accommodating work is the section on music in Allan Bloom's controversial book, *The Closing of the American Mind* (University of Chicago Press, 1987), in which he demonstrates not only a misunderstanding of the historical, social, and cultural foundations of contemporary popular music but shows his ignorance of the music's aesthetic basis. Bloom places himself and like-minded others on one side of the issue and radical proponents and advocates of contemporary popular music on the other, oversimplifying a condition that has varying shades and degrees of complexity and various levels of truth and validity. The resulting dichotomy, like all such mutually exclusive bifurcations, is false, misleading, and potentially destructive. What we must effect is a meeting of the two traditions in an environment in which each can flourish, inform the other, and interact for the common good of American and world culture. The perpetuation or propagation of anything less than this ideal will only perpetuate the remnants of the unfortunate divisions that have long existed within academia.

To create an ideal intellectual and musical environment, we must carefully re-examine our most cherished and basic presumptions and revise them in light



of this re-examination. The presumption, for example, that only the Western European musical tradition should be part of serious study should be discarded. As a black student leader at Stanford said to Secretary of Education William Bennett last year, "The West isn't just your vision, but it's ours as well. . . . We're part of the whole process too."<sup>1</sup>

Two years ago, the College Music Society sponsored the reissuing of the CBS Records *Black Composers Series* so that it would be available to all institutions of higher learning in the United States. This wonderful and high-quality series should be part of the record libraries of all music schools. But the effort should not stop there: institutions of higher learning are obligated not only to promote knowledge but also to advance it. This can be done only through research and publication; for knowledge cannot be advanced if it is not available.

The solution to our problem lies in the acceptance of the diversity that is a part of American society and the promotion of that diversity in all educational institutions, including our music schools across the land. It is interesting and perhaps significant that music schools and departments in the South are among the leaders in the early stages of the transformation that is already taking place. In a recent survey of NASM schools, conducted by the Center for Black Music Research, it was revealed that the schools reporting courses with "substantial" black-music content are located in the South and the Midwest, and that 80 percent of black graduate students are located in institutions in the South and the Midwest. And historically black schools cannot claim credit for this latter figure, since the overwhelming majority of them do not offer graduate programs in music. Another finding of the study, however, is somewhat troubling: music education majors account for 52 percent of the current black graduate student population, with applied music majors accounting for 30 percent of the population, and with only 1.6 percent majoring in musicology or music history.<sup>2</sup> The problem here is that the overwhelming number of black graduate students are training to be propagators and dispensers rather than examiners, modifiers, and producers of knowledge. This is not to devalue education and performance; my statement is meant only to criticize the small number of black graduate students who are interested in research and scholarship.

Let me take a moment to highlight the problem. The Center for Black Music Research almost daily receives inquiries regarding the identification of black candidates for musicology positions in music schools and departments across the country. (Whether these schools are seeking professors or merely candidates is a troublesome question, but it is not germane at the moment.) Those of you who have tried to identify available blacks who would be competitive candidates know that it is extremely difficult. Institutions that lose black senior scholars through retirement are finding it difficult, if not impossible, to replace them with black scholars of the same ability or potential.

Region Eight, with its head start in attracting black students and providing course offerings, could be in the forefront of solving what I consider to be one

of our most serious problems—the dearth of black college professors in the field of music and the paucity of emerging scholars to replace the few we already have. Commitment from institutions with the resources and the capacity to solve this problem would represent an intellectual contribution of this highest magnitude. I invite you to give it a try. For those who need assistance, the Center for Black Music Research is available for consultation.

#### ENDNOTES

<sup>1</sup>Christopher Small. *Music of the Common Tongue: Survival and Celebration in Afro-American Music*. New York: Riverrun Press, 1987.

<sup>2</sup>Carl E. Schorske. "Secretary Bennett and His Conservative Supporters are the New Fundamentalists of Western Culture." *The Chronicle of Higher Education*, June 1, 1988, Section 2, p. 1.

<sup>3</sup>Guthrie Ramsey. "Black Faculty and Students in American Music Schools: A Summary of Findings." *CBMR Register*, Vol. 1, No. 2 (Winter 1989), pp. 7-8.

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## MEETING OF REGION NINE

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### INTRODUCTION: PREPARING TEACHERS FOR STRING AND ORCHESTRA EDUCATION

GERALD R. DOAN and DOROTHY A. STRAUB  
*MENC Committee on String and Orchestra Education*

In January of 1986 a symposium was held at Loyola University in New Orleans, titled, "String Education, Floundering or Flourishing." At the conclusion it was evident that the various organizations dealing with string education need to come together in order to preserve the heritage of string music in our society. Together these organizations total a small fraction of music education. Through effective communication and mutual cooperation these groups can offer a viable means of sustaining and strengthening the tradition of string playing in our country.

In April of 1986, a resolution was presented to the National Assembly of the MENC in Anaheim requesting that a committee be formed which would bring together the national leadership of all organizations dealing with string education. In the summer of 1986 MENC President Donald Corbett appointed an ad hoc committee on String and Orchestra Education. Their first meeting was in March, 1987, in Baltimore. Participating on the committee are the national presidents of:

American String Teachers Association  
National School Orchestra Association  
The Suzuki Association of the Americas  
Music Teachers National Association

as well as:

representation from the Music Industry Conference,  
a liaison from MENC Headquarters, and  
an MENC member chairing the committee.

The committee discussed in depth the status of string education in the United States from the perspective of each of the organizations represented. String education in school music programs was identified as the most important to be addressed.

**It is a stated philosophy of music educators that a string and orchestra program is an essential part of a comprehensive school music program. However, fewer than 20% of public schools in the United States have a string and orchestra program.**

**Recognizing that the teacher is a key factor in establishing and maintaining a string and orchestra program, the committee agreed to address this aspect from two perspectives.**

- 1. The image of the string teacher. There is a critical need to attract qualified students to this profession.**
- 2. The preparation of string and orchestra teachers.**

**Action on our first goal was taken by the production of a video tape. Produced at the University of Cincinnati, under the direction of Professor Gerald Doan, "More than Music" was designed to attract capable high school and college musicians to a career in string education.**

**In addition to attracting or recruiting qualified applicants to the profession, it is important that serious consideration be given to the preparation of the graduating string and educator for success in the school program.**

# CHARACTERISTICS OF A HEALTHY SCHOOL STRING AND ORCHESTRA PROGRAM

DOROTHY A. STRAUB

*Westport and Fairfield, Connecticut, Public Schools*

1. *A systematic recruiting procedure results in a balanced instrumentation of violins, violas, cellos, and basses.*

Recruitment of beginning students is a well organized, district-wide plan in the context of a well balanced, comprehensive K-12 music program. Co-operation and support of the general school administration is essential.

Pre-recruitment refers to activities and experiences which occur before the formal recruitment, which influences children to want to play a string instrument and participate in the school string program.

Post-recruitment refers to the development of musical skills, commitment to the instrument, and a desire to continue in the program. In many ways, recruitment of beginning students is the easy part. Motivating students to stay in the program through the intermediate stages, which often occurs during adolescence, is typically more challenging.

2. *The program maintains a string orchestra in every school, or at every level, healthy in size and sound, and with a balanced instrumentation.*

The image of the string program is positive if the size of the group is more than a few and if the sound is something to be proud of. A sufficient number of violas, cellos, and basses is necessary for a full, orchestral sound. Extra effort and time are often needed to develop interest in these instruments. Once established, a balanced instrumentation tends to sell itself.

3. *The orchestra program is visible in the school and community.*

The band may be visible at sports events, the choir at holiday concerts or community celebrations. The orchestra program needs to be just as visible. Concerts, school assemblies, community performances should include orchestra as an equal partner.

4. *A cross section of the student body is enrolled.*

An orchestra is not an elitist organization. There is an important place for the average and less able student as well as the academic achiever. Orchestra for athletes should be encouraged.

5. *Instruction is in groups.*

Success in teaching groups of children is key to success in a string program. Class size may range from three to eight. This does not mean teaching eight

children one at a time in half an hour. Rather it involves a group approach which teaches to the upper ability level of the class, which takes individual differences into consideration, and which keeps all students playing at least two-thirds of the class time.

Homogeneous instruction (like instruments) provides the opportunity to teach the instrument. Standards in group teaching should be the same as in the private lesson. Progress, however, may not always be as rapid. It should be noted that at the beginning levels, group instruction provides a motivation and excitement which is often not possible in a private lesson.

Heterogeneous instruction takes place in the orchestra, when students on the four string instruments play together.

*6. The program is effectively scheduled during the school day.*

The string program is a part of the regular school curriculum and should be scheduled as such. When string instruction is scheduled before or after school it is likened to an extracurricular activity, on a par with "Brownies."

*7. Lessons continue to be offered through high school.*

The lesson is the heart of the program. The orchestra is an application of that experience in an ensemble. Many new skills are learned in orchestra, but learning to play the instrument occurs in the lesson. For a quality orchestra program at each level (elementary, middle school, high school), lessons must continue for all students.

*8. Lessons are taught by a qualified string specialist, able to demonstrate on all four instruments.*

Ability to perform on each string instrument at least at an intermediate playing level is important. Demonstration is an effective and powerful tool. "Qualified" refers not only to the musical performance level but to the knowledge and teaching skills necessary for administering the program.

*9. Classroom teachers support the program.*

At the elementary and middle school levels, lessons are typically during the school day, often on a rotating basis. Students leave class to attend their lesson. A close working relationship with classroom teachers is important. Their support is best gained when the positive effects of the lesson are evident, not only in the way the students perform as musicians, but by their self-discipline and ability to concentrate. Most often students who miss class for instrumental lessons are the leaders, academically. When a student's work in the classroom is suffering seriously from the time lost for lesson attendance, the best decision may be for the student to discontinue instrumental music. Each case needs careful

consideration on an individual basis. There are students who are weak academically, whose only area of interest and success is music. To remove such a student from the one activity which brings satisfaction to the child may be damaging to his whole school career.

When lack of cooperation exists with the classroom teacher, it is the responsibility of the principal to deal with the person or persons involved so that the decision made is in the best interest of the child and so that no deserving, able child is denied the opportunity to participate in the board approved school program.

*10. Parents are involved.*

The degree to which parents are involved depends on the individual school and community. In a school where it is common for both parents to work, parent involvement must necessarily be minimal. It is vital, however, that communication with parents exist on a regular basis. This includes attendance at concerts, telephone calls, and written reports or letters.

*11. The school system owns an adequate number of string instruments.*

The nature of the community is a factor in determining how many string instruments should be owned by the school system. At the very least, instruments need to be supplied for all string bass players, for some cello players, a few violas and perhaps a few violins. The less affluent the community, the more cellos, violas, and violins a school system needs to acquire. Most school systems implement a rental fee for use of the instruments. These funds are necessary for maintenance of the instruments.

*12. Students are encouraged to own their own instruments.*

Owning an instrument is a statement of commitment to that instrument and to the music program. Some companies offer a rental-purchase plan. A rental-purchase plan of a new instrument is an ideal approach to pride of ownership without the risk of a large initial investment. A new instrument is rented to the student/parent for a period of three or four months, for a modest fee. At the end of the "trial period" the instrument may be returned or purchase payments can be made each month until the purchase price is paid in full. In many communities it is reasonable to encourage parents to obtain their own violins, viola, and cellos. (Cellos, however, have become considerably more expensive in recent years.)

*13. Commitment is actively, methodically developed.*

Ownership of an instrument and involvement of parents are two important means of developing commitment. Presenting appropriate challenge and fostering

personal, individual caring are important as well. "He just isn't interested" is not a valid reason for discontinuing string instruction for many students. Interest must be cultivated by the teacher in each student.

*14. The basics are stressed continually—position, tone, accurate rhythm and pitch.*

From the very first lesson through the most advanced stages of playing a string instrument, focusing on the basics is critical. The fundamentals must be stressed at every lesson in a manner appropriate to the level of the student.

*15. Orchestra music studied includes a wide variety of styles.*

Music from the Baroque through the music of the Twentieth Century should be introduced in the orchestra at each level. Students should be equipped to use a variety of bowings in the context of the appropriate style for the musical period. A variety of styles gives students a more interesting and comprehensive experience.

*16. Materials are sequential.*

The choice of and use of materials is critical for a structured sequenced development of the string player from beginning to advanced stages. An appropriate balance of technical and musical materials should be used. A knowledge of various available materials enables the teacher to choose that which is best suited for an individual or class.

*17. Individual achievement is encouraged.*

Although most instruction is in classes, attention to individual progress must be on-going. Motivating each student to achieve at his or her level of potential is important. The study and performance of solo literature at each level of development fosters musical achievement and commitment.

*18. Healthy professional relationships exist between the orchestra teacher and other teachers, particularly the band teacher.*

In order for the string and orchestra program to be a part of the regular school program, the orchestra teacher needs to be a regular member of the teaching staff in the school. This is often difficult as teaching in more than one school is typical of most string teaching positions.

A good working relationship with the band teacher is particularly important, as the development of a full orchestra means the inclusion of woodwind, brass, and percussion players from the band program in the orchestra. Cooperation of the band and orchestra teachers, with the musical experience of the child as the common objective, contributes to a balanced music program.



19. *A positive, enthusiastic attitude is exhibited by students, teachers, parents, and school officials.*

If students enjoy their participation in the orchestra program and the teacher's attitude is positive, parents generally appreciate the opportunities their child is experiencing. The attitude of the school principal and of other administrator is apt to be positive as well.

20. *The string and orchestra teacher is an active performing musician.*

The string teacher who is also a performer is a model for students and provides valuable demonstration in the classes. Participation in a performing group in the community is a source of continued musical stimulation and an opportunity for musical and professional growth.

21. *The string and orchestra teacher is organized, patient, tolerant, able to make and take constructive criticism, maintains a sense of humor as well as a high level of energy.*

Desirable qualities for any teaching responsibility, these personality descriptors are essential for success in the field of string and orchestra education.

22. *The school administration values the program and recognizes its unique aspects.*

The establishment and maintenance of school programs, including music programs, is the decision of the school administration, subject to the approval or disapproval of the board of education. Administrators will actively support programs which are valued by parents and the community.

23. *The music program is coordinated district wide.*

Maintaining a balanced, comprehensive K-12 music program is the responsibility of the music coordinator or music supervisor, working closely with the school administration. A comprehensive K-12 program includes a basic, general music program, with opportunities in every grade level, a choral experience from elementary through high school, a logical sequence for introducing and developing the instrumental program (band and orchestra) and a balance of these elements, striving for excellence in each aspect. The overarching goal of the music coordinator is to provide rich, rewarding musical opportunities for all students.

# COLLEGIATE TEACHER TRAINING PROGRAMS

GERALD R. DOAN

*Faculty, University of Cincinnati*

Teacher training has been in the news recently as school reforms focus on the classroom and on the teaching and learning that go on there. Educators and policy makers are taking a hard look at state standards for licensing teachers, for assessing the skills of aspiring teachers, and for approving teacher-education programs. It's beginning to look like we are firmly launched in the direction of professionalized teaching.

Two common discussion questions in literature on the topic of string education can be represented by the following phrases: "the string shortage in America" and "the resurgent string program in America." They seem obviously at odds with one another, and yet evidences of each are logically present. The first expresses a problem with a myriad of causes; the second indicates a beginning move toward the correction of the problem. Both discussions share a desire to improve quantity and quality of string players as well as a general hope of increasing the public's interest in, and its desire for, musical activities. Those of us in higher education should be led by these discussions toward improvement in teacher training in strings with the goal of increasing quantity and quality of school programs. We might subsequently have influence on public and professional interest in establishing greater discrimination, higher standards of performance, more development of promising talent and an upgrading of the general status of music and musicians.

This need to move toward better teacher training is prompted by present situations. An important reason for the new interest is that undergraduates, spurred by the increased availability of teaching jobs and starting salaries that average \$17,800, are again finding teaching an attractive career. Some 1,200 American institutions prepare schoolteachers. This teacher training is done in a variety of ways usually controlled by state certification requirements which dictate that a portion of the curriculum be devoted to instrumental teaching skills. These courses—usually called methods or techniques—deal with the pedagogical skills involved in teaching and should, we believe, be a major concentration for all prospective instrumental teachers.

Music departments which offer certification programs have on their faculty a diverse collection of studio performance teachers. Some have a person or persons with general instrumental expertise and responsibilities. Yet few have a faculty member whose expertise and interest lean toward the training of America's public school string and orchestra teachers. The role of a college instructor in strings can conceivably involve a wide range of activities. These activities are traditionally divided between teachers of varying personal interests. College

studio artists seem often to be oriented toward performance areas rather than to the training of prospective public school teachers. Studio training (performance preparation) is most often based on replication of techniques which the great artist teachers have professed. Thus a studio teacher advocates the approaches which were advocated to him and for an endless succession of his teacher's teachers. These magic axioms of performance techniques are passed on mostly by word of mouth in the privacy of a studio. Occasionally a great teacher takes the time to organize his successes into a written treatise. The less frequent side of the coin—the education orientation which we advocate—is represented by people whose aim is organizational approaches to basic string techniques within the framework of teaching beginners, as opposed to the advanced matter of the artist studio teacher with a treatise approach. The education types are college teachers who possess resumé credit to time spent as public school teachers as well as to abilities as performing musicians. Their emphasis is on the logical organization of materials based on philosophy, and some attention to the problems of learning inherent to the education of young children. They take a more inclusive approach which involves the importance of not only technique, but also classroom organization, materials, instrument selection, care and maintenance, sequence of instruction, lesson planning, student recruiting, public performance, and, in general, the place of strings in the scheme of the total educational picture.

The members of the MENC Ad Hoc Committee on Strings advocate this second approach as important to the appropriate training of future string teachers and perhaps as an answer to the two queries with which this paper began. It acknowledges that a more total awareness by college string experts of both approaches (studio and education) would better serve the college string student, college enrollment income, and perhaps even the future of strings in America. The bridging of the performer-teacher gap might be less difficult, and more performing-teachers and teaching-performers would result.

### PROGRAM CHARACTERISTICS

A student string player with a desire to teach others will seek training at an institution which offers:

*A location:* in close proximity to an active cultural center with multiple opportunities to observe—and participate in—professional musical activities of all kinds.

*A reputation:* for musical activities which are noted by—and have influence on—the music profession at large . . . with a record of successful graduates.

*A faculty:* consisting of a complete staff of full-time professionals with appropriate credentials in all the areas of performing as well as in teacher training

. . . particularly—in this instance—a professor of string education with background as both a performer and as a public school teacher.

*A degree program:* allowing for in-depth study of liberal arts, music, performance, and teaching which results in an appropriate degree and a certification credential.

*Performance opportunities:* for studio work with an appropriate private teacher . . . for orchestral experience as a member of a student symphony orchestra which performs regularly and with expertise . . . for frequent experience in coached chamber ensembles . . . for observation/participation in string and orchestral classes involving elementary and intermediate students in public school and/or selective youth groups.

*Pedagogical opportunities:* for gaining competent skills on secondary string instruments as well as on orchestral wind and percussion instruments . . . for training in the skills required for heterogeneous string teaching—including the design of curriculum built on sequential skill development . . . for experimentation with the selection and preparation of requisite methodologies and literature for all age groups and ability levels.

*Educational study:* of teaching philosophy, the psychology of learning, the uses of research, the development of strategies for public relations, and approaches to recruiting, scheduling, lesson planning, teacher behavior, group strategy, rehearsal technique, seating, auditioning, discipline, grading, concert planning, contest and festival participation, budget preparation, facility selection, design, and use, plus instrument procurement, and repair.

*Advanced study:* which has potential to progress to graduate levels of specialization in pedagogy, research, and innovative curricular design.

*Placement influence:* resulting in a good record of assisting graduates with appropriate job opportunities.

## **COURSE OUTLINE**

*(This is a sample curriculum outlined based on a three quarter system.)*

**TIME:** third undergraduate year

**LENGTH:** one academic year (30 weeks)

**FREQUENCY:** 1 hour daily

**MAKEUP:** secondary instrument heterogeneous string class  
(violins, violas, celli, basses)

**PARTICIPATION:** all candidates for certification—string players and non-string players

## DESIGN:

- I. Five weeks (25 hrs.) rote exploration of beginning technique on one instrument plus five weeks (25 hrs.) intermediate techniques on an instrument from the other side of the orchestra.
- II. Ten weeks (50 hrs.) intermediate to advanced techniques on one instrument (with notation).
- III. Ten weeks (30 hrs.) orchestral experience (one instrument) with literature, peer teaching, rehearsal techniques, analysis of teacher behaviors. (Another 30 hrs. should be spent in band.)

## SEQUENCE:

- I. care, handling, maintenance  
tuning  
instrument platforms  
left hand platforms  
right hand platforms  
pitch production—pattern sequence (M/m)—simple C/B shifts  
finger logic  
sound production—pizz., stroke, flexibility, slurs, string crosses  
ear training  
note reading
- II. advancement to all patterns  
extensions  
chromatic fingering  
complete finger logic  
extension of ear training  
shifting, vibrato  
bow terminology  
off-the-string strokes  
application to literature/method books

## CONCLUSION

It should be noted that the MENC Committee on String and Orchestra Education recognizes a shortage of qualified string teachers. There are jobs going unfilled.

Colleges and universities which do offer programs in string education enjoy several advantages. These schools will attract string players to their campuses which will provide greater numbers of string players for the college or university orchestras. Woodwind, brass and percussion players have the opportunity to gain experience in orchestral performance. School districts needing to fill positions in string and orchestra instruction will seek candidates from institutions with string education programs.

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# THE PLENARY SESSIONS

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## MINUTES OF THE PLENARY SESSIONS

**First General Session  
Sunday, November 20, 1988**

President Glidden called the meeting to order at 1:08 p.m. and welcomed those assembled. He introduced Relford Patterson of Howard University and Arthur Tollefson of the University of North Carolina, who led the membership in singing the National Anthem and the Thanksgiving Hymn.

President Glidden introduced representatives of colleague organizations in attendance, including the following:

Roger Foltz, College Music Society  
Donald Cook, Canadian University Music Society  
Delores Zupan, Music Teachers National Association  
Einar Solbu, Nordic Council for Music Conservatories  
Mari Pearlman, Educational Testing Service  
Fran Richard, ASCAP  
David Boe, Pi Kappa Lambda

NASM Honorary Members Himie Voxman and C.B. Hunt were next introduced. Finally, President Glidden introduced the officers and staff seated at the podium, who included:

Robert Werner, Vice President  
Frederick Miller, Treasurer  
Helen Laird, Secretary  
Harold Best, Chairman, Commission on Undergraduate Studies  
Robert Fink, Chairman, Commission on Graduate Studies  
Robert Blocker, Chairman, Community/Junior College Commission  
William Hipp, Chairman, Nominating Committee  
Robert Thayer, Chairman, Commission on Non-Degree-Granting Institutions  
Samuel Hope, Executive Director  
David Bading, Editorial Assistant and Recorder for General Sessions

President Glidden asked those music executives who would be retiring in the coming year to stand and be recognized. He then asked music executives new to the Association to stand and be recognized.

President Glidden next recognized Robert Fink, who gave a brief report of the actions of the four commissions. Mr. Fink indicated that the full reports would be included with the next issue of *Report to Members*.

**Motion:** Robert Fink (University of Colorado)/George Umberson (Arizona State University) to receive the Commission reports. **Passed.**

After welcoming the new member institutions to NASM, President Glidden introduced Frederick Miller to give the Treasurer's Report. After correcting a transposition error in the written report delegates had received, Mr. Miller announced that the Association had been able to balance its budget for 1987-88 without using investment income.

**Motion:** Frederick Miller (DePaul University)/Dale Bengtson (Anderson University) to accept the Treasurer's Report. **Passed.**

President Glidden introduced Executive Director Samuel Hope, who in turn introduced the other NASM staff members present: Karen Moynahan, Marge O'Connor, Lisa Collins, Chira Kirkland, and Bea McIntyre. Mr. Hope asked attendees to help the Executive Committee and staff design future annual meeting programs by filling out the questionnaire they had received.

Mr. Hope then proceeded to call the membership's attention to the proposed amendments to the NASM *Handbook*. He first noted that the Board of Directors had just voted to remove the first proposed amendment, covering the Code of Ethics, from consideration. Therefore, Mr. Hope explained, the membership was asked to vote on the four remaining proposed changes, which affected Standards for Baccalaureate and Graduate Degree-Granting Institutions, Sections I and XI.B.; Standards for Community/Junior Colleges, Section I; and Standards for Non-Degree-Granting Institutions, Section I.

**Motion:** Elaine Walter (The Catholic University of America)/Gus Lease (San Jose State University) to approve the proposed changes to the *Handbook*. **Passed.**

President Glidden thanked the NASM representatives from the Chicago area (Harold Best, Elizabeth Buccheri, E. Harvey Jewell, Frederick Miller, Thomas Miller, Gerald Raquet, and Earl J. Schub) for assistance with the restaurant guide included in attendees' registration packets.

President Glidden next proceeded to give the President's Report, the text of which appears separately in these *Proceedings*.

Finally, President Glidden introduced William Hipp, Chairman of the Nominating Committee, who announced the names of the candidates for office in the Association. Noting that the election of officers would take place the following day, Mr. Hipp issued a final call for write-in nominations.

The General Session was recessed about 2:00 p.m.

**Second General Session**  
**Monday, November 21, 1988**

President Glidden called the session to order at 11:48 a.m. He introduced additional special guests at the meeting, including the following:

T. Jervis Underwood and Kelley Alig, Phi Mu Alpha Sinfonia  
Elsie Sterrenberg, Sigma Alpha Iota  
Charles and Bert Lutton, Lutton Music Personnel Service  
Roger Gilmore, National Association of Schools of Art and Design  
Gerald Doan, American String Teachers' Association  
Dorothy Straub and Charles Hoffer, Music Educators National Conference

Charlotte Collins, Chairman of the Committee on Ethics, took the podium to give the report of the Ethics Committee. The full report appears separately in these *Proceedings*.

Samuel Hope was called upon to give the Executive Director's Report. He called delegates' attention to his written report, the text of which is contained in these *Proceedings*. Mr. Hope highlighted a few points of that report, including the positive developments in cooperative accreditation of teacher education programs with NCATE, improved prospects for federal support for NASM goals, and development of a strategic approach to futures issues.

President Glidden next introduced William Hipp to conduct the election of officers. Mr. Hipp asked the nominees for office to stand and directed members of the Nominating Committee and NASM staff to distribute and collect ballots.

President Glidden asked Robert Freeman, Director of the Eastman School of Music, to introduce the featured speaker. Mr. Freeman introduced Dennis O'Brien, President of the University of Rochester. The text of Mr. O'Brien's address is found separately in these *Proceedings*.

Following the address, the general session was adjourned about 12:45 p.m.

**Third General Session**  
**Tuesday, November 22, 1988**

President Glidden called the meeting to order at 11:40 p.m.

He invited the regional chairmen or their representatives to give the reports of their regional meetings held the previous day. These reports appear separately in these *Proceedings*.

After thanking the regional chairmen for their reports, President Glidden announced the results of the election of officers and introduced the new officers. They included:



President: Robert Werner

Vice President: Frederick Miller

Member of the Commission on Non-Degree-Granting Institutions: Stephen Jay

Members of the Community/Junior College Commission: Robert Cowden and  
Russ Schultz

Chairman of the Commission on Undergraduate Studies: Harold Best

Members of the Commission on Undergraduate Studies: David Kuchn and  
David Swanzy

Members of the Commission on Graduate Studies: Paul Boylan and George Umberson

Members of the Committee on Nominations: Jerry Ball and Joel Stegall

Member of the Committee on Ethics: Sister Mary Hueller

President Glidden expressed appreciation to outgoing Board members and Commissioners, including Robert Tillotson, Sister Laurette Bellamy, David Meeker, Carl Nosse, Wilma Sheridan, Jonah Kliewer, and Immediate Past President Thomas Miller.

President Glidden declared the 1988 Annual Meeting of NASM adjourned at 11:58 a.m.

Respectfully submitted,  
Helen Laird  
Temple University

## REPORT OF THE PRESIDENT

I was reminded earlier this year that 1988 is the 100th birthday anniversary year of Burnet Tuthill, who served NASM so faithfully as its secretary from the Association's inception through the first 40 years of its history. Mr. Tuthill wrote a history of NASM that we published in the early '70s. It was full of wonderful anecdotes about the early years and the sacrifices made by leaders like him and Howard Hanson and Earl Moore—it is quite remarkable what they did to keep the young organization going during the tough economic years of the '30s and then through the war years. I think the resolve with which those men and others pursued the objectives of a national association that would unify the community of higher education in music is a worthy model for us to keep in mind.

Remembering Burnet Tuthill prompts me to give credit to another gentleman who has given faithful and distinguished service to NASM and who is here with us today, C.B. Hunt. C.B., then at George Peabody College for Teachers in Nashville, was president of the Association during the '60s, 1962–65 to be specific. The good common sense and vision for the future of men like C.B. Hunt throughout our history has made NASM what it is. Thank you, C.B., for your continuing interest in the Association—I hope you will return often to NASM annual meetings.

Let me also thank you, the representatives of member institutions who completed and returned your Higher Education Arts Data Service forms as requested this fall. A few comments about that are appropriate. First, I should remind some of you that the submission of that information is not merely an exercise that the Association asks us to do to disturb the tranquility of our otherwise peaceful existences. Reporting pertinent data annually is part of our responsibility as accredited institutions in lieu of more frequent evaluation visits. Our accreditation cycle of ten years is longer than most professional accrediting groups (the average being about seven), but we can do that because we gather detailed information about enrollments and degrees awarded, budgets and other matters, on an annual basis. Some years ago we decided to compile the information we collect in the form of summary statistics, expecting that such information would be helpful to member institutions in assessing their own situations in relation to others. If you use the HEADS reports as I have, I think you will agree that the data can be very helpful. However, from some who use the data most in their own institutional planning and budget requests, we received numerous complaints that the statistics were two years out of date by the time they were received. When you submitted a report in the fall of 1987, the data you gave were for the previous year, 1986–87, but the report was not published until the next spring, 1988. Thus, if you were planning and requesting budget for 1988–89, the latest data you had from NASM were from the 1986–87 academic year, two years old.

This has been a concern for several years, and at the meeting of the participating organizations—NASAD, NASD, NAST, ICFAD, along with NASM—last January, it was decided that we should collect information as soon as institutions have enrollment figures in the fall, in order that we be able to publish information during the same academic year. That requires that we ask for planned budget figures for the current year rather than actuals from the previous year. It was our belief that the preciseness of actual figures from a previous year, particularly when lumped together as summary statistics, was not a good trade for information that would be more up-to-date. We also decided that there was no need to collect both 1987–88 and 1988–89 information this fall because that would double your burden. Therefore, this fall we asked for 1988–89 (this year's) information rather than last year's, and it is our intent to have that published and distributed to you early in 1989. We hope that will make HEADS all the more pertinent to you, and we do thank you for your cooperation in accepting that change. If for some reason you did not file an annual report, please be advised that those documents are now incorporated in the self-study report for accreditation. It will be in your best interest to complete them in a timely manner.

I believe that we can share a sincere pride in the accomplishments of the National Association of Schools of Music over its 64-year history. It is no exaggeration to claim that collectively we have established a place for music study in America's colleges and universities that is unequalled anywhere else in the world, and like American higher education as a whole, we can take pride that we deliver a higher level of education to a greater percentage of our population than even *our* forefathers could have dreamt about 50 or 60 years ago. We have helped to bring the American dream within reach of thousands of young people. I suspect that the great majority of persons in this room enjoy a higher status in life and greater satisfaction from life than their parents. If I am right about that, we too are part of the American dream, and we owe much to the opportunities that higher education in music have afforded us.

I hope that a president of NASM in the Association's centennial year can stand on the dais before the membership and make the same statement. I hope that the opportunities for and through music in higher education 36 years from now are as bright as they have been for us. What *is* our future? What is the future of music in our society? What role will we play in that? Much of this meeting is designed to give us an opportunity to discuss those issues, and I hope that you came prepared to give as much as you take away from the meeting. We have sessions on Creative Expression in the Future, Music Curriculum in the Future, on Educational Institutions as Presenters in the Future, and various roundtable discussions in which we not only invite but *need* your participation.

If we had submitted the goals of our endeavor, i.e., music in higher education, to a plebiscite at the polls on November 8, as a way of determining whether it is worth the time and money to preserve and promote serious musical

culture (serious as opposed to frivolous), how would the American public have voted? We know that artistic, musical culture means a great deal to a few people—they pay dearly in various ways for its support—but how would a democratic vote of *all* the people turn out? Maybe they would care more than we think, but let's not wager the farm on how they would vote. For all we have done to promote serious attention to art music through all of our endeavors, we have still not done enough, and I am afraid that we are not imbuing our students with the sense of responsibility to promote serious musical culture and serious musical study. I would remind you that under Article II of the NASM Constitution the very first statement of purpose begins, "to advance the cause of music in American life." We had better be very dedicated in pursuit of that purpose, because in many respects it seems that the cause of music in American life is declining rather than advancing at the moment.

If we fail—if the lowest common denominator of mindless musical culture that is represented on 99.5 percent of the nation's radio stations, on network television, and in elevators and department stores, prevails—it will not be because the people in this room do not know what is better but that we did not work hard enough to convince our friends in the Rotary Club or the Chamber of Commerce at home what is better for society. They need to be convinced so that they will support, and even demand, a more consistent and comprehensive musical education of *all* young Americans. I am a firm believer that quality in music will win out with all but the simplest of human minds, *if* there is an opportunity to hear it and attend to it. That (that is, providing the opportunity and calling attention to music as something more than mere entertainment) may be nearly as important a part of our educational responsibility in our communities as teaching the technicalities of the theory and practice of music. Certainly it is our responsibility to make tomorrow's composers and performers and teachers of music aware of the importance of a certain missionary zeal on their part. Americans as a whole think that music is something you "do something by," not something that commands serious intellectual attention, and that mind-set could spell disaster for art music in a society that is as oriented toward material things and immediate gratification as ours is.

You have heard me speak before about the Foundation for the Advancement of Education in Music—a rather clumsy title but a very worthy cause. You have been given posters and provided materials from the Foundation for printing in your concert programs, alumni newsletters, or whatever use for printer's ink you have at your disposal. If you have not yet given the Foundation and its materials serious attention, please do so. It is an effort that continues to be supported by the music industry, with ever more understanding and conviction (and, parenthetically, I must say that I have more faith in industry's support right now than in some of our colleague educators'). I encourage you to work with the music merchants in your community, as well as other educators and music patrons, to spread the message of the Foundation. The message is really

quite simple: Music—for its own sake—is worthy of *serious* study (by people of all ages but especially young people); that everyone *can* do it (it is not reserved for a specially talented group.); but that it takes time and commitment, like anything else worth learning, for accomplishment. We cannot expect the populace to be interested in new music, for example, unless they have some sort of intellectual curiosity about music in general, and we cannot expect them to develop musical curiosity unless they have achieved some degree of musical literacy and a musical vocabulary. *Education* is the key, and Colleagues, that is our responsibility. It is we who train the teachers and the next generation of composers and performers—if we do not advance that cause, who do we expect will do it?

The Foundation for the Advancement of Education in Music has intentionally taken a rather sophisticated approach to delivering its message. Our materials assume that people can read and that they can be led to ponder things anew if stimulated by the right words. The materials have not been as glitzy as some would like, but we are not trying to sell something glitzy. We are trying to remind decision-makers and mommas and poppas that music is an important activity for the human mind, and we want the style of the message to be appropriate to that. Please request materials, use them yourself, and ask others to use them.

Diversity is one of the strengths of American higher education, and we should do all in our power to preserve and foster it, even through our accreditation processes. One of the charges against accreditation, particularly against specialized accreditation, is that we stifle experimentation and innovation and that by the specificity of our standards we tend to make all institutions look and behave alike. I hope that is not true of the National Association of Schools of Music. I am quite confident that we have not stifled new ideas, but I do worry about our penchant for detail in monitoring standards. We went through a super-legalistic time beginning about a decade ago in which we worried that we couldn't defend any negative judgment or action unless it was tied to a specific standard in our *Handbook*. That is still a valid concern, but total reliance on printed standards assumes that the sum of the parts always adds up to the whole, and that is just not so. We will never be able to document *every* aspect and characteristic of quality in an educational program, and I believe we must have the courage to exercise professional judgment in accreditation from a broader view of quality than is represented by printed standards alone. The problem as I see it is that the more detailed our standards are, the greater the temptation to rely on them as the sole indicators of quality. Perhaps it is time for the Association to review the way we state our expectations of quality in music programs and simplify somewhat. We have made some changes in the self-study instructions that I believe will help us to focus on the most important indicators of quality, but we may also wish to rely somewhat more on well-considered judgments

about quality as rendered by on-site visitors. Perhaps we could do a better job for our enterprise with less fussing.

Please do not misunderstand this as a criticism of our accrediting commissions. Their job is to administer the standards for accreditation as determined by us, and they have to distinguish among all of the "musts" and "shoulds" in those quality indicators as we have stated them. I am suggesting that we recognize that the whole is usually greater than the sum of the parts, if only because we cannot characterize every single part, and that it is time for us to review the basis of decisions about accreditation.

Speaking of the relationship of the whole and the sum of the parts, I am concerned, as you should be, about what seems to be a trend in higher education and accreditation toward over-emphasis and perhaps abuse of outcomes assessment as a way of measuring educational quality. I believe very much in outcomes assessment—we have been using it in music teaching for as long as we have been giving lessons, probably dating back to a cave somewhere. However, the outcomes we measure are not restricted to a No. 2 pencil and a multiple-choice answer sheet. It was brought to my attention about a year ago that the Southern Association is requiring that its member institutions demonstrate outcomes assessment, and that they were considering standardized testing instruments for determining outcomes. Wonderful! I urge you to watch out! It is simply not possible to measure some of the most important aspects of what we teach through testing of cognitive knowledge alone, and we shouldn't let our efforts be misrepresented by spurious data that result from faulty measurement techniques—faulty because, again, the whole of educational outcomes is greater than the sum of these particular parts. Does anyone think that we can measure musical curiosity, musical imagination, musical creativity, or musical expressivity with a group testing technique? Those "outcomes" tests may yield numbers that will facilitate certain kinds of pronouncements about quality, and unfortunately, many people would believe that those numbers mean something important when they only tell a small part of the story. Outcomes measurement is good as long as we recognize that it is only one component of a total assessment of quality in an educational program, and if we keep in mind that the measurement of outcomes cannot be accomplished with a standardized test.

There are many challenges for the future—challenges for us as individual leaders, some of which I have already mentioned, and also challenges for us as a national association. One such challenge to us as NASM institutional representatives is to maintain our unity as an organization, which means thinking in terms of *we* rather than *they*. It is important that we be mutually supportive, that we respect the kind of activity that goes on in all of our institutions, that we recognize that there are values unique to various sizes and types of schools. Over the past 15 years I have visited ca. 60 college, university and conservatory

campuses, mostly under the auspices of NASM, and I can assure you that there are some opportunities afforded in small liberal arts colleges that are seldom found in large universities, and there are values of a conservatory education that are seldom duplicated in a college or university. On the other hand, there are some features afforded by size alone that cannot be realized in a small institution. Bigger is not necessarily better, but it is not necessarily impersonal and uncaring either. I have seen small specialized classes with close contact between teacher and students at large universities, and I have seen some very impressive accomplishments in performance emanating from fine studios on small campuses. I have also seen some of the most effective work in liberal studies at conservatories. Stereotyping and generalizing about quality of education according to size and type of institution just doesn't work. It disturbs me greatly to hear from one NASM constituency or another that the Association is not tending to its needs, that policies are set for *them*, not for *us*. We do not receive many such comments, but lest you think otherwise, those we do hear come from nearly all quarters at one time or another, and also lest you think otherwise, your Association leadership tries very hard to be responsive to all needs. We will all do better if we remember that we are stronger as a group because of the diversity among us and that, while we may compete for students, we do not need to compete for attention within this organization.

I have been honored to serve as your president and I have enjoyed the opportunity. As some of you have undoubtedly experienced, there is more frustration at the end of a term of office from the things on the agenda that did not get done than there is satisfaction about what did get done. I am grateful that we have an executive director who has brought us to a position of unprecedented respect in the national arts and arts education communities, and I am sure that you join me in expressing admiration of Sam Hope for the work that he has done in unifying the arts accrediting groups. We can also be appreciative of the thoroughly dedicated professional staff in our office in Reston. Please say thanks to them when you see them here in Chicago. We owe thanks to the members of the accrediting commissions, who work harder than any of us to do the principal business of the Association, and thanks to all others—Board of Directors, the Futures Committee, and the various standing committees—who have contributed so significantly to our effort. I want especially to thank the members of the Executive Committee, whose deliberations have been consistently intelligent, conscientious, thoughtful and fun. It has always been a genuine pleasure to do the business of NASM because the collegiality we enjoy is without peer in any other professional endeavor, at least in my experience. And, thanks to you for your support of the National Association of Schools of Music and of me as your president.

Collectively, we in this room constitute the most significant and potentially effective force in this nation for influencing the future of our musical culture. We represent thousands of faculty members and many thousands of aspiring

young musicians from every corner of the land. For the most part, we represent the intelligentsia of music in the United States; we represent the most systematically organized superstructure for teaching and learning music that the world has ever known. Let us not shirk our responsibility to promulgate art music as one of the noblest achievements of our civilization, as the best means we know of combining human intellect and human emotion, as an activity that has never-ending possibilities for stimulating the creative imagination of the human mind.

That is the *real* business of the National Association of Schools of Music, and no more valiant effort in the cause of culture was ever called for than faces us now. Let us keep that in mind as we contemplate the future in the sessions of this meeting, and especially as we return home to exercise the leadership that has been entrusted to us by our colleagues and our institutions.

Robert Glidden  
Florida State University



# REPORT OF THE EXECUTIVE DIRECTOR

1988 has seen the Association complete transition efforts begun during 1987. NASM is fully settled after moving the National Office. The Association seems well positioned to address the challenges of the next decade.

## NASM ACCREDITATION: STANDARDS, POLICIES, AND PROCEDURES

The Commissions and the National Office staff completed revisions to the NASM accreditation procedures documents in the summer of 1988. The new documents have been mailed to institutions scheduled for evaluation in 1988-89 and 1989-90. Institutions scheduled for visits in later years will receive these documents from the National Office in due course.

We have already had many positive comments about the revised self-study format. The Association expects that the new format will be easier to use, and that the resulting text can serve many functions beyond accreditation. Institutions are reminded that the new self-study format requires continuous attention to the filing of annual reports through the HEADS project. Future self-studies will present HEADS reports as appendices, thus making data-gathering in preparation for accreditation a cumulative process. While recognizing that statistics and other hard data are essential to accreditation, the Association hopes that the new procedures will intensify qualitative assessment in the NASM accreditation process.

The Association continues its intensified procedures for the development of visiting evaluators. Individuals engaged in these training procedures complete thirty hours of training using the case study method. It is increasingly evident that this type of professional development approach has utility beyond the accreditation aspect of the Association's work.

The Association continues to review and revise standards statements, this to ensure their currency based both on experience and changing conditions. In the near future, it may be appropriate for the Association to take a comprehensive look at major sections of the accreditation standards.

In 1987, the membership voted to facilitate the accreditation of preparatory programs in collegiate music units. We are pleased to report developing interest in this possibility among member institutions. Specific procedures and protocols have been completed to assist the joint accreditation process in member institutions, and these were mailed to members in November of 1988. Sessions about community education programs at the 1988 Annual Meeting continue and extend discussions held in Boston.

NASM and NCATE continue to work together on a staff-to-staff basis to assist institutions working with the new NCATE policy of reliance on NASM reviews of music education programs in NASM member institutions. We are pleased with the cooperation exhibited by the NCATE staff in negotiating time-saving procedures for specific institutions.

## NATIONAL ACCREDITATION ISSUES

The Council on Postsecondary Accreditation continues under the excellent staff leadership of Thurston Manning. Mr. Manning's skills and COPA's impact on national accreditation policy were amply demonstrated this year. As we reported last November, the Secretary of Education has been in the process of revising regulations concerning the recognition of accreditation associations. The first set of regulations that appeared in the Federal Register gave cause for tremendous concern. COPA served as a collection point for issues raised by the accreditation community, and Mr. Manning brought his considerable forensic and negotiating skills to the presentation of these issues to the Department of Education. The result is an improved set of regulations which are now in effect.

Specialized accreditation still labors under significant misunderstanding, particularly among some high-level administrators at multi-purpose institutions. Published rhetoric about accreditation too often addresses the field as it was fifteen or twenty years ago rather than considering current conditions. NASM and its sister arts accreditation organizations have produced a document entitled "A Philosophy for Accreditation in the Arts Disciplines." This document is forwarded to every applicant institution in sufficient copies to cover the faculty and several senior administrators. We encourage member institutions to ask for copies to share with those whose generic opposition to specialized accreditation might be changed by a document that outlines a program of service and development rather than an agenda of intimidation and amenities acquisition. We are proud of NASM's excellent reputation as a responsible accrediting agency and, while experience shows that our supporters far outnumber our detractors, we must not hesitate to explain our position when necessary.

It is also important for members to be aware of an interassociation document available from NASM entitled "The Arts, Liberal Education, and the Undergraduate Curriculum." This brochure is particularly useful in situations where there is little understanding about the distinction between professional undergraduate and liberal arts undergraduate degrees in the arts disciplines. This basic distinction and its manifestations in national accreditation standards are clearly outlined in a short, readable text.

During the past academic year, the Association completed a study of non-degree-granting programs in degree-granting institutions. The study reveals a broad spectrum of practice ranging from short workshops to full academic pro-

grams in music without general studies or academic requirements. Discussion about the meaning of this situation for NASM accreditation procedures is now current among the Commissions. Should proposals on this issue become distilled and be sent for comment to the membership, the Association will need the serious and thoughtful attention of every voting representative.

All NASM members are concerned about the potential misuse of inappropriate accountability mechanisms. During the past year, the Association has opened a dialogue with the Educational Testing Service and within the accreditation community to articulate the importance of keeping testing, and particularly standardized testing, in perspective. We are pleased with the progress of our discussions but remain concerned that educational programs preparing professional artists not be evaluated solely on the results of multiple-choice examinations. The Association plans to continue developing this issue philosophically, operationally, and in conjunction with other organizations.

### **ARTS AND ARTS EDUCATION POLICY**

The biggest event in this arena has been the publication of "Toward Civilization" by the National Endowment for the Arts. This study of K-12 arts education marks the first comprehensive effort on this subject by the federal government. It also stands in stark contrast to previous advocacy efforts such as "Coming to Our Senses." In practical terms, it is fortunate that the report endorses the teacher preparation standards of NASM and encourages the states to use this model as the basis for state certification policy development. As I mentioned last year, this specific success would not have been possible without the work of many individuals. Endowment Chairman Frank Hodsoll, National Council on the Arts member Samuel Lipman, and others directly related to the Endowment were untiring in their efforts to bring the arts education issue forward in a serious and dignified manner. However, their efforts could not have succeeded without the historic work of arts education professionals throughout the nation. This work was the basis of debating points used by NASM President Robert Glidden and MENC Past President Paul Lehman, who were distinguished members of the "Toward Civilization" panel. While there is still much to do, the Endowment's approach to K-12 arts education is so radically and refreshingly different, at least in philosophical terms, as to cause astonishment at the changes that can be wrought by the patient advocacy of substance and reason.

As the current federal administration ends and a new one begins, continuing issues in the arts and arts education will be viewed from different perspectives. In our view, the arts and arts education communities are more sophisticated than ever about the politics of arts and arts education policy development. Encouragingly, there is a budding recognition of the need to advance into the policy studies stage, based in part on clear evidence that advocacy technique alone is not sufficient as a foundation for long-term cultural advance. A positive result

of the last decade has been increasing programmatic action at the state level unrelated to federal initiatives. While federal/state interrelationships remain, and in some cases remain strong, these relationships are more multidimensional than linear, more philosophical than programmatic. The major question in arts education remains the extent to which the mood for educational improvement can be sustained in the body politic as a whole, and extended to arts education in particular. The answer to this question will generate much of the context for arts and arts education policy development. NASM plans to continue its work to generate proactive approaches to this issue.

## PROJECTS

NASM's project activity continues unabated. In the past year we have joined with the accreditation associations in art and design, dance, and theatre, and the International Council of Fine Arts Deans to intensify and improve the effectiveness of the HEADS project. This data system provides the most complete and sophisticated statistics for any field in higher education. Present conditions indicate that the HEADS project will produce its reports on a strict schedule in 1988-89 and in subsequent years. Various refinements in the system have diminished the necessity for historical research in order to complete the annual questionnaire. A system to provide advance notice of salary information has been instituted on a trial basis for 1988-89. Special statistical report services have been streamlined and their availability is being marketed in a consistent manner. It is increasingly clear that the availability of composite statistics on music programs in higher education has a positive impact on the work of many institutions and programs. The HEADS system is one of the most graphic examples of a process where participants help each other by helping themselves.

The Association has just completed publication of a document entitled "The Assessment of Community Education Programs in Music." The text is designed to provide sets of questions that will assist community education programs in various evaluative projects. The Association is grateful to the more than 150 participants in last year's pre-meeting Conference on Community Education Programs. Conference attendees made extensive comments about the proposed text of this document, and these comments are reflected in the final text. This new text is a companion volume to the Association's document entitled "The Assessment of Graduate Programs in Music" which went into its second printing during 1988.

Responding to the calendar which indicates the imminent approach of the twenty-first century and to a variety of concerns percolating through the field of music in higher education, NASM has established a futures effort that will provide a variety of services and venues. As part of this effort, President Glidden appointed a futures committee to act in a "think tank" mode. The primary purpose of this committee is to pore over the myriad issues indigenous to any

serious futures effort. It is recognized that the primary work of the future must be done in member institutions with each institution bringing its particular strengths to the process. The NASM futures effort includes sessions at annual meetings, briefing papers, and suggested bibliographies, all of which are designed to assist each individual institution to make the best choices for its own future. The effort will continue for many years and is expected to produce intensive analysis, thoughtful contemplation, and considered action both in individual institutions and in the Association as a whole.

The 1988 Annual Meeting contains numerous sessions about the future with a particular focus on technology and the future of performance and composition. In addition, there will be three round-table discussions dealing with academic policy issues having significant import for the future. We encourage each individual to participate in as many of these round-table discussions as possible.

Finally, the Association has completed a recommended format for alumni surveys in member institutions. A copy of this format was sent to each institution with the November/December *Report to Members*. Our purpose is not to dictate a format, but rather to provide a point of departure for institutions as they develop means of doing follow-up studies with their graduates. Institutional work on these issues is important in an era when "outcomes" are so central to public discussion of higher education.

### NATIONAL OFFICE

NASM owns condominium office space in the Washington, D.C. area, about eight miles from Dulles International Airport. NASM members are encouraged to visit when they are in the Washington area. We ask only that you write or call in advance so that we may provide directions or other appropriate information.

The NASM National Office houses the records of the Association and the work of seven full-time and one part-time staff members. Karen Moynahan, Margaret O'Connor, Lisa Collins, Chira Kirkland, David Bading, Bea McIntyre, and Nadine Flint provide outstanding service in the various aspects of the Association's work. Our office average 65 phone calls a day and we wear out several letter openers each year. Our volume of work is eased by the kind and gracious cooperation we receive from members and elected officials of the association, people unflinching in their efforts to serve the field.

The Association solicits suggestions for improvement in any aspect of its work. The most efficient way to communicate with the various elected and appointed bodies of the Association is by writing to me at the National Office. It is my responsibility to ensure that your thoughts are placed on the agenda of

the appropriate group. We hope you will never hesitate to advise us when we may provide assistance.

Best wishes for the forthcoming year.

Respectfully submitted,  
Samuel Hope

# REPORTS OF THE REGIONS

## REPORT OF REGION ONE

The members of institutions from Region One conducted a brief business meeting. The agenda was as follows:

1. Discussion of topics for future meetings.
2. By acclamation, the members of Region One expressed concern with the minimal number of minority candidates on the ballot for NASM officers.
3. Election of Officers.

Chairperson: Phyllis Irwin, California State University, Fresno

Vice Chair: John Mount, University of Hawaii

Secretary: Don Para, California State University, Long Beach

We then heard a presentation entitled, "Tasks, Roles, and Orientation of Music Administrators In Higher Education," by Dr. Rodney Miller, Professor, Illinois State University.

Respectfully submitted,  
Carl Nosse  
University of the Pacific

## REPORT OF REGION TWO

The following were elected as new officers for Region Two:

Chair: Wilber Elliott, Boise State University

Vice Chair: Lee Garrett, Lewis and Clark College

Secretary: Bernard Dobroski, University of Oregon

Attendees then suggested the following topics for future meetings:

Fundraising for Department Chairs

Alumni Survey and Data Recording for Alumni

Certification of Public School Teachers

Interdisciplinary Study in the Bachelor of Music Degree Program

Basic Musicianship Requirements

Theory Methodology/Implementation

Block Scheduling to Save Travel Costs

Student Survey Form Developed by NASM  
Outcomes Assessment/Accountability

Respectfully submitted,  
Wilma Sheridan  
Portland State University

### **REPORT OF REGION THREE**

The Region Three meeting was held in the State Room, beginning at 10:00 a.m., Monday, November 21. The meeting was called to order by President Jonah Kliewer.

The slate of nominees presented by the nomination committee was accepted by the membership by a unanimous vote. The new officers of Region Three are as follows:

President—Lonn M. Sweet, Northern State College  
Vice President—Hal Tamblyn, Metropolitan State  
Secretary/Treasurer—Eugene Holdsworth, Bethany College

Ideas for next year's meeting were requested. A presentation by Jeff Kimpton of Yamaha Corporation was suggested with "Futures" as a topic. President Sweet will contact Mr. Kimpton in the near future.

The program presentations were made by David Rasmussen, Fort Hays State University; Joseph Nickolson, Evangel College, Springfield, Missouri; and James Fry, University of North Dakota. Each gave several approaches to solving a problem or series of problems which they were confronting. Judging from the questions asked of the presenters following the presentations the meeting was well received.

The meeting adjourned at 11:25 a.m.

Respectfully submitted,  
Lonn M. Sweet  
Northern State College

### **REPORT OF REGION FOUR**

The meeting of Region Four (Wisconsin, Illinois and Iowa) was called to order by Region Four Chairperson Gerard McKenna, University of Wisconsin-Milwaukee, at 3:40 p.m. A. Wesley Tower, Dean of Milliken University, Vice Chairperson, and Director Karen Wolff of the University of Minnesota, Secretary, were introduced to the membership. The chair brought greetings from the Board of Directors and welcomed visitors from other regions to the meeting.



It was pointed out to the membership that, beginning with this meeting of Region Four, a new two-track system would start with two invited speakers. Each year following, one of the speakers would be invited back to extend their presentation and dialogue with the membership.

The chair also welcomed the following executives from Region Four new to NASM:

Bicket, Jan E.	Saint Xavier College
Buccheri, Elizabeth	North Park College
Childs, David T.	Concordia College
Duckett, Linda B.	Mankato State University
Erickson, Karle	Gustavus Adolphus College
Kacanek, Harold S.	Carroll College
Krehbiel, James W.	Eastern Illinois University
Loeffler, Rodney J.	University of Minnesota
Miller, Rodney	Illinois State University
Morris, Martha M.	Saint Xavier College
Moses, Don V	University of Illinois
Pexton, Ronald	Illinois Central College
Stowe, Nancy M.	Lawrence University

The chair invited the membership to make suggestions for sessions during next year's Seattle conference at the conclusion of the meeting.

Vice Chair A. Wesley Tower introduced the first speaker for the afternoon, Assistant Dean Mary Ann Rees of Northwestern University, who addressed the group on "The Management of Decline: New Research." Her address examined a research model and a discussion of the music unit, its size over a period of time, and implications for change that develop. She also offered excellent suggestions on how to react to enrollment changes. A short discussion followed.

Karen Wolff introduced Michael George, Executive Secretary of the Wisconsin School Music Association, who addressed the membership on "State Certification Agencies and Music Education Programs: Strategies for Effective Policymaking." He described the various players in the certification arena and offered strategies on coalition building for effective response to mandates from state agencies. A good discussion followed.

The chair then asked for suggestions for the Seattle meeting. The following is recommended to the Board of Directors for their review:

1. The Five Year Program: Is it Inevitable?
2. Certification for the Music Minor
3. Present Status of Music in the Schools

4. Development and Fund Raising for the Music Unit
5. Marketing the Music Unit

The meeting was adjourned at 5:15 p.m.

Respectfully submitted,  
Karen Wolff  
University of Minnesota

### **REPORT OF REGION FIVE**

The meeting of Region Five was called to order at 10:00 a.m., November 21, 1988, by Chairman Robert Cowden. Following an introduction of officers John Heard and Sue Gamble, Bob introduced seven music executives new to Region Five. He then announced a spring meeting of Region Five to be held at the University of Michigan on Friday, April 28. The morning will involve "hands-on" experiences with the Center for Performing Arts Technology and the afternoon will be round-table discussions on subjects suggested by those in attendance.

Papers were presented by Paul Formo of Capital University and Robert Freeman of the Eastman School of Music on the topic "Curricular Projections for Music in Higher Education: The Twenty-first Century." A short discussion followed the papers and the meeting was adjourned at 11:25.

Respectfully submitted,  
Robert L. Cowden  
Indiana State University

### **REPORT OF REGION SIX**

On Monday, November 21, Chair Elaine Walter called the Fall Meeting of Region Six to order at 3:46 p.m. Music executives new to Region Six were welcomed, and the regional officers introduced. The membership was encouraged to bring appropriate concerns which might become topics for discussion to the attention of the National Office. Potential topics for the Region Six meeting at the 1989 Annual Meeting in Seattle will be solicited by mail in the Spring. Broader topics for the 1990 Annual Meeting in Indianapolis were also requested.

Following the business meeting, George Pappastavrou of Syracuse University gave a fascinating presentation on music in the People's Republic of China, which included information on matters relating to reciprocity of student attendance and faculty involvement at institutions there and in the United States. The meeting was adjourned at 5:15.

Respectfully submitted,  
Elaine Walter  
The Catholic University of America

## REPORT OF REGION SEVEN

Region Seven met at 10:00 a.m., Monday, November 21, in the Chancellor Room.

Chairman David Lynch called the meeting to order and conducted a brief business meeting which included the following:

1. Introduction of persons new to NASM
2. Announcements regarding future Annual Meetings
  - a. Sites for 1989 and 1990
  - b. Possible sites for 1991 and 1992
  - c. Interest group sessions and workshops planned for the 1989 meeting
3. Solicitation of areas for discussion
  - a. General topics for the 1990 meeting
  - b. Topics of interest to the region for the 1989 regional meeting
4. Reminder of the importance of arts advocacy and specific encouragement for support of the Foundation for the Advancement of Education in Music
5. Appointment of a nominating committee to submit names of candidates for regional Chairman, Vice-Chairman, and Secretary, to be elected at the 1989 meeting.

Vice-Chairman Joel Stegall then introduced Professor Charles Hoffer of the University of Florida and the Music Educators National Conference. Mr. Hoffer addressed the topic "Music Education: Toward the 21st Century." He focused on four general topic areas:

1. The proposed Professional Certification by MENC—what it would entail, how it would be implemented, means of evaluating candidates
2. Communication: means of informing constituencies beyond the music education community about music education (especially administrators, school boards, general public)
3. The problem of the "fund-raising syndrome" as it has spread to non-scholastic enterprises, as it benefits one group to the detriment of others, and as it weakens financial and academic support within the school system for the music education program
4. Several developing trends with both positive and negative implications for music education:
  - a. The impending teacher shortage
  - b. Changes in demographics resulting in larger numbers of both senior citizens and preschool programs—new opportunities and challenges for music education
  - c. The fine arts requirement, now in effect in 28 states, for students graduating from high school
  - d. The advent and proliferation of the electronic keyboard

Mr. Hoffer concluded by noting that many positive things are happening for music education in today's schools. The growth of quality in the last few years has been remarkable.

His remarks were received enthusiastically by the 60 persons who attended, many of whom participated in the ensuing discussion.

Mr. Lynch adjourned the meeting at 11:30.

Respectfully submitted,  
W. David Lynch  
Meredith College

### **REPORT OF REGION EIGHT**

Region Eight, comprising institutional representatives from member schools in Alabama, Kentucky, Mississippi and Tennessee, enjoyed a meeting with a large turnout of representatives and guests. Eight persons were introduced who were either new members or had been recently appointed to executive positions in regional institutions.

Continuing a focus initiated with last year's address by American composer, T.J. Anderson, this year's keynote was delivered by Samuel L. Floyd, Director of the Center for Black Music Research in Chicago. Dr. Floyd encouraged the acceptance and promotion of America's cultural diversity to be reflected in curricular change through a carefully researched and scholarly process.

The second portion of the meeting featured three simultaneous discussion groups which were followed with summary reports:

1. Dennis Monk, University of Alabama, led discussion about effective digital synthesis and computer-assisted music learning programs.
2. Ron Vernon, University of Mississippi, activated dialogue about the rotating chairperson concept.
3. Tom Naylor, Middle Tennessee State University, moderated a lively session concerning outcomes assessment.

We concluded with a short business meeting which featured suggestions for future programs.

Respectfully submitted,  
Roger Reichmuth  
Murray State University

### **REPORT OF REGION NINE**

The NASM Region Nine meeting began with the introduction of eight administrators new to Region Nine, two administrators who moved to another

position within the Region, and one new member institution. Special guest Dolores Zuppan, President of MTNA, also was introduced.

It was announced that Charles Wright of Ouachita Baptist University had agreed to serve as Secretary of Region Nine to fill the unexpired term of Al Washburn, who had resigned. Elections for new officers will be held at the 1989 Annual Meeting.

A call for suggested topics for the 1989 Region Nine Meeting had been given in an earlier memo to all region members. Proposed topics for the 1989 NASM Meeting were presented along with three suggestions for Region Nine:

- 1) *The Inner Game of Music* (Barry Law)
- 2) Performance practices of Post-Baroque Music
- 3) Open discussions

The Region Nine program was presented by Dr. Gerald Doan, of The University of Cincinnati College—Conservatory of Music, and President of the American String Teachers Association; and Dorothy Straub, of the Westport-Fairfield (Connecticut) Public Schools, President of the MENC Eastern Division.

Following Ms. Straub's introductory remarks, the video, *More than Music* was shown. This video, a free copy of which is available upon request from MENC, was written and produced under the auspices of the MENC Ad Hoc Committee on String and Orchestra Education and the University of Cincinnati College—Conservatory of Music.

Ms. Straub then addressed 23 characteristics common to a healthy string and orchestra program in the schools.

Dr. Doan discussed suggested characteristics of a desirable collegiate string education program and presented a suggested outline for a collegiate course in string education.

The remainder of the time was spent with the presentors answering questions. Handouts of the presentations were made available to members of Region Nine.

Respectfully submitted,  
Sam Driggers  
University of Central Arkansas

## **REPORT OF THE COMMITTEE ON ETHICS**

No formal complaints have been brought before the Committee on Ethics during the 1987-88 academic year. However, under NASM procedures, the Executive Director has responded to inquiries concerning the ethics of student and faculty recruitment. In addition, the Committee on Ethics has scheduled sessions with the membership on Sunday afternoon and Monday morning during the Annual Meeting.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of the NASM Code of Ethics, 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 1987-88*. 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.

Respectfully submitted,  
Charlotte Collins, Shenandoah College  
and Conservatory of Music  
Relford Patterson, Howard University

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## **ACTIONS OF THE ACCREDITING COMMISSIONS**

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

**ROBERT THAYER, CHAIRMAN**

Progress reports were accepted from one institution and acknowledged from two institutions recently continued in good standing.

Eleven programs were granted Plan Approval.

One institution was notified regarding failure to pay dues.

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

**ROBERT BLOCKER, CHAIRMAN**

A progress report was accepted from one institution recently granted Associate Membership.

After positive action by the Community/Junior College Commission, the following institution was granted Membership:

Golden Gate Baptist Theological Seminary

Action was deferred on one institution applying for renewal of Membership.

A progress report was acknowledged from one institution recently continued in good standing.

One program was granted Plan Approval.

Action was deferred on one program submitted for Plan Approval.

A progress report was accepted from one institution recently granted Plan Approval.

# **COMBINED REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES AND THE COMMISSION ON GRADUATE STUDIES**

**HAROLD BEST, CHAIRMAN, COMMISSION ON  
UNDERGRADUATE STUDIES**

**ROBERT FINK, CHAIRMAN, COMMISSION ON GRADUATE STUDIES**

Progress reports were acknowledged from two institutions recently granted Associate Membership.

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, the following institutions were granted Associate Membership:

Howard Payne University  
Loyola Marymount University  
University of Alabama in Huntsville  
University of Arkansas at Monticello

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, the following institutions were granted Membership:

Adams State College  
College of Mount Saint Joseph  
College of Saint Catherine  
Golden Gate Baptist Theological Seminary  
Nicholls State University  
Saint Mary's College  
University of Central Florida  
Valdosta State College

Action was deferred on eight institutions applying for Membership.

Progress reports were accepted from six institutions and acknowledged from two institutions recently granted Membership.

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, the following institutions were continued in good standing:

Abilene Christian University  
Arkansas State University  
Baldwin-Wallace College  
Ball State University  
California State University, Los Angeles  
Central Michigan University



Florida State University  
Illinois Wesleyan University  
Ithaca College  
Jersey City State College  
Marylhurst College  
Oberlin College Conservatory of Music  
Queens College  
Saint Mary of the Plains College  
Southern Methodist University  
Spelman College  
University of Miami  
University of Southwestern Louisiana  
Walla Walla College  
West Virginia University  
Westminster Choir College

Action was deferred on twenty-eight institutions applying for renewal of Membership.

Progress reports were accepted from eight institutions and acknowledged from one institution recently continued in good standing.

Forty programs were granted Plan Approval.

Action was deferred on twenty-four programs submitted for Plan Approval.

An application from one institution applying for Plan Approval was denied.

Progress reports were accepted from two institutions recently granted Plan Approval.

Thirty-six programs were granted Final Approval for Listing.

Action was deferred on thirteen programs submitted for Final Approval for Listing.

Two institutions were granted one-year postponements for renewal of Membership.

Eight institutions were notified regarding low enrollment.

Two institutions were notified regarding failure to pay dues.

Three institutions were notified regarding continued failure to submit HEADS (Annual Report) forms.

# OFFICERS, COMMISSIONERS, AND STAFF OF THE ASSOCIATION

## Officers

- President:* \*\*Robert Werner, University of Cincinnati (1991)  
*Vice President:* \*\*Frederick Miller, DePaul University (1991)  
*Secretary:* \*\*Helen Laird, Temple University (1990)  
*Treasurer pro tempore:* \*\*Robert Glidden, Florida State University (1989)  
*Immediate Past President:* \*Robert Glidden, Florida State University

## Commission on Non-Degree-Granting Institutions

- \*Robert Thayer, *Chairman*, Bowling Green State University (1990)  
Stephen Jay, Philadelphia College of Performing Arts (1991)  
John F. Sawyer, Blair School of Music (1989)

## Community/Junior College Commission

- \*Robert Blocker, *Chairman*, University of North Texas (1990)  
Robert Cowden, Indiana State University (1989)  
Russ Schultz, Heidelberg College (1991)

## Commission on Undergraduate Studies

- \*\*Harold Best, *Chairman*, Wheaton College (1991)  
Joyce J. Bolden, Alcorn State University (1989)  
Julius Erlenbach, University of Wisconsin-LaCrosse (1990)  
David Kuehn, University of Missouri, Kansas City (1991)  
Birgitte Moyer, College of Notre Dame (1990)  
Colin Murdoch, San Francisco Conservatory of Music (1989)  
James Sorensen, University of Puget Sound (1989)  
David Swanzy, Loyola University (1991)  
Arthur Swift, Iowa State University (1990)

## Commission on Graduate Studies

- \*\*Robert Fink, *Chairman*, University of Colorado (1990)  
Paul Boylan, University of Michigan (1991)  
Donald McGlothlin, University of Missouri, Columbia (1989)  
Lyle Merriman, The Pennsylvania State University (1989)  
Allan Ross, University of Oklahoma (1990)  
Marilyn Somville, University of Iowa (1990)  
George Umberson, Arizona State University (1991)

## **Public Consultants to the Commissions**

Jim P. Boyd, Fort Worth, Texas  
Lorrence Kellar, Cincinnati, Ohio

## **Regional Chairmen**

*Region 1:* \*Phyllis Irwin, California State University, Fresno (1991)  
*Region 2:* \*Wilber Elliott, Boise State University (1991)  
*Region 3:* \*Lonn Sweet, Northern State College (1991)  
*Region 4:* \*Gerard McKenna, University of Wisconsin-Milwaukee (1990)  
*Region 5:* \*John Heard, Miami University, Ohio (1990)  
*Region 6:* \*Elaine Walter, The Catholic University of America (1990)  
*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**

Charlotte Collins, *Chairman*, Shenandoah College and Conservatory of Music (1989)  
Sister Mary Hueller, Alverno College (1991)  
Relford Patterson, Howard University (1990)

## **Nominating Committee**

William Moody, *Chairman*, University of South Carolina  
Jerry Ball, University of Louisville  
Kenneth Keeling, University of Rhode Island  
Dorothy Payne, University of Connecticut  
Joel Stegall, University of Florida

## **National Office Staff**

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**\*Member of the Board of Directors**

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